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MOTION PICTURE HERALD

Copy

KEEPING THE FAITH

If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

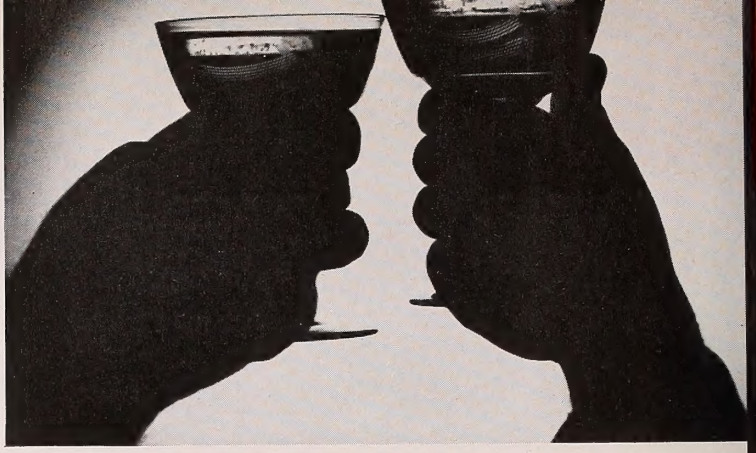
It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.

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"M-G-M wishes you happiness!"



1938 IS A LION!

NELSON EDDY, ELEANOR POWELL, Ray Bolger, Frank Morgan, Edna May Oliver, Reginald Owen in "ROSALIE"

MYRNA LOY, Franchot Tone, Rosalind Russell in "MAN-PROOF"

"EVERYBODY SING"
Allan Jones, Judy Garland, Fannie Brice, Billie Burke, Reginald Owen

JOAN CRAWFORD, SPENCER TRACY in "MANNEQUIN"

"LOVE IS A HEADACHE"
GLADYS GEORGE, FRANCHOT TONE, Ted Healy, Mickey Rooney

ROBERT TAYLOR, Maureen O'SULLIVAN, Lionel Barrymore in "A YANK AT OXFORD"

CONSTANCE BENNETT, Brian Aherne in "MERRILY WE LIVE"

"BENEFITS FORGOT"
WALTER HUSTON, JAMES STEWART, Guy Kibbee, Beulah Bondi

NELSON EDDY, JEANETTE MacDONALD in "GIRL OF THE GOLDEN WEST"

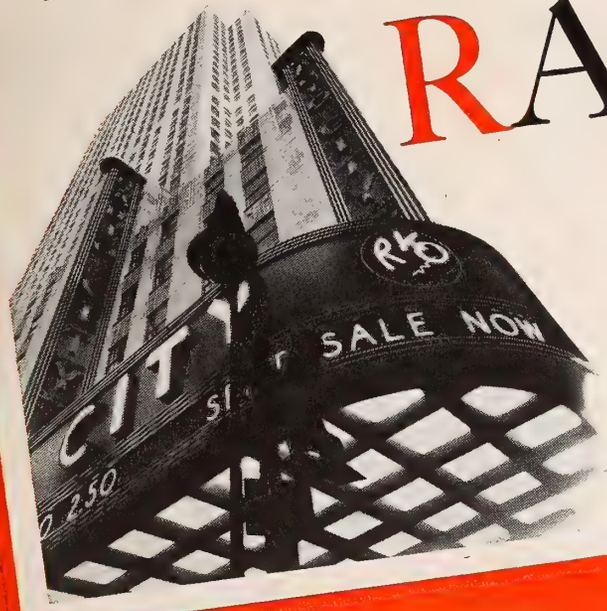
"THREE MEN IN THE SNOW"
Robert Young, Frank Morgan, Edna May Oliver, Mary Astor, Florence Rice, Reginald Owen, Henry Hull

CLARK GABLE, MYRNA LOY, SPENCER TRACY in "TEST PILOT"

and others to be announced

This Week *At 174 Leading Show Places of the Nation, including*

RADIO CITY MUSIC HALL



CLAUDETTE

COLBERT

and CHARLES

BOYER

in

TOVARICH

with

BASIL RATHBONE • ANITA LOUISE

Melville Cooper • Isabel Jeans • Morris Carnovsky • Victor Kilian • An Anatole Litvak Prod'n

Screen Play by Casey Robinson • Adapted from the Play by Jacques Deval • English Version by Robert E. Sherwood • Music by Max Steiner

THE SEARS DRIVE-IN

See how WARNERS follow it up!

"HOLLYWOOD HOTEL

is a cinch to cop new box-office records–a knock-out show for any man's theatre!"– *Hollywood Reporter*

"Push

HOLLYWOOD HOTEL

for all it's worth–it's a picture that's headed for top grosses everywhere!"– *Motion Picture Daily*



DICK POWELL
ROSEMARY LANE
HUGH HERBERT
LOLA LANE • GLENDA FARRELL • JOHNNIE DAVIS
ALAN MOWBRAY
MABEL TODD • ALLYN JOSLYN • EDGAR KENNEDY

TH
HOLLYW
PRO
LOUELLA
FRANCES LANGFO
KEN NILES • D
RAYMOND PAIG

HOLLYWOOD HOTEL

"HOLLYWOOD HOTEL

is smash entertainment with box-office draw from first-runs to the smallest theatres!" – *Variety*

"There's no room for doubt that

HOLLYWOOD HOTEL

will live up to its billing and beyond!" – *M. P. Herald*



D HOTEL
AM
PARSONS
· JERRY COOPER
NE THOMPSON
HIS ORCHESTRA

BENNY GOODMAN & HIS SWING BAND

Directed by BUSBY BERKELEY

Screen Play by Jerry Wald, Maurice Leo and Richard Macauley · Original Story by Jerry Wald and Maurice Leo · A First National Picture

New Hits by Dick Whiting and Johnny Mercer
"I'VE HITCHED MY WAGON TO A STAR" · "SILHOUETTED IN THE MOONLIGHT" · "LET THAT BE A LESSON TO YOU" "I'M LIKE A FISH OUT OF WATER" *and* "HOORAY FOR HOLLYWOOD" · "I'VE GOT A HEARTFUL OF MUSIC" "SING, YOU SON OF A GUN"

THE SEARS DRIVE IS ON!!

Is *Warner Bros.'* Answer to the Exhibitors Dream"! – *Hollywood Reporter*

AND THE NEW YEAR WILL BE EVEN BIGGER!

Last June we said: "It's been a great record, but we're not satisfied!"

Now we say: "Good as our product has been so far this season, the pictures to come are even bigger!"

LOVE AND HISSES
Darryl F. Zanuck's top-hit musical to date—already demonstrating at the boxoffice!

SALLY, IRENE AND MARY
With 20th's biggest big-name musical cast!

SHANGHAI DEADLINE
High-tension drama of today, vivid with real-life sock!

THE BARONESS AND THE BUTLER
Starring Annabella and William Powell!

HAPPY LANDING
Starring Sonja Henie and Don Ameche!

KENTUCKY MOONSHINE
Starring those dizzy Ritz Brothers!

Shirley Temple in
REBECCA OF SUNNYBROOK FARM
Your No. 1 star's No. 1 hit!

WOMEN ARE DANGEROUS
Starring Myrna Loy and Warner Baxter!

JOSETTE
Starring Simone Simon and Don Ameche

—and

The Great American Motion Picture
IN OLD CHICAGO
Darryl F. Zanuck's proudest achievement!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

A PROPHECY 20TH'S RECORD GUARANTEES!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 130, No. 1 — January 1, 1938

GRATUITOUS GARBLE

AN old Scotch fireside story related the episode of a short-sighted minister embarrassed in his pulpit reading because some young hellion of the congregation had so pasted the pages of the Bible that it read: "Lot's wife was . . ." and, turning the pages . . . "forty cubits long, made of cedar wood and thoroughly bound with brass throughout."

Using similar technique for the tangling of context, Mr. Ian Coster, writing in the *Evening Standard* of London, discusses some correspondence between the Production Code Administration of the American industry and Mr. Walter C. Mycroft, chief of production of Associated British, concerning the script of a comedy entitled "Sweet Racket."

"The letter says," so Mr. Coster records, "that in Scene 13, it is essential that the 'lovely girl, radiant from the bath,' should be wearing a dressing gown or be otherwise adequately clothed, as the Code forbids 'exposure.' No exposure was intended, but the Hays office always reads between the lines.

"The first offending line is 'The last time I saw her she was wearing a fan—in cabaret.' Modification is suggested because 'we are uniformly requesting all producers to omit references to fan dancers from all scripts.'

"One can understand about fan dancers," writes Mr. Coster, "but what's wrong about liver and kidneys? One character in the film, told that the butcher has called, says, as he is about to enter the room, 'I don't want him dropping his liver and kidneys all over the carpet.' The Code sees something suggestive in that and so it orders that the word 'produce' should be used instead."

To some followers of the screen drama it would seem that the liver and kidneys would not be so very funny, anyway, no matter whose they were or where they were dropped.

When decency is reduced to rules and codes it is always possible to make them seem ridiculous. In a more decent world a code would not be needed—but the Code at which Mr. Coster would scoff was adopted by the American industry as an instrument of practical service. The sharing of certain of the services of the Code organization with producers overseas is in the nature of an intended courtesy and cooperation, working toward keying product to the American audience demand, even as in Hollywood.

The spirit of the relation is not observed in the release of fragmentary documents for publication and fragmentary discussion in the lay press.

△ △ △

DIME MUSEUM ART

NO matter what the job is, there is ever someone who wants the amusement screen to do it, without regard to fitness or ultimate consequence. Just now appears a document quoting the recent expression of Mr. Myron Weiss, associate editor of *Time* Magazine and the March of Time, and especially concerned with medical news. In connection with a hospital fund campaign Mr. Weiss urged that "medical films both entertaining and informative can be produced to attract customers . . ."

That is correct. They can. Also they are and would be especially inappropriate in the flow of entertainment product. Normal persons are not likely to enjoy, in large numbers, rising from the dinner table to take the family to the theatre to to have a jolly time observing the ravages of cancer, syphilis, leprosy, the 'dobe itch, herpes zoster, ringworm or even acne rosacea in full color, with lecture and sound effects.

One could fancy that if metropolitan hospital operating rooms were at ground level with plate glass windows over the amphitheatres they could draw quite a gallery. It is unlikely that such a device will be adopted in behalf of entertaining and informing the public.

The sector of public interest to be intrigued by such displays pertains to the dime museum industry, which is currently being served with diligence with various questionable and semi-bootleg productions claiming provocation in sex hygiene, the technique of caesarean operations and other devotions to pictorializations of the gynecological focus of prurient attention.

Mr. Weiss proclaimed: "Hollywood script writers have either fallen into the error of boring factual presentation, or have so inflated the romantic angle as to rob their pictures of all educational value—as witness 'Men in White,' 'Green Light,' 'Internes Can't Take Money.' It would appear," he thinks, "that the movie capitol is retarded in this all-absorbing, promising field by a lack of writers who both know medicine and know how to write about medical topics of wide appeal in an interesting fashion."

It is just possible that this gentleman has something occupational in mind. Meanwhile it would be nice to let Hollywood tend to its own business—which does not include the medical education of the public.

△ △ △

RELAXATION

CURRENT indications point to the establishment of a new high in promotional and commercial cocktailing in the operations of the season of 1937-38. The cocktail party is now applied to every turn of the trade except receiverships and new bond issues. When they began, it was for the lubrication of the box office career of a completed picture. Recently heavy cocktailing has been had in behalf of a director who it is hoped will make a very important picture after a while, and in another instance for an author who had written a story.

Apparently the fitful and apprehensive art of the movies, when in the least uncertainty, orders another drink. A reasonably active career in the industry today demands men of good kidney and a substantially unlimited capacity for eating things off of toothpicks.

This is another of those hectic manifestations of the striving industry which causes one to reflect with sympathy on the state of mind which caused Miss Margaret Fishback, department store advertising copy writer extraordinary, to give voice before a New York gathering the other afternoon. She finds the world far, far too busy.

"Only the failures," she remarked, "have the time to live and invite their souls. The rest of us fight our way to the top of the ladder and don't have time to look around and enjoy the scenery. And the further up you get, all the success system has to offer is more of the same."

Unfortunately Miss Fishback does not convey a suggestion on what to do next if it chances that the soul should not come after being invited.

This Week

Panay Films

Three newsreels this week became involved in a competitive battle over films of the Japanese bombing and sinking of the United States Gunboat Panay. Lined up on one side were Movietone News and News of the Day while on the other side was Universal. Universal planned to release a special "almost feature-length" film while the other two companies announced their shots of the disaster would be part of their regular newsreels.

A complete article on the Panay films starts on page 13.

Newsreel Theatres

Expansion of the newsreel theatre movement in America is being looked upon with interest by the producers of short subjects who hope that the comparatively new type of theatres will form a major outlet for their product. Both Trans-Lux Corporation and Newsreel Theatres, Inc., plan to open at least one new house each within the next few months and a third group is preparing to construct a house in New York and is negotiating for sites in other cities.

The plans are discussed on page 12.

UA Board Meeting

The United Artists board of directors devoted a three-hour meeting this week to a discussion of the tax questions and did not consider Alexander Korda's reported request for a revision of his contract with the company, it was reported after the meeting. Before the session, it was generally believed the Korda question would be the chief topic of discussion among directors.

Details appear on page 28.

The Industry's History

With Will H. Hays, president of the Motion Picture Producers and Distributors of America, as guest speaker, the United States Department of Commerce this week presented a radio program on the history of the motion picture industry. Mr. Hays told of the progress and policies of the industry and of the formation and operation of a code of self regulation. The other part of the program was devoted to Harry R. Daniel of the Department of Commerce, relating the highlights in the development of motion pictures. Mr. Daniel also interviewed Thomas Armat who is credited with inventing the first projector for showing pictures to more than one person at a time.

The program is reviewed on page 15.

Autonomy Not Wanted

An overwhelming vote in favor of international supervision was cast by members of three Hollywood locals of the International Alliance of Theatrical Stage Employees. The fourth local, Studio Technicians, Local 37, prepared to vote on the question of local autonomy versus international supervision on Sunday. In the balloting already held, only 60 members out of 2,200 eligible to cast ballots favored local autonomy.

The situation is explained in an article on page 12.

World's Fair

Definite action has finally been taken to organize participation of the motion picture industry and other theatrical arts in New York's World's Fair in 1939. Eleven committees representing the various fields have been named with that in view. They now are considering hundreds of proposals of various ways and means for introducing theatricals to the fair.

The committee and tentative discussions are reported on page 52.

MOTION PICTURE HERALD

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More West

The National Broadcasting System this week completed the tallying of the largest number of protests ever received against a single broadcast, a total of 791 written criticisms, all condemning the appearance of Miss Mae West in a skit burlesquing Adam and Eve on the Chase and Sanborn Sunday evening hour, December 12th. The latest echoes of the storm of protest are the banning of Miss West's name in all NBC stations to guard against any reference, witty or otherwise to the episode, and strong talk of the adoption of a code for the radio industry.

Details on page 27.

"To Direct and Guide"

Dr. Matias Sanchez Sorondo, president of the Argentine National Culture Commission, just returned from a study of governmental regulation of the motion picture industry in European countries, told a reporter that the Argentine Motion Picture Institute is preparing recommendations for federal legislation to "direct, guide and protect" the domestic industry. Vague on specific measures to be adopted, he said they would be similar to those "already adopted by other countries," presumably Germany, Italy, England and France.

An interview with Dr. Sorondo in Buenos Aires by N. Bruski appears in detail on page 36.

Admission Revenue

Revenues from the Federal admission tax from motion picture and other theatres for the 11 months ended with November exceeded those for all of 1936 as a result of record receipts in November of $2,242,573, it was reported by the Bureau of Internal Revenue this week.

The November collections, $276,000 above October's $1,966,617 and $637,000 above the November, 1936, total of $1,605,674, were the highest since December, 1936, when $2,194,585 were received, the bureau announced.

Total revenues from the tax for the first 11 months of the current year were $18,684,004, compared with $16,262,907 for the first 11 months of 1936 and $18,467,492 for all of last year.

November collections in the third New York district, embracing Broadway, were $682,113, as compared with $604,487 in October, with collections on box office admissions increasing from $559,145 in October to $616,520 the following month.

Cinema Television

The Baird Television Company and Scophony, English companies experimenting with television for entertainment purposes, have recently given demonstrations on theatre size screens, giving rise to speculation on the ultimate form of programs to be offered. News presentations and studio sponsored programs are being considered but the companies face a difficult obstacle in the Government controlled British Broadcasting Corporation which, using the Marconi system, monopolizes the field.

Aubrey Flanagan's London letter is on page 40.

Bureau of Fine Arts

Estimating that the number of artists employed would be increased by 20 per cent if the Coffee Bill is adopted by the Congress, Burgess Meredith, head of Equity Actors Association, calls upon the association to support the measure in an article published in the organization's official publication, Equity. Mr. Meredith, vice-president with the powers and duties of president, wrote the article as the report of a special committee appointed to study the Federal Theatre project and legislation which would affect it.

A report of the article is published on page 18.

"Ready to Move"

Although he will not assume the presidency of Universal officially until next Monday, Nate J. Blumberg has been active in the affairs of the company for the last several weeks and this week, in his first public statement since his appointment, he predicted that, on the basis of facts in hand, Universal will enjoy during January a gross revenue higher by 50 per cent than in any previous month. Important factors in the forecast were the announcement that 250 day and date runs have been set for "You're a Sweetheart," during the month, a record in its own right, and the income expectation from the Panay bombing pictures.

The new president is quoted in full on page 30.

Security Summarized

The quarterly summary of the Social Security Board, issued in Washington, indicates that approximately 4,000,000 applications for social security accounts were received in the quarter ending September 30th, that more than 34,000,000 account numbers had been assigned, and that 1,996,200 needy individuals received cash during October.

Story on page 39.

1937 Parade

Prominent in any review of the year just past must be references to increased earnings shown generally in financial statements for the first time in seven years. This continuing story was outstanding news of the year but also to be remembered are the advance of labor, developments in the way of legislation impinging on the industry, a reduced and further threatened foreign market and changes in executive and corporate structures.

A review of headlines of the year starts on page 49.

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Allied's Plans

The annual meeting of the board of directors of Allied States Association of Motion Picture Exhibitors will be held at the Carlton Hotel, Washington, January 18th and 19th. In addition to electing officers the board plans to adopt a program of policy and action and provide for the carrying out of the Association's work during 1938. The annual convention city will be determined. The New Jersey association has invited National Allied to hold the convention at Atlantic City, and the Indiana unit has made a bid for Indianapolis.

Depinet Drive

RKO Radio's field sales forces will dedicate their 15 weeks annual billings and sales drive, starting January 29, to Ned E. Depinet, vice-president in charge of distribution. The drive will be worldwide in scope. Walter Branson, midwestern district manager, will be drive leader for the United States and Canada. Ben Cammack, general sales manager for Latin America, will have supervision elsewhere. During the period, RKO says it will release the greatest number of pictures in its history, including Walt Disney's "Snow White and the Seven Dwarfs," "Having Wonderful Time," "Bringing Up Baby," "The Joy of Loving," "Radio City Revels," " Vivacious Lady," "Hawaii Calls," and others.

Music Hall's Birthday

The Music Hall in New York, America's largest and most elaborate motion picture theatre, observed its fifth anniversary on Monday evening, proceeding these past four years under the directorship of W. G. Van-Schmus, who took over the management of the property from the late S. L. Rothafel for the Rockefellers, who built it as part of Rockefeller Center.

With its orchestra of 70, a chorus of 30, its 46 "Rockette" dancers and 40 in the ballet, the 6,000 seat Music Hall in the five years has grossed $100,000 a week or over each on some 29 feature films of the 191 it has played, and has held 58 for two or three weeks, against its policy of weekly changes.

Visual Education

A $135,000 grant has been made by the Rockefeller's General Education Board to a committee of the American Council on Education to support its activities for three years. The group, the committee on motion pictures in education, plans to establish a clearing house of information and activity on visual problems, as they relate to general education.

The booklet and the $135,000 grant are discussed in an article on page 32.

This Week In Pictures



GEORGE W. TRENDLE, Detroit exhibitor partner of Paramount, taken at an age when receipts and rentals were not topics of interest. Mr. Trendle used the picture to point the holiday thought that times and appearances may change but not his Christmas message.



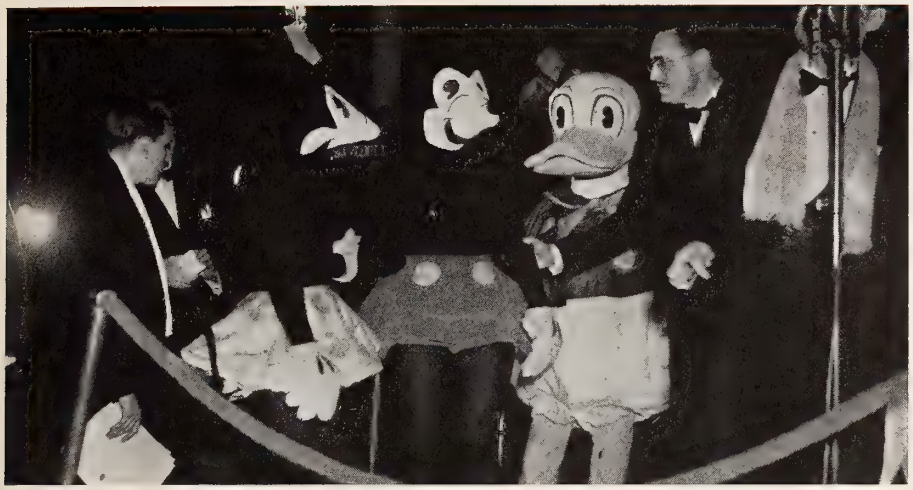


Earl E. Jameson and Sam Abend, above, of Exhibitors Film Delivery, Kansas City, Mo., with the truck which they presented as a surprise and welcome Christmas gift to the Kansas City Variety Club, to be used to carry equipment and film for entertaining shut-in patients in hospitals and other institutions. It was accepted for the tent by Arthur Cole of Paramount, chairman of the welfare committee, Elmer C. Rhoden, retiring president, and R. R. Biechele, incoming president.

The irresponsible looking Russian at the left is being professionally funny. He is Danny Kaye, new Educational comic, now playing with Imogene Coca in "Dime a Dance" and soon to be featured.



Seven employees of the Paramount theatre in Paris, left, who have seen continuous service with the house since it opened, were guests of honor at a luncheon given by the management recently and were recipients of the medals which may be seen on their lapels. Standing in the center of the second row are Andre Ullman, general manager of Paramount theatres in France, and Rene Lebreton, manager of the Paris house.





All Hollywood, big and little, went to the Carthay Circle to examine critically and finally applaud thunderingly "Snow White and the Seven Dwarfs." Present to receive modestly the plaudits accorded the venture in unprecedented degree were Mr. Walt Disney, who started the whole thing, left, facing the camera, and, above, Minnie and Mickey Mouse and Donald Duck, hitherto his most successful creations.

At the opening of "Hitting a New High," Lily Pons' latest picture for RKO, at the New York Rivoli on Christmas Day are Andre Kostelanetz, musical director of the film; Miss Pons, Geraldine Farrar, and Edward Johnson, director of the Metropolitan Opera Company.



Continuing and concluding the camera record of premieres, below are Mary Pickford and Louella Parsons at the Hollywood preview of the Warner First National "Hollywood Hotel" in which Miss Parsons prominently and eminently plays herself..





In New York from Europe for the annual meeting of United Artists, Douglas Fairbanks, center foreground, is met at the pier by reporters and, ranged behind him, Dennis J. O'Brien, attorney, Harry D. Buckley and Arthur W. Kelly, vice-presidents of the company.

NEW EXPANSION MOVES IN 'NEWSREEL' THEATRES REPORTED BY THREE GROUPS

Wall Street Syndicate Plans to Join TransLux and Newsreel Theatres, Inc., in Building Up the Short Subject Theatre

Short subject producers who, during the last few years, admittedly have faced a decreasing market for their pictures because of the prevalence of double feature programs, chance games and whatnot, are looking to the expansion of the newsreel-short subject theatre movement with the hope that it will result in a new and major outlet for their product.

While American "newsreel" houses, a few years ago, were reported lacking the drawing power held by similar houses on the Continent, the new expansion activities of established newsreel circuits is generally looked upon as indicative of the fact America's theatre-going public has acquired a taste for the comparatively new type of programs.

Both Trans-Lux Corporation and Newsreel Theatres, Inc., are preparing to open new theatres and, in addition, a new group is starting to invade the field by constructing one house and negotiating for "several" other sites.

The new group, described as a Wall Street syndicate, is headed by Stanley Heller, New York broker, and Joseph Steiner, formerly associated with American Tobis. They expect to open their first house in 34th Street, New York City, early in the Spring. It will have from 450 to 475 seats and will show both newsreels and short subjects.

Although not disclosing what product will be presented, Mr. Heller said that his associate, Mr. Steiner, already has made arrangements for pictures. The theatre, which will be almost directly opposite the Pennsylvania station, will be built by the Tishman Realty and Construction Company.

Competitive bidding for desirable sites for new houses is keen among the newsreel circuits, according to Mr. Heller, who cited this as his reason for not revealing the locations being considered for additional theatres.

At the same time, though, Mr. Heller said his group is financially prepared to open five or six houses immediately.

The Trans-Lux company, which operates three houses in New York, one each in Philadelphia and Washington, will open a fourth New York house about February 1st. It will be located at 52nd Street and Lexington Avenue and will have approximately 585 seats. There is a "nebulous possibility" that the corporation will open a house in Chicago, Percival Furber, Jr., vice-president, said, when informed of a report that his father, president of the corporation, was planning an extended trip to line up new sites.

Newsreel Theatres, which operates two New York houses and one in Newark, plans to open a new theatre at Broadway and 72nd Street, New York, about June 1st. The site is now occupied by the St. Andrews Hotel, which will be demolished.

Although principally discussing newsreel theatres from an architectural point of view, an article published in *Better Theatres* February 9th, 1935, pointed out the wide difference between American and European newsreel theatres at that time.

"While theatres of this type in America apparently find, for the most part, that the drawing power of newsreels alone is not consistent," the article stated, "in the European capitals the news film is a tremendous favorite. Particularly is this true on the Continent, and the reason is probably to be found in the fact that international relations here are ever interesting (to put it mildly), begetting an intense alertness to each day's developments in public affairs."

In the same article it also was stated: "It is interesting to recall that the earliest examples of theatres devoted to short subjects appear to have been erected as recently as the summer of 1931."

The Heller-Steiner group has not yet decided on whether front or rear projection will be used in its houses. Trans-Lux houses introduced the rear projection system in which the booth is behind the screen.

With this system it is not necessary to have a ceiling high enough to accommodate a projection booth. Other advantages claimed for the system include: the beam of projection light is invisible, greater auditorium illumination is permissible and, the picture, filtering through a translucent screen instead of being reflected, is much more pleasing to the eye.

CHOIR BROADCASTS FROM A THEATRE

What is believed to be the first time in the history of radio, a nation-wide broadcast originating in a neighborhood motion picture theatre occurred last Wednesday when the Rochester Community Choir broadcast from the Riviera theatre, Rochester, N. Y.

Howard G. Carroll, district manager there for the Schine Circuit, operators of the house, arranged for the broadcast to be made from the theatre.

The choir of 1,050 voices sang a selection of Christmas songs over the Blue network of the National Broadcasting Company in a coast-to-coast hookup.

On President's MP Committee

Dr. A. H. Giannini, Samuel Goldwyn, Charles Chaplin and David O. Selznick, all of United Artists, have volunteered to serve on the Motion Picture Council under the Committee for the celebration of President Roosevelt's birthday on January 30th.

Hollywood Locals Favor Supervision By International

Officials of International Alliance of Theatrical Stage Employees focused their attention this week on the balloting to be conducted Sunday by the Studio Technicians, Local 37, on the question of whether the membership favors continued international supervision or local autonomy.

The three other coast locals, all with smaller memberships than the Studio Technicians, balloted on the question within the last week and the members voted overwhelmingly in favor of international supervision. Only 60 members out of 2,200 eligible to cast ballots favored local autonomy.

The seeking of an expression of sentiment from the membership of the locals was believed to be a direct result of the recent state legislative investigation of charges that the locals were not permitted to govern themselves. When questioned by the legislature's investigating committee, IATSE officials declared they were forced to exercise supervision to consolidate and retain the gains made in organization.

International Photographers, Local 659, and Studio Laboratory Workers, Local 683, voted on the question last weekend and the sound men cast their ballots last Thursday.

In New York, Joseph D. Basson, president of the Moving Picture Machine Operators Union, Local 306, IATSE, submitted a biennial report in which he reviewed the organization's two-year effort to overcome the "general loss of prestige" and declared that the local "has run its own affairs in a truly democratic fashion."

A policy of strict economy has made it possible to carry on the union's affairs without any assessments for the first time in 15 years, Mr. Basson said. He also pointed out that the union's progress has materially reduced the possibility that rival groups will rise to challenge it. The report then alluded to the absorption of the Allied Motion Picture Operators Union after a bitter fight but it made no reference to the Empire State Motion Picture Operators Union, which is still independent.

Lee Cronk was elected president of the Film Exchange Employees Union in Denver. Other officers are Lynn Fetz, vice-president; Sue Rhoads, secretary: Elmer Finch, treasurer; Max Gilbert, business agent, and William Fenske, sergeant-at-arms.

The Associated Actors and Artistes of America this week ruled the Burlesque Artists Association has jurisdiction over burlesque performances in New York City. A temporary ruling in July gave jurisdiction to the American Federation of Actors.

Jurisdiction over burlesque performances in other parts of the country was given to the BAA December 15th.

PICTURES OF PANAY BOMBING PRECIPITATE NEWSREEL BATTLE

Movietone - News of the Day Pictures Shown First on West Coast; Universal Sets Alley Films as Special

The ordinary rivalry between newsreels became extraordinary this week as three of them engaged in a competitive battle over films of the Japanese bombing and sinking of the U.S.S. Panay in Chinese waters. The controversy, smouldering for several days, flared into print while officials of the three companies waited in New York for their chartered airplane to leave Cheyenne, Wyo., where it had been grounded because of bad weather.

On the one side was Universal, claiming exclusive scenes of the disaster and gearing its developing, editing and cutting machinery to rush through a special "almost feature-length" film entitled "Norman Alley's Bombing of the U.S.S. Panay". On the other side were Fox Movietone and News of the Day, both of which scored a victory in the first skirmish by exhibiting their pictures in West Coast theatres while Universal's film was still undeveloped.

Movietone and News of the Day first voiced their side of the issue in full page advertisements in trade publications Wednesday morning. In bold face type, Movietone announced "The Truth About The Panay Films," and, in much larger type, News of the Day broadcast its message to the motion picture industry: "Panay! At No Extra Cost."

Universal headed its full page advertisements with the assertion: "The Only Complete Picture of the Attack That Shocked the World," and followed this with a list of "exclusive scenes!"

Both Had Cameraman Abroad

Both factions in the dispute had cameramen aboard the gunboat when it was attacked in the Yangtze River, 27 miles from Nanking. Paramount and Pathe had no men aboard.

Mr. Alley took the pictures for Universal. The company announced on Wednesday that it would issue 1,000 prints and said that it expected to gross $500,000 on the special. This is about three times the national weekly gross of all newsheels combined. For its regular release Universal's Newsreel issues an average of about 240 prints.

Eric Mayell, a Fox Movietone man, was behind the camera and took the scenes that will make up the regular release of Movietone and News of the Day. The two companies have an agreement to split coverage of the Sino-Japanese War.

No other newsreel coverage in years has attracted the international attention given the *Panay* incident by the general press. The cameramen, accounts of the pictures, they took, and plans for releasing the films were given front page notice in newspapers throughout the country and were the subject of several radio broadcasts.

FILMS SHOW ATTEMPT TO FIGHT BACK: ALLEY

by WILLIAM F. CROUCH
in Chicago

Universal's pictures of the bombing of the Panay "also show the attemps of the Panay's crew to fight back," Norman Alley, Universal Newsreel cameraman, who was aboard the American gunboat when it was sunk by the Japanese, told me Wednesday during a ten-minute stopover of his plane from Alameda, Cal., to New York.

"The Japanese came aboard earlier in the day to learn the Panay's anchorage," he said, and he and the other survivors "undeniably feel that the bombing of the gunboat was deliberate. The shock of the attack was secondary to the surprise that the Japanese were firing on an American warship."

Mr. Alley, a native of Chicago, was met at the airport by 50 film row friends, and by newsreel, newspaper and radio reporters.

It had been expected that the United States Government would exercise censorship over the pictures, in view of the critical nature of relations with Japan. However, it was officially made known in Washington that the Government had decided on a hands-off policy and that the whole pictures should go to the motion picture's public.

The plane bearing the films took off from Alameda on Tuesday shortly after 10 A. M. (1 P. M. New York time). It was scheduled to arrive in Newark airport at 9:30 o'clock Wednesday morning but bad weather in its path forced it to remain in Cheyenne over night.

Reports of clear weather on Wednesday led newsreel executives to predict the plane would reach Newark Wednesday night and plans were made for handling details in split-second detail. The Movietone-News of the Day films, developed in Manila while awaiting the take-off of the *Clipper,* were to be rushed from Newark to the New York plants and prints turned out in time for the late shows in Broadway houses.

Charles Ford, head of Universal Newsreel, expected to have the Universal special showing in houses throughout the country over the weekend. In the Times Square area, RKO announced, the Palace would be the only theatre showing the picture. The company also said the film would be shown in all RKO theatres Friday.

Two Shown in Los Angeles

Mr. Mayell's pictures were shown in Los Angeles Wednesday morning, after a preview for 100 newspapermen Tuesday afternoon at the Twentieth Century-Fox studios. Movietone also released the pictures to all its accounts in Los Angeles on Wednesday. According to Dan Doherty, a member of the staff of Truman Talley, head of Movietone, "western exhibitors, as far east as Denver, were blanketed 100 per cent Wednesday by prints from Hollywood."

Ronald W. Wagoner, United Press correspondent, reporting on the preview in Hollywood, wrote:

"The sinking of the United States gunboat *Panay* in the Yangtze river was shown late today in the first exhibition of newsreel film made at the scene.

"The film, however, showed no Japanese planes, nor was the American flag seen flying over the stricken boat. . . .

From Deck and Launches

"The attacking planes could not be seen in the motion pictures, but their presence was made known by scenes of American sailors training machine guns on them as they roared past. The first shots of the attack were taken from the decks of the *Panay,* and the balance from Navy launches that took occupants ashore, and from the banks of the Yangtze.

"The film showed victims dropping to the decks of the *Panay* as they were wounded by the attacking planes. Civilians and seamen carried them below deck. There was no evidence of confusion. One of the wounded men smiled broadly as a good samaritan bent over him to treat his injuries.

"The newsreel included several action shots of the *Panay* crew turning machine guns skyward and letting loose a blast of bullets when the unseen attackers swooped low over the vessel. After the order to abandon ship, Navy launches were shown putting off from the *Panay* with survivors.

"Several bombs could be seen dropping near the launches as they sped for shore. A few survivors were swimming ashore and hiding in the reeds that line the river's bank. The camera, trained from a distance, caught the *Panay* settling into the water, but the shot did not reveal any signs of an American flag floating above the vessel.

Flag on Oil Boat Shown

"The films, however, did not disprove American claims that the flag was flying from the *Panay* as it moved up the Chinese river. The camera was set up in sections of the boat where the flag could not be seen and long range shots were taken from too great a distance to reveal an object so small as a flag.

"An American flag could be seen fluttering from the stern of a Standard Oil Company boat, which also was bombed and sunk. The film showed that the weather was clear. The camera turned to scenes on shore after the wounded were brought off the *Panay.* They were receiving medical care and being carried on stretchers, by Chinese, into Wuhu. The wounded again appeared while being placed aboard lighters which carried them to the British gunboat *Ladybird.* More scenes were taken aboard the *Ladybird* as

(Continued on following page)

U. S. ADOPTS HANDS OFF POLICY

she steamed down the Yangtze toward Shanghai.

"The most dramatic shot was of a flag-draped coffin being placed aboard Admiral Harry Yarnell's flagship *Augusta* with the crew standing at attention.

Scenes of Bravery

"The final shots of the film were of the wounded and survivors aboard the *Augusta* and in the Shanghai hospitals.

"The film was shown to a small audience of 100 newspaper men . . . radio broadcasters, and workers in the . . . studio.

"Several women were horror stricken at the severe wounds of Navy men and civilians aboard the boat. The scenes of bravery under fire were many. One shot showed a young American officer staggering along the deck, giving orders for loading of other wounded aboard a small boat alongside the *Panay*. The film showed a civilian dragging a wounded seaman below deck past a fighting gun crew of bare-headed Marines.

"Another shot showed a well dressed civilian, apparently an Englishman or an American, abandoning a place of safety in a patch of reeds on shore to crawl to the side of a man, apparently dying, who wanted someone to hold his hand. . . ."

Weather Clear, Says Alley

The Universal cameraman, according to a New York *Times* dispatch from San Francisco, announced that his pictures "refuted Japanese assertions that 'their aerial bombers were confused by bad weather conditions and were unable to distinguish the gunboat's nationality clearly. And that no machine gunning occurred."

The New York *Times* quoted Mr. Alley as declaring:

"The weather was perfectly clear; so clear that those aboard the gunboat saw plainly an advance trio of Japanese planes that came over at an altitude of about 10,000 feet not more than 30 seconds in advance of six bombers that destroyed the gunboat and three Standard Oil ships.

"American flags were painted horizontally on the *Panay's* decks and another flew from the mainmast.

"There was no Chinese gunboat on the river that looked like the *Panay*.

"Machine gunners sniped from the bombing planes as well as from launches that came up the river later, apparently seeking to draw fire from the *Panay*.

"A Japanese boarding party did go onto the gunboat before it sank, without a trace, in 180 feet of water."

Seven Groups Submit Bids

The widespread interest in Mr. Alley's negative resulted in seven groups submitting bids to Universal for the news photograph rights to the film clips. Associated Press made the successful bid and obtained full American and foreign rights for a price described by Universal as "one of the highest ever recorded for the purchase of film clips for newspaper photograph reproduction." Under the arrangement for the foreign rights, Universal is to share a percentage of the proceeds accruing to AP. Another stipulation for the purchase was that Universal would receive a credit line with each picture.

While the negative was in transit, carried by Mr. Alley in a small zipper bag, it was insured by Universal for $350,000 and insurance representatives augmented the armed guard that met the *Chinese Clipper* to protect Mr. Alley and his film.

With Mr. Alley on the trip from California to New York was his wife, Mrs. Willa Alley, their children, Dexter, 21; Noreen, 14, and Janet, 12; David Lipton, who was engaged by Universal to handle exploitation for the film; Chief of Police E. Stemmeyer, of Oakland, California, and Inspector Andrew Ford, of California.

Governor Harold G. Hoffman of New Jersey, and Nathan L. Blumberg, who becomes president of Universal January 1st, were to head a welcoming party at the Newark airport.

Mayell Returns to Front

Dr. Doherty, speaking of the Movietone cameraman's actions, said: "After the bombing Mayell was rescued by the American gunboat Oahu and taken to Shanghai. He turned his film over to Bonney Powell, Movietone News Far East supervisor and returned to the scene of strife and when last heard from was with the retreating Chinese army west of Nanking.

"Powell got the films to Manila on an American destroyer."

At Alameda, Harry Lawrenson, Movietone make-up editor, who was sent from New York, received the film and took one complete duplicating or lavender print to Los Angeles by special plane. The original negative was taken by Harold McGrath, Movietone sound engineer, who left California aboard the same plane carrying the Universal contingent.

Mr. McGrath was to be met in Newark by Edmund Reek, general manager of Movietone.

Mr. Alley suffered minor injuries during the attack but insisted by telephone and cable that he was "all right." Because of uncertainty on this point, however, Mr. Ford did not make definite arrangements for handling the commentary. It was planned to have Mr. Alley describe the scenes if his physical condition warranted, and, if not, to have him collaborate with another commentator, probably Graham McNamee.

FILMS DELAYED TWICE BY ADVERSE WEATHER

Weather conditions played havoc with the schedules adopted by newsreel companies for release of their films on the bombing and sinking of the Panay.

The first delay was encountered in Honolulu when the China Clipper was delayed for 24 hours because of poor flying weather. The newsreel officials rearranged their schedules and waited but again weather intervened and a chartered airplane speeding the films from the west to the east coast was grounded overnight in Cheyenne.

The one consoling feature to the newsreel executives was the fact that all companies' films were on the Clipper and all films intended for eastern distribution were on the trans-continental plane.

To guard against a miss-out Fox Movietone put prints aboard a second plane scheduled to arrive in Newark five hours after the first plane.

Nine Montreal Theatremen Summoned in Child Cases

Nine Montreal theatremen have been summoned to court on charges of violating a Province of Quebec statute prohibiting the admission of children under 16 years of age to any theatre.

The Allied Theatrical Industries, representing the theatre owners, has held an emergency meeting and plans have been drafted to make an issue of the prosecutions. Theatre owners have advocated repeal of the law for the last ten years and plan again to seek a change when the Quebec legislature convenes in January.

Build Marine Studio For Undersea Films

Marine Studios, of which W. Douglas Burden, trustee of the American Museum of Natural History, is president, has completed a film studio in St. Augustine, Fla., especially designed for underwater pictures, at an approximate cost of $500,000.

Cornelius Vanderbilt Whitney is chairman of the board. Other officers are Lillian Koehler, secretary, and Ralph H. Poole, Jr., comptroller. The directors, in addition to Mr. Whitney, Mr. Burden and Mr. Poole, are Ward Cheney, Nicholas S. Ludington, Sherman Pratt and Albert G. Redpath.

Protest Poor Prints

Members of the Independent Theatre Association of Ontario are protesting the condition of prints being released by various distributors. The association has organized a Better Prints Committee which has requested a conference with the Motion Picture Distributors Association of which Colonel John A. Cooper is president.

Allied Bermuda Cruise

Allied of New Jersey members who were prevented from going to Bermuda on an organization sponsored cruise December 16th because of a seamen's strike, have re-booked passage for another trip next Wednesday.

Bernard Fineman has been made an associate producer at RKO Radio under a term contract.

GOVERNMENT BROADCAST DEVOTED TO HISTORY OF FILM INDUSTRY

Hays Tells Audience Entertainment Is Primary Obligation of Picture Business; Inventor of Projector Interviewed

The story of motion pictures from the time Peter Mark Roget, an English scientist, recognized the optical illusion that is the basic principle of motion pictures, was told in a radio dramatization presented over the Columbia Broadcasting System Tuesday afternoon by the United States Department of Commerce.

As guest speaker on the program—one of a series entitled "Stories of American Industry"—Will H. Hays, president of the Motion Picture Producers and Distributors of America, told of the progress and policies of the industry and of the formation and operation of the industry's code of self regulation. He climaxed his talk with the declaration:

"One thing which above all others must be remembered in connection with motion pictures is that the business of the movies is to entertain, and with amusement all of us can enjoy. This fundamental principle, this primary obligation to the public, is not to be forgotten by any of us within the industry. Social responsibility lies in serving, not in dictating to the public. This our art-industry undertakes always to do."

Another feature of the program was the introduction of Thomas Armat who was described by Harry R. Daniel of the Department of Commerce, as the inventor of a projector that "lifted the movie from the narrow limitation of Edison's penny-in-the-slot machine to the glory of the present motion pictures".

Mr. Armat, interviewed by Mr. Daniel, told of seeing the Edison peephole Kinetoscope in 1894 and of striving to have pictures "projected on a screen so that audiences, instead of just one person at a time, could see them."

He also recalled the showing of the first motion picture in a theatre. "It was the night of April 23rd, 1896," Mr. Armat said, "at Koster and Bial's Music Hall in New York. The audience went wild over the 'Waves of Dover,' just a little 50 foot strip showing waves dashing against a pier—but to that audience of 41 years ago it seemed nothing short of a miracle."

During the narrative part of the program, Mr. Daniel recounted the English scientist's experience of glancing through Venetian blinds and noticing that through the slatted apertures a passing cart seemed to be proceeding by jerks. His observation resulted in the production of a toy called the Zootrope, Mr. Daniel said.

This was followed by a short skit in which Governor Leland Stanford of California won a $25,000 wager by employing cameras to prove that a trotting horse's four feet are off the ground at one time.

Mr. Daniel then explained Thomas A. Edison's interest in the moving pictures and of George Eastman's success in producing film.

Other highlights touched upon by Mr. Daniel included the story of Edwin S. Porter producing "The Great Train Robbery," and of Mary Pickford obtaining a job in a picture produced by David Wark Griffith. Mr. Daniel also told about the production of "Birth of a Nation" and of the first feature with sound, "The Jazz Singer."

In conclusion, he declared: "Due to constantly better pictures, this great two-billion dollar industry is thriving today. Each week 85 million Americans visit more than 16,000 theatres for the recreation and inspiration which they find on the screen. I believe it is not going too far to say that the motion picture is the direct product of the American people . . . the modern motion picture holds up a faithful mirror to American life."

Among the texts consulted in framing the factual background for the program was "A Million and One Nights," two-volume history of the industry by Terry Ramsaye, editor of MOTION PICTURE HERALD.

Mr. Hays, in his address, said:

"No story ever written for the screen is as dramatic or romantic as the story of the screen itself. Its rise, its progress and its service afford a most striking example of the opportunities under the American system for the development of industry and its immeasurable usefulness.

"The founders of this Republic were business men. Because they were business men, they established that form of government best adapted to meet practical needs of men in a practical world of affairs.

"The first bill signed by George Washington as President stated in its preamble that its aim was the development of manufactures and the expansion of commerce. Alexander Hamilton, Benjamin Franklin and Thomas Jefferson were business men. Our whole American civilization stands as a monument to business enterprise.

"We measure our progress in America not by the sum of our possessions, but by the number of those who are able to enjoy them. We measure it by the number who own their houses and farms, and radios and automobiles and all the comforts and conveniences modern production and distribution have placed within their reach. We measure it by the number of our life insurance policies, our savings bank accounts, by our number of owners of those securities which make millions of people the joint proprietors of our great industrial enterprises. We measure it by our opportunities for gainful occupation, by our attendance at places of amusement, by the number of our schools, our libraries, our hospitals and our churches.

"And we know it has been the business men in the community who have supported the churches, endowed the universities, built most of the libraries, made possible our art galleries, and contributed their contents, who have financed the study of disease and its eradication.

"It was the business man working with the scientist who brought the motion picture to the point where every day now in this country alone twenty-seven thousand miles of film pass through the hands of the distribution exchanges and twelve million people see motion pictures every day. . . .

"Striving to operate in full consciousness of its obligations under today's conditions it has reached a position where it is recognized not only as a universal entertainment medium, but at its best is highest art and essential service. It has reached this position by the road of self-regulation. . . .

"Not resting with purely technical and artistic development, the motion picture industry undertook and carried through over a period of years a significant education effort that has resulted in a Code of self-discipline by which the industry expressed its public responsibility as an entertainment medium of universal appeal to men, women and children.

Self-Regulation Built

"There have been ups and downs in the undertaking to raise both the standards of production and the standards of public appreciation, to balance, in the field of higher entertainment, supply with demand. There have been times when the issue of freedom for the screen under a code of self-regulation, created and developed by the organized motion picture industry, has been confused. But carefully and solidly self-regulation continued to be built with the encouragement and support of the industry itself. Today there is freedom on the screen for every legitimate theme or treatment which drama, literature and life may offer and yet public assurance that the door of the average motion picture theatre open to clean, inspiring and significant entertainment.

"Motion picture production is, in a substantial manner, a cooperative endeavor furnishing a fine demonstration of the relation of the public to industry. Not the producer, nor the distributor, nor the exhibitor, can decide the fate of any picture. That is in the hands of the eighty-five million persons who each week cast their vote at the box office. . . .

"The motion picture industry has demonstrated another type of cooperation. This most highly competitive business in the world has shown that there can be, as modern thought says there should be, cooperation between keenly rival companies on those matters which are of benefit to all. . . .

Bearing on Other Businesses

"Also this industry has a direct bearing on practically all other business. Not only does it use the products of almost every other industry, but every theatre is a lighted beacon of business activity for the neighborhood in which it is placed. . . .

"One thing which above all others must be remembered in connection with motion pictures is that the business of the movies is to entertain, and with amusement all of us can enjoy. This fundamental principle, this primary obligation to the public, is not to be forgotten by any of us within the industry. Social responsibility lies in serving, not in dictating to the public. This our art-industry undertakes always to do.

"The screen in America is strong and popular because it has universal appeal. It strikes human chords and emotions common to us all. To be able to furnish the millions who go every day to the movies—with entertainment, with information, with education and frequently with very definite inspiration, seems to me a service of vast merit and distinction."

MAKING OF A FILM SHOWN BY MUSEUM

What is believed by the Museum of Modern Art to be the first exhibition of its kind ever held in an art museum, "The Making of a Contemporary Film", was opened to the public at the museum's headquarters in New York this week.

The motion picture used as the basis of the exhibition is the American classic, "The Adventures of Tom Sawyer" by Mark Twain, and material from the latest version in motion pictures produced by Selznick International.

They'll Be Comin' F



They'll be comin' round in thousands when it comes
They'll be comin' round in millions when it comes
They'll be wearin' great big smiles, they'll be rollin' in the aisl
If you'll be playin'

SWING Y

When it comes
as the first genuine
novelty of the new year,
from Warner Bros.



ound the Mountain

(TO A PACKED HOUSE)

when the mighty Ozark philharmonic plunks into action



OUR LADY

with

HUMPHREY BOGART

And This Hand-Picked Line-Up Of Comedy Specialists

FRANK McHUGH · LOUISE FAZENDA · NAT PENDLETON

PENNY SINGLETON · ALLEN JENKINS

And The One And Only

WEAVER BROS and ELVIRY

Some Stuff This—wait'll you see 'em—and wait'll the mob sees 'em in pictures at last!



Directed by RAY ENRIGHT

Screen Play by Joseph Schrank and Maurice Leo

Adapted from the Play by KENYON NICHOLSON and CHARLES ROBINSON

Songs by M. K. Jerome and Jack Scholl

EQUITY LEADER URGES BUREAU OF FINE ARTS

Meredith Recommends Support of Coffee Bill to Increase Employment Among Actors

Support by the Actors Equity Association of two Federal bills that call for establishment of a Federal bureau or department of fine arts, is urged by Burgess Meredith, newly elected vice-president of the association, in an article published in the current issue of the organization's publication, Equity. He estimates the bill would increase employment among actors by 20 percent.

Mr. Meredith, in whom the duties of president have been vested, wrote the article in the capacity of chairman of a committee appointed to study the Federal Theatre Project in relation to the two proposed measures, the Coffee Bill and the Sirovich Bill, an editor's note explains.

The note also points out that since the article was written the Association has "endorsed the spirit and aims of these bills while recognizing the probability that there might have to be considerable changes made in certain of their provisions before Equity could accept them without reservation."

The Coffee Bill, Mr. Meredith explains, proposes a Bureau of Fine Arts to consist of a commissioner and six members. As for the second bill, Mr. Meredith reports: "The committee feels that as far as it can make out, this bill is a broad resolution to have departments of science, art and literature, but it has not to date defined its scope."

While similar, the article continues, the bills do not "collide." Support of both is urged, Mr. Meredith wrote, because "desirable portions of the defeated bill could be incorporated into the enacted one by pressure and change."

The committee's investigation of the Federal Theatre project, according to the article, disclosed seven "facts" which follow:

1. "To date the Federal theatre has given approximately 44,000 performances.

2. "It has had an approximate audience of 30,000,000.

3. "This has happened in the space of two years.

4. "It has furnished a script service to approximately 10,000 study and dramatic clubs, colleges, camps, clubs and CCC (Civilian Conservation Corps) camps.

5. "Its activities have extended over 30 states —45 per cent of the project, however, being centered in New York City.

6. "At its height the Federal Theatre employed 15,000 people of the theatre. It now employs 8,500—Equity members 700–1,000.

7. "It is the general impression of many critics of the theatre, and of innumerable other people prominent in the theatre, that the Federal Theatre has—

(a) "Broadened the base of the theatre throughout the country—greatly extending the national interest.

(b) "In New York City during the last two years, out of the ten most original and dynamic productions, at least five of these must be accredited to WPA.

(c) "That the results of these activities have benefitted the theatre enormously, with the impression prevailing that many results are just beginning to show.

(d) "The Federal Theatre Project has been singularly free of government red tape and interference.

(e) "The entire enterprise cost only $22,000,000 or one-half the price of a battleship."

Under the Coffee Bill, the article reports, a bureau would be established and the commissioner of the bureau would be appointed by the President. The commissioner then would appoint six members, the article continues, and they would be directors of six departments, theatre, dance, music, literature, graphic arts, and architecture.

Mr. Meredith explains three other parts of the bill with the statement: "This fine arts bureau then divides the country into appropriate sections and creates a regional bureau over each section. This regional bureau consists of a regional director and four members. We have then a Washington Bureau appointing various regional bureaus and these latter are responsible for the administration of the act.

"All the functions of WPA are immediately transferred to this new bureau and the number of artists employed shall be increased by at least 20 percent.

"All wages shall be raised to trade union scales."

Mr. Meredith also points out that the committee discovered "a great enthusiasm has grown up behind the bill on the part of other organizations and prominent individuals of the arts."

The article, in addition to urging endorsement of the measure, recommends a widespread campaign to obtain support of the bill.

Consider Legislation Aimed At Newspaper Radio Stations

With newspaper-owned radio stations now numbering around 200 out of the 700 odd licensed commercial radio stations, President Roosevelt is said again to be considering the advisability of legislation to compel newspapers to divest themselves of the ownership or control of stations. Dr. Irvin Stewart, formerly of the Federal Communications Commission, recently compiled an analysis of newspaper ownership of stations and found 113 cities in which all local broadcast stations are under newspaper control.

Senate members are being felt out about the matter, it is learned, with the idea of an Administration sponsored measured being introduced early in the new year if the reaction is favorable. Frank R. McNinch, chairman of the FCC, is said to favor legislation against newspaper owned stations and recently began a study of the problem.

Cleveland Club Election

The Showmen's Club of Cleveland, composed of theatre managers and members of affiliated businesses, has elected Bert Diener, manager of the Imperial, president; Jack Sliney, manager of the Norwood, vice-president; Roy Gross, Cedar theatre, treasurer; Louis Swee, Knickerbocker theatre, financial secretary, and W. J. Banks, Detroit theatre, recording secretary.

Republic will gross approximately $10,000,000 on the 1937-38 season's product, H. J. Yates said this week.

SCALPERS RENT LOFTS NEAR MUSIC HALL

Itinerant ticket scalpers this holiday week were doing a boom business in the vicinity of Radio City Music Hall, charging two dollars each for $1.10 afternoon reserve seats, and hitting a new high at $3.85 for the Music Hall's regular $1.65 New Year Eve seats. Some of them hired empty lofts near the theatre in which to do business, placing "barkers" out front to call trade, unique indeed for a continuous performance film house.

The theatre was selling to some 30,000 persons a day during the week. New Year Eve seats have been sold out seven weeks in advance.

Every other Broadway theatre was experiencing similar sell out business, Warners' Strand on Wednesday stopping ticket sales at 11 a.m. By 12:30, some 6,054 admissions had been counted. Byron Moore, manager, reported to the home office that the opening rush resulted in three main doors being torn from their hinges.

New York Paramount on Wednesday rang up an all time opening attendance record. Robert M. Weitman, manager, estimated the day's attendance at 26,000.

Academy To Publish Book Based on Lectures

The Research Council of the Academy of Motion Picture Arts and Sciences will publish a 525-page book, "Motion Picture Sound Engineering," based on the lectures presented to the council's sound classes.

The book, which will be sold for $4, will contain lectures by Fred Albin, engineer of the United Artists sound department; L. E. Clark, formerly engineering manager of RCA; John Hilliard, transmission engineer of Metro-Goldwyn-Mayer; Harry Kimball, MGM sound engineer, and A. P. Hill, formerly acoustic superintendent of Electrical Research Products, Inc.

Jewish Charity Fund

The New York-Brooklyn campaign of the Federation for the Support of Jewish Philanthropic Societies so far has raised $134,200 as a result of contributions by members of the theatrical and film industries. More than $37,000 of the total was raised at a dinner held in Hollywood last week. The Federation is seeking to raise a grand total of $6,250,000 for 116 affiliated welfare agencies.

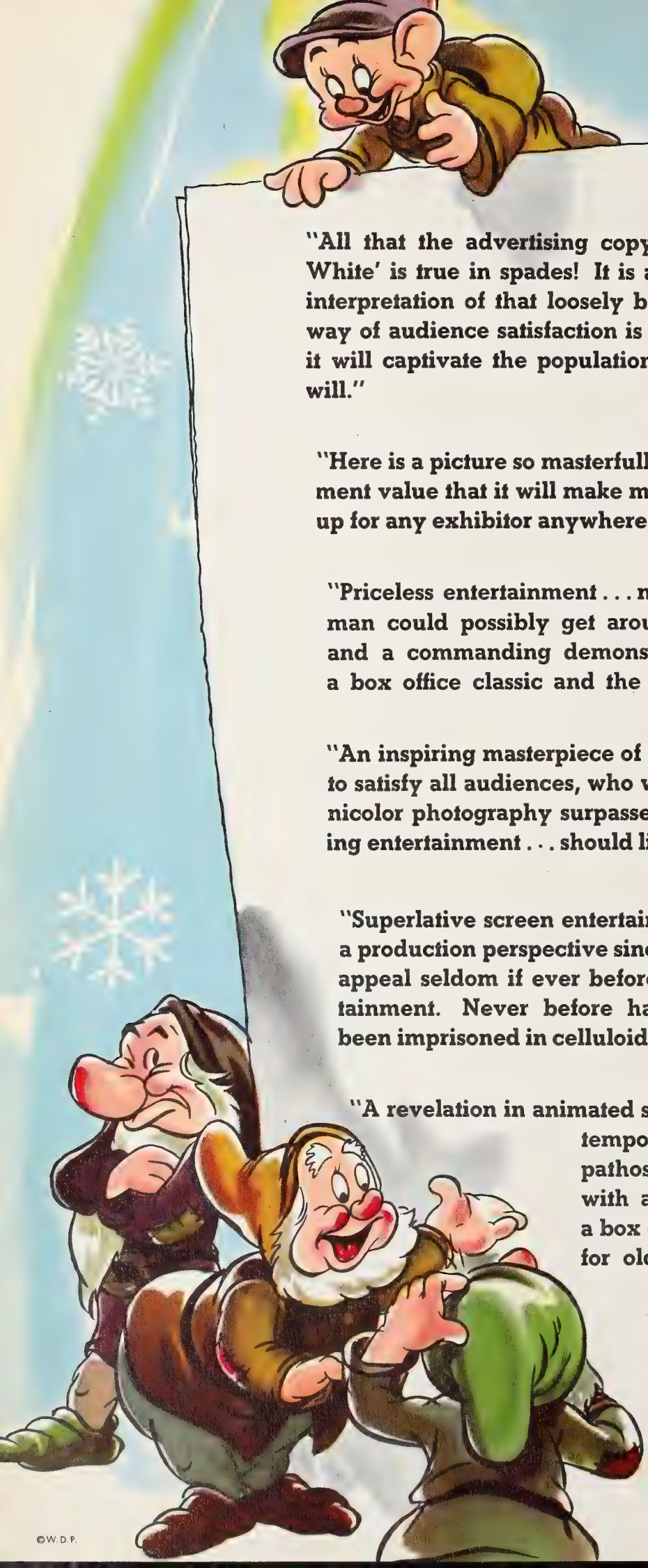
Censor Exemption Requested

The National Film Society of Vancouver, B. C., a self-named "non-commercial body organized to promote the study and use of motion pictures as educational and cultural factors," has appealed to the Provincial Government for exemption from censorship.

Jacques Coen was named manager of Columbia's branch office in Alexandria, Egypt, and L. Schiller will have charge of the company's office in Prague, Czechoslovakia.



©W.D.P.



"All that the advertising copy writers have been saying about 'Snow White' is true in spades! It is a box office natural in the most expectant interpretation of that loosely bandied term, and what it achieves in the way of audience satisfaction is spectacularly the box office's business . . . it will captivate the population as perhaps no other picture ever has or will."

—MOTION PICTURE DAILY

"Here is a picture so masterfully produced and of such unusual entertainment value that it will make motion picture history. It should be a clean-up for any exhibitor anywhere."

—FILM DAILY

"Priceless entertainment . . . more to talk about than any normal showman could possibly get around to . . . a fine artistic accomplishment and a commanding demonstration of shrewd showmanship . . . both a box office classic and the other kind."

—MOTION PICTURE HERALD

"An inspiring masterpiece of elegant beauty and entertainment . . . sure to satisfy all audiences, who will rave about it . . . new Multiplane Technicolor photography surpasses anything yet seen in color . . . outstanding entertainment . . . should live for many years."

—SHOWMEN'S TRADE REVIEW

"Superlative screen entertainment . . . the most important picture from a production perspective since the advent of sound . . . it has a universal appeal seldom if ever before attained in the realm of celluloid entertainment. Never before have such breath-takingly gorgeous hues been imprisoned in celluloid for any type of picture."

—BOX OFFICE

"A revelation in animated screen entertainment displaying mood and tempo with a master stroke. Romance, drama, pathos and genuine heart interest combined with artistic craftsmanship for nothing short of a box office smash. Just what the doctor ordered for old and young alike."

—JAY EMANUEL PUBLICATIONS

"Meets even the wildest expectations of Disney's millions of admirers. It is a masterpiece of entertainment for people of every age . . . marks milestone of motion picture progress . . . Walt Disney has carved for himself a permanent niche in the motion picture hall of fame."

—HOLLYWOOD REPORTER

©W.D.P.

"Sets milestone in art of picture making . . . completely a thing of beauty and charm, vastly appealing entertainment for every normal human being . . . it will do smashing business and regale all manner of audiences in extended runs."

—HOLLYWOOD VARIETY

"A motion picture miracle has come into being. It is a film fairy tale that will enrapture audiences around the world . . . it is a great screen contribution not only for today but for tomorrow."

—EDWIN SCHALLERT, Los Angeles Times

"Walt Disney adds new laurels to his fame. 'Snow White' and her fairy prince and the seven dwarfs become stars you will love and take into your heart. The sets are breath-taking in their beauty . . . the color is equally exquisite . . . the loveliest thing of its kind ever brought to the screen."

—LOUELLA PARSONS, Los Angeles Examiner

"Yes there is a Santa Claus! His name is Walt Disney, and as a yuletide gift for all those young in spirit and mind he has brought forth his first feature length attraction . . . an unforgettable experience."

—LOS ANGELES DAILY NEWS

"In all my nineteen years of reviewing I have never met screen characters that more completely captured my heart than did 'Snow White and the Seven Dwarfs'. Children, young folks, men and women — put on your 'must see' list, the delightful charming fairy tale of 'Snow White'."

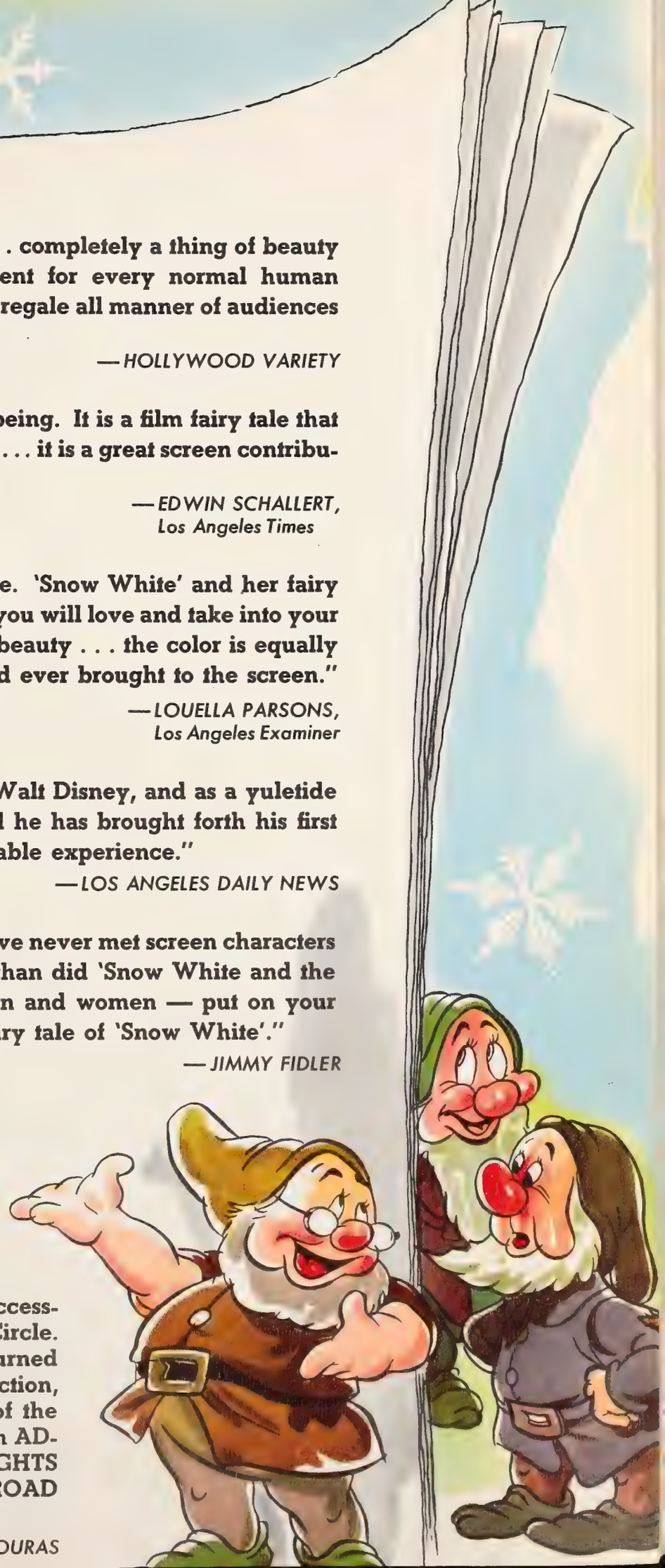
—JIMMY FIDLER

"Walt Disney scored a new and impressive triumph last night . . . a fascinating screen experience . . . a picture that nobody should miss."

—HARRISON CARROLL, Los Angeles Herald Express

"World premiere of 'Snow White' most successful opening we have ever had at Carthay Circle. Practically every celebrity in Hollywood turned out and paid tribute to Walt Disney's production, with applause lasting long after the end of the picture. Public interest is equally high with ADVANCE SALE BOTH MATINEES AND NIGHTS TOPPING THAT OF ANY PREVIOUS ROAD SHOW AT CARTHAY CIRCLE."

—Telegram from CHARLES P. SKOURAS



WALT DISNEY'S

FIRST FULL LENGTH FEATURE PRODUCTION

SNOW WHITE

AND THE SEVEN DWARFS

in the marvelous MULTIPLANE TECHNICOLOR

Distributed by RKO RADIO PICTURES, INC.

●

NOW PLAYING

Twice Daily

CARTHAY CIRCLE

LOS ANGELES

●

..THEN AROUND THE WORLD

THE HOLLYWOOD SCENE

Production Lags

During Christmas week, twelve pictures which have been occupying the attention of production crews in various Hollywood studios were marked finished. Eight features were started. Inasmuch as Friday was a day given over to general celebrating, practically all real work stopped Thursday night.

Twentieth Century-Fox finished three films. "Happy Landing," Sonja Heine's third spectacular starring vehicle, will also present Don Ameche, Jean Hersholt, Cesar Romero, Wally Vernon, Ethel Merman, Raymond Scott Quintet, Leah Ray, Peters Sisters, Condos Brothers, Marcelle Corday, Louis Adlon, Willima Brady, Barbara and Gloria Brewster, Marianna Brudie, Annabelle Brudie and Gene Mako. Roy Del Ruth directed. In "City Girl" Phyllis Brooks, Ricardo Cortez, Douglas Fowley, Robert Wilcox, Chick Chandler, Adrienne Ames, Esther Muir, Charles Lane, Paul Stanton, Charles Trowbridge, Pierre Watkins and Marjorie Main will be seen. Alfred T. Werker was the director. The featured players in "Headline Huntress" (tentative title) are Gloria Stuart, Michael Whalen, Lyle Talbot, Delmar Watson and Jane Darwell. James Tingling directed.

MGM Completes Pair

Two pictures were completed at MGM. Both are romantic comedies. Cast for "Love Is a Headache" are Gladys George, Franchot Tone, Ted Healy, Mickey Rooney, Frank Jenks, Ralph Morgan, Barnett Parker, Virginia Weidler, Fay Holden and Henry Kolker. Richard Thorpe directed. In "Three Men in the Snow," which Edward Buzzell directed, the complete cast, all of whom are featured, includes Robert Young, Florence Rice, Frank Morgan, Reginald Owen, Edna May Oliver, Mary Astor, Herman Bing, Sig Rumann, Henry Hull and Walter Kingsford.

Monogram Finishes Two

Monogram also finished two productions. The comedy romance, "Saleslady," teams Anne Nagel and Weldon Heyburn in the leading roles with Harry Davenport, Ruth Fallows, Doris Rankin, Kenneth Harlan and Matty Kemp in support. Arthur G. Collins directed. Listed in the cast of "My Old Kentucky Home," which was directed by Lambert Hillyer, are Evelyn Venable, Grant Richards, Bernadene Hayes, Clara Blandick, Margaret Marquis and Paul White.

Universal Also Has Pair

Universal was the third studio to finish two pictures. "The Mountains Are My Kingdom," action adventure and romance, will present Noah Beery, Jr., and Francis Robinson with Samuel S. Hinds, Stanley Andrews, Robert Barrat, Fred Kohler, Sr., William Lundigan and Alonzo Price. Wyndham Gittens directed. The principal players in "Midnight Intruder," melodrama, which Arthur Lubin directed, are Louis Hayward, Barbara Reed, Eric Linden, Sheila Bromley, Robert Grieg, Pierre Watkins, J. C. Nugent and Irving Bacon.

Crosby Musical Romance

"Doctor Rhythm" was finished by Major Pictures for Paramount release. A musical romance with comedy, the important personalities are Bing Crosby, Mary Carlisle, Beatrice Lillie, Andy Devine, Laura Hope Crews, Fred Keating, Sterling Holloway and Rufe Davis. Frank Tuttle directed.

Republic finished "Outside of Paradise." Directed by John H. Auer, cast names are Phil Regan, Dorothy McNulty, Ruth Coleman, Mischa Moody, Joe E. Marks and Cliff Nazarro.

The final completed picture, "Everybody Was Very Nice," Warner Bros., will present Wayne Morris, Priscilla Lane, John Litel, Dick Foran, Mona Barrie, Barbara O'Neill and Thomas Mitchell. Stanley Logan directed.

Twentieth Starts Three

The three pictures which were completed at 20th Century-Fox were succeeded immediately by three starters. The leading trio in "Josette" are Simone Simon, Don Ameche and Robert Young. The supporting group presently listed includes Bert Lahr, Joan Davis, Tala Birell, Paul Hurst, Jayne Regan, Lillian Portel and Paul McVer. Allan Dwan is directing. First picture for Jane Withers since being rated one of the ten big money making stars of 1937 is "Gypsy." She will be supported by Rochelle Hudson, Robert Wilcox, Borrah Minnevitch and his harmonica band and Steffi Duna. Bruce Humberstone is directing. Cast for "Six Girls," which Norman Foster is directing, are Claire Trevor, Phyllis Brooks, Dixie Dunbar, Leah Ray, Lynn Bari, Jayne Regan, Michael Whalen, Thomas Beck, Douglas Fowley, Robert Lowery and William Benedict.

Two pictures were started at Republic. In "Purple Vigilantes," a number in the "Three Mesquiteers" series, Bob Livingston, Roy Corrigan, Max Terhune, Joan Barclay, Frank O'Connor and Edward Cassidy will be seen. George Sherman is directing. Second film, "Born To Be Wild," will present Ralph Byrd, Doris Weston, Ward Bond and Charles Williams in the principal roles. Joseph Kane is the director.

The incomplete cast of "Madelon," MGM, includes Wallace Beery, Maureen O'Sullivan, James Stewart, Frank Morgan, Jessie Ralph and Cora Witherspoon. James Whale is the director.

Monogram started "Where the West Begins," action adventure and romance. It will present as principals Judith Ford, Fuzzy Knight, Jack Randal and Ray Whitley and his orchestra. J. P. McGowan is directing.

For Paramount distribution, Harry Sherman started "Deputy Sheriff." A "Hopalong Cassidy" story, it will present William Boyd, Russell Hayden, George Hayes, Gwen Gaye, Paul Sutton, Pat O'Brien and Joseph de Steffani. Les Selander is directing.

FILM EXPLOITATION INTRODUCED BY BBC

Music from new British films will be played on future radio programs over the British Broadcasting Corporation stations. Starting early in 1938, the Government-controlled broadcasting system will schedule a series of concerts arranged and conducted by Muir Mathieson, musical director of London Films.

Arthur Bliss' music for "Things to Come", John Greenwood's score on "Elephant Boy" and "The Drum" and other Denham music will be played to British listeners by the studio orchestra itself.

The Case of Opera

The perennial and sometimes exciting argument concerning adaptation of grand opera to motion pictures and the value of operatic music and personalities in films, particularly when considered from the angle of box office worth, is gradually being settled.

As a matter of fact operatic music and personalities, as such, have been fed to motion picture audiences in small portions over quite a period. Today almost every major studio either has an important operatic star under contract or is featuring operatic arias in its product.

Such names of opera as Grace Moore, Lawrence Tibbett, Lily Pons, Gladys Swarthout, Marion Talley, Nino Martini and many more who at one time were familiar only to groups which newspapers refer to as "habitues of the diamond horseshoe," are appearing in title credits.

Paramount will present another operatic notable, Kirsten Flagstad, in the coming edition of "The Big Broadcast." Samuel Goldwyn, who always maintains he's away ahead of the drum major in any parade, will feature two operatic stars. Helen Jepson and Charles Kullman, in "Goldwyn Follies." Unless we are mistaken, youthful Edith Fellowes will try opera in "Little Miss Roughneck." Neither she nor Simone Simon is an opera star, but Miss Simon sings an aria in "Love and Hisses." Opera as an important adjunct to pictures may be closer to a realization than the unsuspecting believe.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Everybody's Doing It

RKO-Radio

Melocomedy

The above word is coined advisedly and supplied gratis as a quick and accurate definition of this structurally unique attraction. The picture is, as the word implies, a mixture of old school melodrama and that new school comedy so plentiful this season, in which everybody lambasts, pummels and socks everybody else before the groggy clinch and rosy fadeout. This is the first time precisely this mixture has been dished up.

Had the picture come out a little earlier, showmen might have capitalized upon its relationship to the widely popular Old Gold contest, for it is such a contest that supplies motive for all that happens in the story. The analogy may be still good for a degree of drawing power if judicially employed.

Preston Foster and Sally Eilers are the top names. Guinn Williams and Cecil Hollaway head a supporting cast whose efforts are unanimously in quest of laughter. Lorraine Krueger sings and dances briefly in the course of a Dumb Dora assignment.

J. Robert Bren, Edmund Joseph and Harry Segall managed to cook up the screen play from a story hatched by George Beck. It tells of an alcoholically addicted artist who hires out to draw puzzle pictures for an advertising campaign and his girl friend. She has him abducted for purposes of keeping him sober, but two sets of abductors interested in winning the contest threaten to wreck the enterprise. It all winds up with everybody socking everybody with everything in reach and the police arriving in time and high spirits.

Previewed at the RKO Hill Street theatre, Los Angeles, where audience reaction was spotty.—WILLIAM R. WEAVER.

Produced and distributed by RKO Radio Pictures. Produced by William Sistrom. Directed by Christy Cabanne. Screen play by J. Robert Bren, Edmund Joseph and Harry Segall. From a story by George Beck. Musical director, Frank Tours. Cameraman, Nicholas Musuraca and Paul Vogel. Art director, Van Nest Polglase. Associate art director, Field M. Gray. Sound by Shelby C. Chapman. Film editor, Ted Cheesman. Song: "Put Your Heart Into Your Feet and Dance," music by Hal Borne and lyrics by Mort Greene. P. C. A. Certificate No. 3846. Running time, 67 minutes. Release date, January 14, 1938. General audience classification.

CAST

Bruce	Preston Foster
Penny	Sally Eilers
Beyers	Cecil Kellaway
Bubbles	Lorraine Krueger
Willy	Wm. Brisbane
Devers	Richard Lane
Softy	Guinn Williams
Waldo	Arthur Lake
Gus	Solly Ward
Bartender	Frank M. Thomas
Butler	Herbert Evans

City Girl

(20th Century-Fox)

Melodrama

Contrast between honesty and uprightness, surrounded by poverty, and crime and lawlessness in the folds of luxury, with the emphasis on the latter, is part of the background of "City Girl," a Sol M. Wurtzel production from 20th Century-Fox. Law and order triumph, however, and the pretty girl, who is the pawn of her own misguided emotions and the influence of a gangster leader, pays for her missteps with death. But, even then, her demise is an accident. Of such is "City Girl," which therefore must be deemed unsuitable for children and impressionable youngsters.

Top names in the cast are Phyllis Brooks, Ricardo Cortez, Robert Wilcox, Douglas Fowley and Chick Chandler.

"Ellen Ward" is a waitress who supports her family living in a tenement. She becomes at first innocently involved with crooks, and later throws her lot with them willingly. She leaves her family, and her sweetheart of former days, an attorney named "Donald Sanford," is thrown into discard. Supported by "Charles Blake," gangster leader, in luxury that she has never had before, she accidentally kills a jealous sweetheart of "Blake's" and is convicted of murder. "Blake" helps her escape and she disappears. Later she returns to the city, and is confronted with a gang investigation aided by "Sanford." She dupes him and aids "Blake" materially by spying on the investigator's actions, later stealing back from the probers papers that would convict him. The finale comes as "Ellen," confronted by her ex-sweetheart, protects him from "Blake's" bullet and is killed.

Previewed at the Upton Theatre, Los Angeles, where an audience, predominantly adult, seemingly appreciated the workmanship which went into the making of the film.—VANCE KING.

Produced and distributed by 20th Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Alfred Werker. Original screenplay by Frances Hyland, Robin Harris and Lester Ziffren. Photographed by Harry Jackson. Art direction, Bernard Herzbrun and Lewis Creber. Film editor, Norman Colbert. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 3928. Running time, when seen in Los Angeles, 60 minutes. Release date, March 18, 1938. Adult audience classification.

CAST

Ellen Ward	Phyllis Brooks
Charles Blake	Ricardo Cortez
Donald Sanford	Robert Wilcox
Ritchie	Douglas Fowley
Mike Harrison	Chick Chandler
Flo Nichols	Esther Muir
Vivian Crane	Adrianne Ames
Steve	George Lynn
Dr. Abbot	Charles Lane
Chaney	Paul Stanton

Wise Girl

(RKO-Radio)

Comedy Romance

A fast moving comedy romance which has been given a breezy farce treatment to assure much fun in dialogue, action, situations and characterizations "Wise Girl" is that happy kind of picture that leaves those who see it with a satisfied feeling. While cast names are none too powerful, the various personalities have been intelligently spotted in their several roles in a manner which brings out the best features of their special talents. Continually light and frothy, even when it approaches its semi-serious moments, the not uncommon story takes many surprising and amusing twists.

For showmanship purposes, the plot has been purposely complicated. Although he has disowned his deceased daughter, Henry Stephenson wishes the custody of his two grand children, who are in the guardianship of Ray Milland, a member of the bizarre Greenwich Village artist colony. Unable to do anything legally, his daughter, Miriam Hopkins, posing as an ambitious artist, invades the colony. Despite her carefully prepared plans, she meets opposition at every hand. Attracted to Miss Hopkins romantically, Milland, nevertheless is determined not to surrender the youngsters, and when the villagers find out her real identity they conspire to make her life a bedlam.

The lively theme, which Allan Scott and Charles Norman conceived and which Leigh Jason directed with a flare of showmanship, exerted an inspiring influence on the players. While all appear to good advantage, Miss Hopkins, Milland, Stevenson, Walter Abel are outstanding and the balance of the cast swing into the bubbling spirit of the story nicely.

Previewed Dec. 22nd in the RKO-Hillstreet theatre, Los Angeles. The audience, which was in a pre-holiday mood, evidenced an interest in the picture and appreciation for it that augurs well for its possibilities when generally released. Exploitation campaigns which lead prospective patrons to believe that pleasant amusement is in store for them when they see "Wise Girl" can readily be based on the theme. In many quarters, it is possible it may prove a surprise "sleeper" and provoke much favorable word of mouth advertising.—GUS MCCARTHY.

Produced and distributed by RKO-Radio. Produced by Edward Kaufman. Directed by Leigh Jason. Screen play by Allan Scott. Story by Allan Scott and Charles Norman. Kenneth Holmes, assistant director. Jack Hively, film editor. Photographed by Peverell Marley. P. C. A. certificate number 3727. Running time, when seen in Hollywood, 70 minutes. Release date, Dec. 31, 1937. General audience classification.

CAST

Susan Fletcher	Miriam Hopkins
John O'Halloran	Ray Milland
Karl	Walter Abel
Mr. Fletcher	Henry Stephenson
Dermont O'Neil	Alec Craig
Mike	Guinn Williams
Joan	Betty Philson
Katie	Marianna Strelby
Mrs. Bell Rivington	Margaret Dumont
George	Joan de Briac
Prince Michael	Ivan Lebedoff
Prince Ivan	Rafael Storm
Prince Leopold	Gregory Gaye
Detectives	Richard Lane, Tom Kennedy

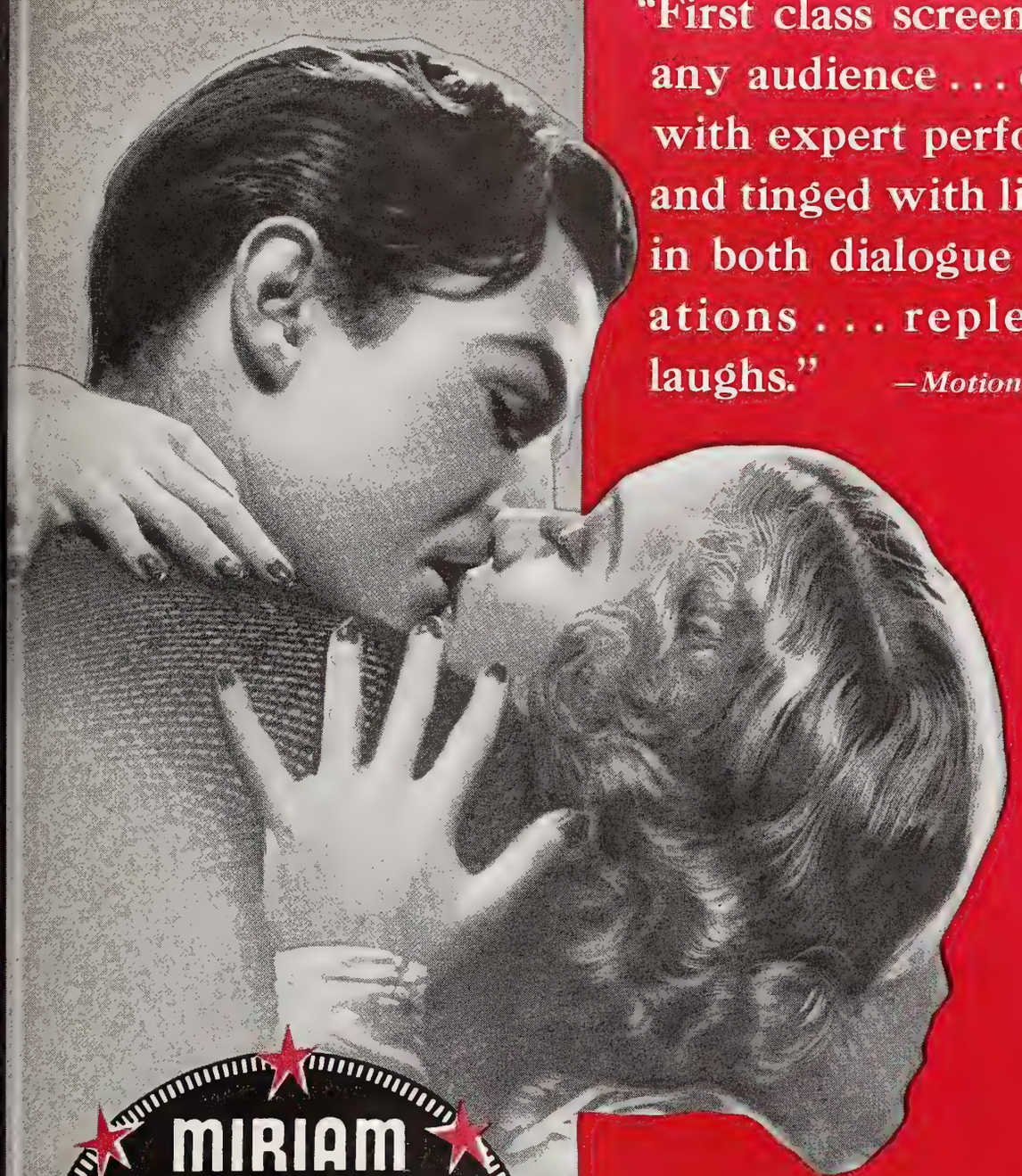
Lady Behave

(Republic)

Comedy Romance

"Lady Behave" demonstrates that when a team of writers, in this case Joseph Krumgold and Oliver Cooper, prepare a good story, when a director, who happened to be Lloyd Corrigan, evidences enthusiasm for his job and when the cast presents a capable aggregation of players who know what to do with the ball when they get it, the resulting production is a picture that has legitimate entertainment and commercial value. Although the cast of "Lady Behave" offers no super-magnetic names, its principals, Sally Eilers, Neil Hamilton, Joseph Schildkraut, Grant Mitchell, George Ernest, Marcia Mae Jones, Patricia Farr and Robert Greig are by no means unknown. All have proved their ability in numerous pictures. The title has an intriguing significance. The story content is a

(Continued on page 26)



"First class screen fare for any audience . . . endowed with expert performances and tinged with lively flair in both dialogue and situations . . . replete with laughs." —*Motion Picture Daily*

MIRIAM HOPKINS RAY MILLAND IN *Wise Girl*

WITH

WALTER ABEL
HENRY STEPHENSON

DIRECTED BY LEIGH JASON
PRODUCED BY EDWARD KAUFMAN
SCREEN PLAY BY ALLAN SCOTT

"Lively comedy . . . laughs plentiful . . . thoroughly enjoyable . . . exhibits a winning warmth and fetching humor far above several more pretentious comedy offerings of recent months."
—*Hollywood Reporter*

"A genuinely enjoyable comedy that hits the modern farcical note . . . gay and breezy . . . clicks as a general audience picture . . . It's all in fun, and plenty of laughs are provided." —*Hollywood Variety*

"Fast-moving, amazing entertainment . . . Will attract and please fans." —*Showmen's Trade Review*

RKO RADIO PICTURES

(Continued from page 24)

refreshing variation of the comedy romance premise. Combined they constitute an exploitation basis which should stimulate an interest and eventually provoke much favorable word-of-mouth advertising.

Romance and comedy, the result of a tangled domestic situation, are the film's principal elements. "Paula Kendall's" flaming youth sister, "Clarice," who is already married, creates an embarrassing situation when she arrives home from a gay night to announce that she has married a man named "Cormack." The bridegroom leaves the country, having first sent his attorney to arrange a divorce. To save her sister from being a bigamist, "Paula," on the advice of counsel, "Williams," moves into "Cormack's" home and pretends she is the woman he married. His children (George Ernest and Marcia Mae Jones) combine with "Alfred" and other servants to make her life a turmoil. The children, hoping to save their father another "mistake," summon him home as meanwhile they make a deal with "Michael Andrews," "Paula's" estranged husband, to carry on a flirtation with "Miss Kendall." When "Cormack" (Neil Hamilton) arrives, he finds himself quite attracted to Miss "Kendall" and falls in love with her as she does with him. Gradually the youngsters come to understand that the woman is not another "mistake."

As action, dialogue and situations hold interest continually, a fortunate circumstance arises to prove that "Andrews'" marriage to "Clarice" was illegal. With that snarl untangled, it is an easy matter to arrange for a quiet divorce for her from "Cormack" and with the youngsters now actively supporting "Cormack" and pleading with Miss "Kendall" to marry their father, the happy ending climax ensues.

A first-class family attraction, the moral value of "Lady Behave" is above criticism. Careful writing, acting and direction preclude any such possibility. Showmanship technique which identifies it as a comedy of errors which takes any number of surprising and amusing twists should prove efficient in arousing early attention. It may be expected that those who see it will not be hesitant in recommending it to friends and acquaintances.

Previewed Dec. 15 in the Warner Beverly theatre. Although the rather slow start appeared to confuse the audience, once the real action of the film got under way it paid close and interested attention. The work of the players, particularly Miss Eilers and young George Ernest and Marcia Mae Jones, several times brought forth applause. The concluding verdict was that "Lady Behave" should prove desirable entertainment in similar neighborhood houses and also bolster many deluxe theatre programs.—Gus McCarthy.

Produced and distributed by Republic. Albert Levoy, associate producer. Directed by Lloyd Corrigan. Screen play by Joseph Krumgold and Olive Cooper. Original story by Joseph Krumgold. William Morgan, film editor. Alberto Colombo, musical director. Photographed by Harry Wild. P. C. A. Certificate No. 3831. Running time, 70 minutes. Release date, Dec. 27, 1937. General audience classification.

CAST

Paula Kendall.....Sally Eilers
Stephens Cormack.....Neil Hamilton
Michael Andrews.....Joseph Schildkraut
Burton Williams.....Grant Mitchell
Clarice.....Patricia Farr
Patricia.....Marcia Mae Jones
Hank.....George Ernest
Butch.....Warren Hymer
Alfred.....Robert Greig
Howell.....Charles Richman
Inn Keeper.....Spencer Charters
Cook.....Mary Gordon

March of Time No. 5
(RKO Radio)
Most Interesting

The fifth issue in this series is another interesting and enlightening presentation of three subjects of current importance in the forthright manner that has come to be associated with "The March of Time."

The first subject deals with Finland which is celebrating its 20th anniversary as an independent state. Formerly dependent on Russia, Finland tackled the difficult problems of industry and politics with courage and vision which today pays them dividends as it does the United States, for Finland is the only nation which has regularly paid the installments on its debt to this country.

The second subject deals with the "laugh industry," whose business it is to furnish jokes to comedians. Brief scenes of Fred Allen, Eddie Cantor, Jack Benny, Phil Baker and the like are seen working on "gags." Public taste in jokes is tested by playing records of various top programs of the air to see which "gags" receive the most applause. A card-index file lists the jokes according to their classification.

The third and last subject considers the American merchant marine situation and especially the extraordinary task of the head of the Maritime Commission, Joseph P. Kennedy, in gathering his facts for his recent recommendation to the Administration of drastic action if the American merchant marine is to regain its former position. Running time, 18 minutes.

Ears of Experience
(RKO Radio)
Kennedy Comedy

Typically an Edgar Kennedy comedy in content, although the comedian seems to do more than the usual amount of hair pulling and grimacing in this and less than the usual quota of talking, the subject suffers for a better idea or at least an idea that is a little different from the sameness of these comedies. Again Kennedy is the victim of his wife's desire to keep up with the Jones' with a wily promoter getting his savings. The object is to build Kennedy up so that his boss will promote him but the idea works in reverse for the boss, believing Kennedy independently wealthy, fires him. The cast is composed of Florence Lake, William Franey, Richard Lane, Jack Rice and Landers Stevens. Running time, 18 minutes.

The Man in the Barn
(MGM)
Historical Mystery

Taking as its subject the controversial point that the famous actor, John Wilkes Booth, did not perish in the barn where he had been trapped as the assassin of President Lincoln but escaped to live for many years after under an assumed name, this historical miniature offers in a carefully prepared case substantial evidence in proof of his claim. Under the narrated elucidation of Carey Wilson, the strange background of the story is revealed with the emphasis placed on the remarkable resemblance between the murderer and the man who claimed his identity. An elaborate setting for the portrayal of the events leading up to and following the assassination of the President is arranged in an interesting and entertaining setup. Upon seeing this subject, it is certain that the young student folks will have plenty of baffling questions with which to harass their history teachers.—Running time, 10 minutes.

Sweet Shoe
(RKO Radio)
Song and Dance

This features Rita Rio and her girl band. Miss Rio besides leading the orchestra also dances. Others appearing are the Four Norsemen, a male quartet; The Four Specs, negro dance group, and Anita Jacobi, acrobatic tap dancer. Running time, 11 minutes.

Friend Indeed
(MGM)
Canine Heartthrob

The identity of the title's description is revealed as a beautiful and "intelligent" German police dog who acts as the "seeing eye" for a blind doctor. When the kind hearted medico is blinded in his attempts to rescue some of his patients in a hospital fire, the faith and fortunes of the man are revived by the constant devotion and protection which his faithful four-footed friend gives him. The doctor is called to Washington to receive recognition for his bravery in the hospital fire. The canine accompanies his master and shares in his glory. Another outcome of this excursion is the enactment of legislation allowing the pet guides to ride in the same railroad coaches with their charges instead of following previous rulings which forced the animals to travel alone in the baggage cars. The little story is excellently done and the compelling human interest drama that it tells will find a warm response from audiences. Running time, 10 minutes.

Donald's Ostrich
(RKO Radio)
Donald Duck

That bombastic member of the Duck family, Donald, has plenty of woes to moan about in this cartoon. Donald, a station agent, is buried under an avalanche of baggage which a passing train deposits on the station. One crate reveals an affectionate ostrich, much to Donald's discomfiture. The ostrich swallows an accordion, a clock, several balloons and a radio with resultant effect causing the ostrich to have the hiccoughs. The hiccoughs cause the dial on the radio to move around, the ostrich responding to each program. An auto race broadcast has the ostrich whirling around the station with Donald trying to get out of the way. A crash winds up the proceedings. Running time, 9 minutes.

Candid Cameramaniacs
(MGM)
Pete Smith Novelty

Capitalizing the current craze in candid camera photography with results that are generally amusing and novel, this newest Pete Smith specialty is a pleasant bit of minor screen entertainment. An example to illustrate a victim far advanced in this strange mania of camera craftsmanship is studied through a series of comic and satirical sequences. Together with an early portion devoted to a brief exposition of the initial stage of photography, the entire subject is a carefully produced bit of light amusement fare.—Running time, nine minutes.

Music Will Tell
(RKO Radio)
Good

A band orchestration subject featuring the orchestra of Ted Fio Rito and having a slight plot to go with it. Fio Rito completes an engagement at a prominent club and looks forward to a vacation but while on a train, which also serves as a background for a musical number, he learns that an orchestra playing in a small town claims to be the Fio Rito band. With his orchestra Fio Rito stops off at the town and in a competition exposes the fake band. Running time, 18 minutes.

The Dummy Owner
(RKO Radio)
Race Track Comedy

Leon Errol, who rose to fame on the stage as the man with the rubber legs, in this becomes the owner of a horse in name only as he fronts for one of his Boss's clients. The horse wins its first race but Errol, who had been sidetracked by a tout, loses his bet. Later his wife learns of the horse and forces Errol to sell it. Errol tries to buy the horse back but the owner raises the price. Errol wins enough money to recover the horse, which he does, but the horse is suspected of being doped and Errol is barred from racing, which leaves him right back where he started. In the cast are Maxine Jennings, Ed Keane, Larry Steers, Ed Kane and William Franey. Running time, 19 minutes.

NBC GETS 791 MAE WEST PROTESTS; AND BROADCASTERS TALK OF A CODE

Film Star Is Barred from the Air for "Eve" Skit; Self-Regulation Through NAB Is Predicted by Weber

Radio this week was claiming a wide assortment of records for 1937: the biggest gross in broadcasting revenue, greatest number of programs, busiest year in radio coverage, et al. Not mentioned was the largest number of protests against a single broadcast, National Broadcasting Company counting 791 written criticisms in condemnation of Mae West's burlesque of Adam and Eve in the Garden of Eden for Chase and Sanborn on the Sunday evening of December 12th.

Miss West has been barred from NBC's air because of that broadcast, and her last appearance, the only one in four years, will, it is predicted, bring a "production code" and "production code administrator", similar to those voluntarily adopted by, and now prevailing in motion pictures, to govern broadcasting standards.

Paramount, her motion picture distributor, and Emanuel Cohen's Major Productions, her producer, have disclaimed all responsibility for Miss West's air appearance.

Nor does Paramount or Mr. Cohen's Major Pictures intend to halt the release, on January 14th, of Miss West's new "Everyday's a Holiday," but plan to give the feature some extra advertising attention in publications reputedly going to 20,000,000 persons.

A full-page Mae West "Everyday's a Holiday" ad in four colors will appear on the back page of the American Weekly, reaching a total of 7,000,000 in 21 cities, on January 16th. Wherever the picture has been booked a local theatre imprint will appear on the ad.

Full page ads in Life and Look magazines, with a combined circulation of nearly 5,000,000, plus full coverage in the fan magazine group, brings the total reader circulation of the Mae West campaign up to a total of approximately 20,000,000, as announced the other day by Robert M. Gillham, director of Paramount advertising and publicity at the home office.

Commission Gets Report

On the same day this week that Lenox R. Lohr, president, was making an end of the year statement citing NBC's "enhancement of dramatic offerings" along "cultural lines" in 1937, the Federal Communications Commission in Washington was studying Mr. Lohr's report on the Mae West incident, which the Commission had formally requested after Congressmen William P. Connery, of Massachusetts, and Donald L. O'Toole, of New York, demanded a federal investigation of radio and the Communications Commission.

Mr. Lohr, as specifically requested, submitted to the Commission a copy of the script, and a copy of the contract between NBC and Standard Brands, sponsors of the Chase and Sanborn program.

Mr. McNinch declared that the Commission would study the script before deciding what action will be taken against the broadcast, if any. FCC still has in its hands Congressman Connery's demands for revocation of the license of the NBC station in Hollywood from which the performance emanated.

Banning of Miss West and any mention of her name from the air, at least insofar as NBC is concerned, was ordered last weekend by A. H. Morton, general manager of the system. This action was said to have been taken to prevent any possible "gags" about Miss West which may arise out of the incident. There are about 130 stations in the NBC networks over which the corporation has no control, but no program built by or emanating from the 15 stations or studios owned or controlled by NBC will carry Miss West's name.

Order Goes to 15 Stations

The 15 stations to which the order was issued are WEAF and WJY in New York; KDKA, Pittsburgh; KGO and KPO, Denver; KYW, Philadelphia; WBZ, Boston; WBZA, Springfield, Mass.; WENR and WMAQ, Chicago; WMAL and WRC, Washington; WGY, Schenectady, and WTAM of Cleveland.

National Broadcasting owns WEAF, WJZ, KPO, WENR, WMAQ, WRC and WTAC. General Electric Company owns KGO, KOA and WGY, and NBC manages and operates them. WMAL is owned by the M. A. Leese Radio Corporation and is operated and managed by National. The Westinghouse Electric and Manufacturing Company owns KDKA, KYW, WBZ and WBZA, and the programs of these stations are built by NBC.

One of the results of the nationwide protests against Miss West's radio burlesque on Eve, and for which NBC and the J. Walter Thompson advertising agency for the coffee company later publicly apologized, was the prediction of a move within the National Association of Broadcasters for a production code and an administrator to govern radio standards.

Convention to Study Code

Imposition of such self-regulation, to govern the entire radio industry, will be one of the principal topics of the Broadcasters Association's annual convention in February at Washington, according to Fred Weber, general manager of the Mutual Broadcasting System. Mr. Weber, now on a short visit to California, addressed his remarks to the press at a luncheon given him last week by Lewis Allen Weiss, general manager of the Don Lee networks, Mutual's west coast affiliate. Mr. Weber asserted that attempts at unity of action by all broadcasters, regardless of the power of their stations, will be sought through the election of a president and secretary with paid salaries and augmented powers and who would be committed to such a program.

Mr. Weber disclosed that leading broadcasters in the east and midwest would attempt to put through self-regulation and to formulate trade policies such as educational and social ideas for broadcasting. He was specifically referring to a code governing "decency and morals" in broadcasts, but indicated that no penalties for violations of the self-governing rules could be set up without the cooperation of all broadcasters.

Mr. Weber added that three or four persons not directly connected with the radio industry may be suggested by delegates on the floor of the NAB convention.

An NAB spokesman in Washington, however, on Monday belittled the attempts for any "dictator" over moral standards in broadcasting. "We have, in fact, seven of them now," meaning, he said, the seven commissioners in the Federal Communications Commission.

Meanwhile, in Los Angeles, Miss West remained silent on the broadcast which brought radio its severest criticism. An Associated Press reporter was told that "Miss West isn't speaking to anyone about that." Instead, Miss West was receiving considerable holiday press notice for her gift of $250 to the wife and children of one Mr. Santa Claus, a ditch digger in Marshall, Missouri.

INDIANA EXHIBITORS OPPOSE BROADCASTS

Resolutions condemning any radio appearances of film players have been passed by the Associated Theatre Owners of Indiana.

The resolutions state that members have found that the Metro-Goldwyn-Mayer Thursday night broadcasts "definitely curtail box office receipts". Opposition to any air use of film talent is based on the premise that their broadcasts cannot be timed to eliminate theatre competition.

1924 Films Seen By N. Y. Censors

The annual report of the Motion Picture Division of the Department of Education of the State of New York, reveals that 1924 films were reviewed during the fiscal year from July 1, 1936 to June 30, 1937. The report lists 926 features and 998 short subjects. The division listed films running five reels or more as features.

Of this number, 24 were rejected in toto, with parts eliminated on statutory grounds in 162 additional films. In all, 1291 eliminations of scenes, sub-titles or dialogue were made, classified as follows: indecent, 546; inhuman, 64; tending to incite to crime, 315; immoral or tending to immorality, 343, and sacrilegious, 33.

More than 400 foreign films were admitted into the state and licensed. Twenty-one countries are represented in the list of foreign producers, namely: England, Belgium, Hungary, Poland, Russia, Austria, Czechoslovakia, Denmark, Greece, Norway, Mongolia, Arabia, Egypt, Japan, Sweden, Italy, Mexico, Spain, China, Germany and France.

Peru Passes 769 Films

A total of 769 films were passed by the Peruvian censor in the first eight months of 1937, according to a report to the Department of Commerce from Assistant Trade Commissioner David M. Clark, in Lima. Six pictures were rejected, three of them American, one each Mexican, British and German.

Government Honors Roxy

The Federal Government has dedicated the tuberculosis hospital at Summount, N. Y., as the Roxy Summount Post, in memory of the late Samuel L. Rothapfel's efforts in behalf of world war veterans.

UA Directors Fail To Decide Korda Plea for Changes

Alexander Korda's request for a revision of his contract with United Artists to enable him to make product for other companies was not, it is understood, decided at the board of directors' meeting Monday, despite the fact it was generally believed the matter would be the chief topic of discussion.

The meeting, it was stated, was devoted entirely to a discussion of tax matters. Among those attending were Mary Pickford, Charles Chaplin, Mr. Korda, Dr. A. H. Giannini, president; David Rose, representing Samuel Goldwyn, and Douglas Fairbanks, who last week arrived in the United States after a two and a half-month vacation in Italy.

When interviewed in New York, Mr. Fairbanks said he did not know whether he would give Mr. Goldwyn and Mr. Korda another option to purchase his stock in United Artists. The Goldwyn-Korda plan to purchase control of the company collapsed two weeks ago.

In answer to a query whether he planned to sell his interest in the company, Mr. Fairbanks replied: "I haven't the slightest idea of selling."

Walter Wanger, producer for United Artists, also was interviewed in New York and announced that arrangements have been completed with United Artists for financing six to eight of his pictures this season.

16 mm. Newsreel Plan Delayed by DeVry

Herman A. DeVry, motion picture equipment manufacturer, has delayed his plans for establishing a 16 mm. national newsreel until all arrangements for handling the film can be completed, he announced in Chicago.

The latest development in Mr. DeVry's plan to invade the 16 mm. field is the establishment of a library of features which will be rented to schools and non-theatrical groups.

Norman Nicholson Resigns, Succeeded by Williams

Norman C. Nicholson this week resigned as secretary of Educational Pictures, Inc., and will resume his private law practice with Silas S. Clark, under the firm name of Clark & Nicholson. He is succeeded by T. R. Williams, treasurer.

Mr. Nicholson retained his position as general counsel and member of Educational Pictures' board of directors and executive committee.

To Make Undersea Film

William L. Fenzner, independent producer, is planning to produce an undersea color picture, "20 Years Under the Sea." He has signed J. E. Williamson, undersea explorer and scientist, as technical adviser.

Magdalene Maskel has joined the Hal Roach publicity staff to handle fashion material for magazines.

FROM READERS

To the Editor of the Herald:

There seems to be a necessity for some very deep thinking and deep study as to the immediate future of film production and I have observed that, beginning September 1st, the releases, many of them, were extra good. The exhibitors played many of them as single features and did business shoot up! The box offices fairly bulged with the take but what has happened now—for the past four weeks in my theatre for instance we ran out of the socalled good pictures and we are now back to showing class B pictures that should be in the C allocation, playing double features to empty seats.

Hollywood must quit making the cheap pictures and have just two classes, A and B, and we will have our troubles until they do that. My theatre is small, 275 seats in a town of 5,000 and I would rather show a class A picture a week than to change every day with class B and C pictures.

From where I stand the film situation is in a tangle and it seems that every film producing company is making too many cheap pictures and they are cheap and yelling about the cost of them.

I predict that exhibitors have signed the last contract calling for a hopper full of pictures, to be made when and however the film company decides to make them.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

"Buccaneer" and Sales Meet Jan. 7

Sales executives of the Paramount home office and district managers of the United States and Canada will meet in a two-day session at New Orleans on January 7 and 8.

The sales meeting will coincide with the world premiere of the Cecil B. DeMille picture, "The Buccaneer," at the Saenger theatre, New Orleans, January 7th. The production depicts the career of Jean Lafitte, New Orleans pirate and patriot.

Those who will attend the sales meeting and the premiere are: district managers—M. S. Kusell, New York; W. H. Erbb, Boston; P. A. Bloch, Philadelphia; H. H. Goldstein, Cleveland; A. Usher, Chicago; O. A. Morgan, Atlanta; J. B. Dugger, Dallas; R. C. LiBeau, Kansas City; H. W. Braly, Denver; M. H. Lewis, Los Angeles; B. Blotcky, Minneapolis; G. A. Smith, San Francisco; M. A. Milligan, Toronto. And the following home office executives: Neil F. Agnew, vice-president in charge of sales; J. J. Unger, C. M. Reagan, G. B. J. Frawley, R. M. Gillham, Alec Moss and Don Velde.

The trade press will be on hand for the premiere in New Orleans. They are Terry Ramsaye of Motion Picture Herald; A-Mike Vogel, Motion Picture Daily; Jack Harrower, Film Daily; Abel Green, Variety, and Red Kann of Box Office.

The New York delegation will leave next Wednesday, arriving in New Orleans the following evening. The return trip will start Saturday evening. The meetings will be held at the Roosevelt Hotel.

Court Approves RKO Orpheum Circuit Transfer

Federal Judge William Bondy granted approval this week in United States district court in New York, to the dissolution of Stadium Theatres Corporation, an RKO Circuit subsidiary, and the transfer of its assets to RKO Orpheum Corporation, a newly organized Maryland company.

The petition of the Irving Trust Company, trustee in the reorganization of RKO, revealed that a net income "substantially in excess of $200,000" for 1937 is expected from the former Orpheum Circuit, Inc., which was purchased from the company in bankruptcy proceedings in February.

The transfer, it was said, is to be made to avoid approximately $50,000 in Federal undistributed and excess profits taxes.

The order provides that Stadium notes to RKO, which total $2,644,655 with $673,000 in accrued interest and are the only liability of Stadium, will be cancelled in return for Stadium assets which consists almost exclusively of former Orpheum Circuit property.

RKO Orpheum will receive the assets and return a note for $2,644,655 and all its capital stock to RKO. Stadium's stock and notes are now on deposit under an indenture with the Central Hanover Bank Trust Co. The order provides for the substitution of the RKO Orpheum stock and notes for the Stadium collateral. The dissolution of Stadium must be effected before the end of the year if the taxes are to be avoided.

RKO Orpheum will issue 10 shares of no par value voting common stock and 673 shares of no par value preferred stock redeemable at $1,000 per share.

Chase Bank Officers To Honor Zanuck at Dinner

Darryl F. Zanuck, in charge of production at the Twentieth Century-Fox studios, will be guest of honor at a dinner to be given by Winthrop W. Aldrich, president, and Henry Gordon Campbell of the Chase National Bank at the Union Club in New York on January 5th. The Chase Bank is a majority stockholder of the company.

Mr. Zanuck is making the trip east expressly for the purpose of attending the opening of "In Old Chicago" at the Astor theatre January 6th. He will be accompanied by Joseph M. Schenck, chairman of the board.

Selig GB District Manager

Robert W. Selig has been promoted from manager of the Denver branch to district manager in charge of GB exchanges in Denver, Salt Lake City, Omaha, Kansas City and Des Moines. Further additions to the GB sales staff are: F. E. Dyer, Atlanta; Joe Aldrich, Denver, and Saul Malisow, Minneapolis.

Form Transportation Company

Wilfred J. Morissette has formed a film carrier company in Detroit, Mich., under the name of Exhibitor's Film Transportation Company. The company is located in the Film Exchange Building there.

THE PICTURE AMERICA WANTS TO SEE!

Greater than any feature!

AT NO EXTRA COST TO YOU!

As part of the regular Movietone News service to its customers

A FULL REEL OF THE PANAY FILMS

(flown by air mail to all first runs)

NOW SHOWING

on the screens of theatres subscribing to

MOVIETONE NEWS

Film of Panay Fails to Disclose An American Flag on Gunboat

Due to Camera Angles on Board and to Distance in Long-Range Shots; One Is Seen on Oil Boat; Men Drop Wounded, Bombs Fall Around Launches

By The United Press

LOS ANGELES, Dec. 28.—The sinking of the United States gunboat Panay in the Yangtse River on December 12 was shown today in the first exhibition of news-reel film made at the scene. The film showed no Japanese planes, nor was the American flag visible on the stricken boat. An American flag could be seen, however, fluttering from the stern of a Standard Oil boat which was bombed and sunk, with two other Standard Oil craft, at the same time.

The film did not disprove American assertions that the flag was flying from the Panay as it moved up the river. The camera on the Panay had been set up in parts of the boat where the flag could not be seen, and the long-range shots were taken from too great a distance to reveal an object so small as a flag. The film showed that the day was clear.

The reel, taken by a Fox Movietone camera man, was displayed before a small private audience, pre-

(Continued on page 2, column 4)

Audiences on the Pacific coast were ahead of New Yorkers, by the geographical accident which put them almost 3,000 miles nearer the Orient. A special preview of a Fox Movietone News film of the bombing was shown in Hollywood at 6:30 p. m., New York time, yesterday and later in the evening in theaters in Los Angeles and San Francisco. Eric Mavell took the pictures.

From N. Y. Herald-Tribune of Dec. 29th

Movietone Shows on Coast Scenes Of Panay Bombing

West Coast Bureau of THE FILM DAILY

Hollywood—Fox Movietone landed scenes of the Panay bombing on Pacific Coast screens last night and is rushing prints to New York for showing today. More than 100 newspaper men yesterday at a special screening witnessed the action shots made by Eric Mayell, Movietone cameraman, who was aboard the ship. Movietone and News of the Day worked together on the bombing and the scenes will be included in the releases of both services.

Movietone's bombing reel will be released as a regular issue at no extra charge to exhibitors, it was pointed out last night.

Newspaper accounts of Movietone's shots indicate that Mayell photographed all the reported horror of the incident, showing American seamen being hit and American gunners firing on the planes. The scenes are expected to be shown on New York screens today.

From Film Daily of Dec. 29th

20th CENTURY FOX

BLUMBERG DISCUSSES UNIVERSAL'S POLICIES

January Day-and-Date Bookings for "Sweetheart" Total 250; Blumberg Outlines Policies

"Universal's policy under its new management will be formulated entirely from an exhibitor viewpoint; present and future changes in personnel have been and will be made with that viewpoint uppermost, and the first results of the application of that policy, not a new one in the history of the company, are being felt sufficiently to justify the prediction that gross business for January will exceed by 50 per cent that for any other month in the company's history."

Nate J. Blumberg, although his appointment to the Universal presidency will not be in effect until Saturday of this week, made this statement of policy and forecast in an interview in his office across the street in the RKO building in Rockefeller Center. He was to move to the Universal suite Monday, but meanwhile, he explained, the press of affairs made it necessary for him to assume the duties of his new post before concluding his affairs as head of the RKO theatres.

One of the deciding factors in his decision to accept the presidency, Mr. Blumberg said, was the expressions of good will toward Universal from exhibitors, both circuit operators and independents, and this cooperation, expressed concretely in actual bookings of current and forthcoming product, was the basis for his prediction for the January gross.

The most important of these are 250 day and date runs which have been set for "You're a Sweetheart" during the month. Another factor is the anticipated revenue on the scenes of the bombing of the U. S. S. Panay, to be released this week as a three reel special feature. Mr. Blumberg said he regarded the pictures, taken by Norman Alley of Universal Newsreel and flown from the Orient on the China Clipper, as potentially valuable as "any feature costing $1,000,000 to produce."

In addition to these sources the estimated foreign revenue for January is higher than that for any other comparable period, chiefly on the anticipation of a gross of between $1,000,000 and $1,500,000 from England on "100 Men and a Girl," to be released there within a few weeks.

Productions which the company expects will be its most valuable properties of the year will follow after January. Mr. Blumberg listed these as "Mad About Music," to be ready the third week in February; the John Stahl production with Edgar Bergen and Charlie McCarthy; the first Danielle Darrieux picture, and a new Deanna Durbin production. The company will complete its promised production schedule, he added, and final plans for the additional pictures will be completed after his first visit to the Hollywood studios early in February.

Exhibitor Good-will Stressed

"The new management's policies," Mr. Blumberg said, "will be based solely on what is best for the exhibitor customers and the investors. With the support of the exhibitors, and they have indicated that they will cooperate to the fullest extent, there is nothing to stop the company from being an outstanding credit to the industry. We will do our part by giving sound management, based on the policy of examining every move through the eyes of the exhibitor. This industry exists on the money taken in at the box office and, in our opinion, the exhibitor is the most important factor in the business. The money he takes in provides what is essentially a revolving fund which keeps the industry operating."

This emphasis on the exhibitor viewpoint in production planning, management, advertising and exploitation, Mr. Blumberg said, is illustrated in the recent and present changes in personnel, the key men in all departments where changes have been made coming from the theatre field. Some of them, he added, were the result of efforts to eliminate "waste and duplication of work by consolidating some departments and dispensing with others." Others were designed "to effect a closer knit organization and to increase the operating efficiency of the company."

Demonstrating that the good will shown by exhibitors toward the company is one of its most important assets and one that will be carefully conserved, Mr. Blumberg said:

"When we asked for cooperation in the setting of play dates for January for our new product big circuits and individual exhibitors responded not only in words but in the most gratifying and important way of all. They said it with cash, not promises.

"The company is rich too, in manpower. Its studio facilities are the best, its production talent excellent, and its story properties, representing an accumulation of 25 years, are valued conservatively at $5,000,000. Recently, one of the leading producers offered us $800,000 for a selection representing only a small part of these properties.

"With assets such as these Universal has what is to me the greatest future of any company in the industry at this time.

"Our house is in order and we are ready to move," he concluded.

Profit for Fourth Quarter

Although final figures will not be available until the end of January preliminary estimates show that the company operated at a profit in the fourth quarter ending November 1st, the first time it has been "in the back" since the quarter ended November 2, 1935.

J. Cheever Cowdin, chairman of the board, attributed the results to the "comprehensive program of reorganizing the company's setup, policies and personnel."

New appointments to positions in the company this week included that of David Lipton from the Balaban and Katz circuit in Chicago to the advertising and publicity department to assist John Joseph, publicity head, in exploiting the pictures of the Panay sinking.

Helen E. Hughes, assistant secretary of the company and its subsidiaries, resigned. Miss Hughes was secretary of Universal from 1925 to 1934 when she became assistant secretary and personnel director.

Dissolve Eastman Subsidiaries

The Eastman Kodak Company has reported to the Securities and Exchange Commission dissolution of three subsidiaries, Crystal Gelatine Company, absorbed by Eastman Gelatine Corporation; Essex Gelatine Company and Recordak Corporation, taken over by Recordak Service, and the name changed to Recordak Corporation.

Grand National has acquired distribution rights to "The Spirit of Youth," with an all-negro cast starring Joe Louis and featuring Clarence Muse. Harry Fraser directed.

Extensive Use of Color Predicted By Jack Warner

More extensive use of color in motion pictures and a more widely diversified selection of stories was predicted this week for 1938 by Jack L. Warner, vice-president in charge of production for Warner Brothers. "Better pictures have been the salvation of the motion picture industry during the past year," he said, "and 1938 will see a continued improvement in entertainment values coming out of Hollywood."

"History and literature," Mr. Warner declared, "together furnish an inexhaustible source of material for the finer screen offerings.

"Warner Brothers," he continued, "leads off the new year with 'Tovarich,' with Claudette Colbert and Charles Boyer."

He listed as early Warner Brothers releases for the new year: "Hollywood Hotel," with Dick Powell and Lola and Rosemary Lane; "Gold Is Where You Find It," in color, with George Brent and Olivia de Havilland; "A Slight Case of Murder," starring Edward G. Robinson; "Jezebel," with Bette Davis, Henry Fonda and George Brent; "Food for Scandal," with Carole Lombard and Fernand Gravet; "The Adventures of Robin Hood," in color, with Errol Flynn and Olivia de Havilland.

Broadway plays which Warner Brothers will produce next year, Mr. Warner said, include: "Brother Rat," "Yes, My Darling Daughter" and "On Your Toes."

Other titles which the company owns, he continued, include "The White Rajah," "You Can't Escape Forever," "Sea Wolf," "White Banners," "The Sisters," "The Amazing Dr. Clitterhouse," and "Gold Diggers in Paris."

Acquires 16mm Series

Commonwealth Pictures Corporation, recently organized with Threlkeld Edwards as president, has acquired all rights for the 16 mm films made by Ambassador and Conn Pictures and the Bob Steele and Johnny Mack Brown series, made by Supreme Pictures. The new company plans a series of 16 mm educational subjects as well. Mr. Edwards was formerly general manager of Newfoundland and Labrador Film Company, Beacon Film Company and Cathedral Productions.

Chicksaw Acquires House

The Chickasaw Amusement Company of Tennessee has acquired the Roxie at Alamo. The circuit with theatres at Covington, Newborn, Martin, Greenfield, Milan and Humboldt is headed by W. F. Ruffing of Covington, a former president of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee.

Publish Engineering Book

The Research Council of the Academy of Motion Picture Arts and Sciences has published a book, "Motion Picture Sound Engineering," which was prepared by a group of studio sound engineers. The book, which contains 525 pages, includes the lectures before the Council's sound course classes.

PANAY!

At No Extra Cost!

With unprecedented speed M-G-M's NEWS OF THE DAY has given its customers complete and thrilling pictures of the bombing and sinking of the United States gunboat PANAY. Following the arrival of these pictures aboard the China Clipper late Tuesday they were serviced to West Coast accounts immediately and were shipped East for all other accounts the same night for distribution from New York.

NO EXTRA CHARGE! REGULAR RELEASE!

SINKING OF U. S. S. PANAY!



"Thank you NEWS OF THE DAY for a swell job modestly done!"

ROCKEFELLERS GIVE $135,000 FOR ADVANCEMENT OF SCHOOL PICTURES

Foundation to Provide Funds for Three Year Support of Film Committee of American Council on Education

The Rockefeller Foundation's second large grant for work in the field of school films was made this week when it agreed to provide $135,000 for three-year support of the activities of the Committee on Motion Pictures in Education of the American Council on Education. The film industry itself now is working on plans for its own entrance into the school films field.

"With this grant," the council announced, "a clearing house of information and activity on visual problems, as they relate to general education, will be established under the direction of Charles F. Hoban, Jr., associate in motion picture education."

The committee also plans to coordinate the work of other centers interested in films and, in addition, will adopt a three-point program under which it will:

1. Establish reviewing panels of experts in various educational fields to view and appraise educational films which are now available and outline areas for needed film production.

2. Establish experimental centers in various institutions to study techniques related to the use of films in educational programs.

3. Sponsor a series of institutes and conferences in which results of evaluation and experimental activities will be made widely available to teachers and administrators.

Coincident with the Council's announcement of the award, which was made by the General Education Board of the Rockefeller Foundation, the Office of Education, United States Department of the Interior, issued a pamphlet on "Sources of Visual Aids and Equipment for Instructional Use in Schools."

114 Agencies Listed

The booklet, containing a chapter on the sources of educational motion pictures, was compiled by Cline M. Koon, senior specialist in radio and visual education. Mr. Koon lists a total of 114 agencies, state departments, colleges and universities, libraries, museums, and voluntary associations which supply educational motion pictures. In addition, he names 60 commercial dealers, including Gaumont-British Picture Corporation of America, RKO Radio Pictures, Twentieth Century-Fox Film Corporation, Universal Pictures Corporation and Warner Brothers Pictures, Inc.

The General Education Board's $135,000 award to the American Council on education was $35,000 larger than the award made by the board to the Motion Picture Commission of the Progressive Education Association for the editorial work connected with the preparation of the "Human Relations" series. This preparation has been under way for the last year. When finished, the series will include parts of the "Secrets of Success" series, compiled by the Motion Picture Producers and Distributors of America.

The MPPDA series was not generally released but was tried out in several schools and was found successful. It was after this experiment that the GBE decided to do the work on a more elaborate scale and named the Motion Picture Commission of the Progressive Education Association to carry on the work.

Equipment Surveyed

The American Council's activities, conducted over a period of years, include a survey of the audi-visual equipment owned by elementary and secondary schools of the country. The group also cooperates in the collection of film catalogs, exploratory studies of various subjects to determine the needed films, the methods of distributing motion pictures and their actual use in schools and adult programs.

On the council's Committee on Motion Pictures in Education are: John E. Abbott, Museum of Modern Art, New York City; W. W. Charters, Bureau of Educational Research, Ohio State University, Columbus; Frank N. Freeman, University of Chicago; Ben G. Graham, chairman, superintendent of schools, Pittsburgh; Mrs. B. F. Langworthy, former president, National Congress of Parents and Teachers, Chicago, and Dr. Mark A. May, director, Institute of Human Relations, Yale University.

In the Department of the Interior's pamphlet the American Council on Education is listed as "interested in establishing an American Film Institute to facilitate the production and use of motion pictures in education."

19 Government Agencies

The booklet lists 19 agencies within the Federal government that supply educational motion pictures. They are:

Division of Motion Pictures, Extension Service, U. S. Department of Agriculture, Washington.

Bureau of Foreign and Domestic Commerce, U. S. Department of Commerce, Washington.

Federal Emergency Administration of Public Works, Washington.

Federal Housing Administration, Washington.

Inland Waterways Corporation, Washington.

Division of Motion Pictures, U. S. Department of the Interior, Washington.

Bureau of Mines, U. S. Department of the Interior, Pittsburgh.

Geological Survey, U. S. Department of the Interior, Washington.

Children's Bureau, U. S. Department of Labor, Washington.

Recruiting Division, Navy Department.

Pan American Union, Motion Picture Section, Washington.

Resettlement Administration, Washington.

Social Security Board, Information Service, Washington.

Coast Guard, United States Treasury Department, Washington.

Public Health Service, United States Treasury Department, Washington.

Chief Signal Officer, War Department.

Tennessee Valley Authority, Information Division, Knoxville.

Works Progress Administration, Information Service, Washington.

10 State Departments

It also names 10 state departments in eight states that have motion pictures for state distribution. The departments are:

Connecticut State Department of Education, Hartford.

Delaware State Department of Public Instruction, Dover.

Georgia State University System, division of general extension, Atlanta.

Massachusetts State Department of Education, visual instruction department, Boston.

Massachusetts State Department of Public Health, Boston.

New Hampshire State Department of Education, Concord.

New Jersey State Museum, Trenton.

Ohio State Archaeological and Historical Society, Columbus.

Ohio State Department of Education, Columbus.

Oregon State System of Higher Education, department of visual instruction, general extension division, Portland.

52 College Sources

Among the 52 colleges and universities that are sources of educational motion pictures, 14 distribute on a national scale, 37 within the states in which they are located, and one, the University of Hawaii, distributes in Hawaii. The various schools and the distribution scope for each are as follows:

Boston University School of Education, division of teaching aids, Boston (state).

Brigham Young University, bureau of visual instruction, extension division, Provo, Utah (state).

Clemson College, extension division, Clemson, S. C.

Fort Hays (Kansas) State College, Hays (state).

Georgia School of Technology, Atlanta (national).

Harvard Film Service, the biological laboratories, Harvard University, Cambridge (national).

Illinois State Normal University, visual service, Normal (state).

Indiana University, bureau of visual instruction, extension division, Bloomington (state).

Iowa State College of Agriculture & Mechanical Arts, visual instruction service, Ames (state).

Louisiana Polytechnic Institute, extension division, Ruston (state).

Louisiana State Normal College, Natchitoches (state).

Louisiana State University, extension division, Baton Rouge (national).

Middlebury College, Middlebury, Vt. (state).

Mount Union College, Alliance, Ohio (national).

New Jersey State Teachers College, Newark, N. J. (state).

North Dakota Agricultural College, visual instruction service, Fargo (state).

(Continued on page 34)

LIBRARIES WARNED ON BOOK POLICIES

Libraries have been spending their book buying funds on worthwhile non-fiction to such an extent that the public is going to the corner drug store library for the rest of its reading or to the motion picture theatre, Ralph R. Shaw of Gary, Ind., said last week.

Mr. Shaw addressed a section of the midwinter conference of the American Library Association in Chicago and said, "We appear to be cramming non-fiction down the public's optic nerves whether they want it or not. The result is, they're going to the movies."

NOW READY!

The country is fighting-anxious to see it!

THE NEW UNIVERSAL'S SPECIAL FEATURE!

THE ONLY COMPLETE PICTURE OF THE ATTACK THAT SHOCKED THE WORLD!

(Complete ad-publicity service! Trailer furnished by National Screen Service!)

Norman Alley's

"BOMBING of U.S.S. PANAY"

Produced by CHARLES E. FORD



EXCLUSIVE SCENES!

The attack—actual sinking of the Panay!

Abandon ship!—Actual scenes of crew going overboard!

Rescue boat under peril reaches shore!

American refugees signaling desparately for aid from shore!

Aboard the Panay as it flees Nanking up Yangtze River!

Convoy ships to the rescue!

Identification of dead—rounding up the wandering wounded!

OTHER HIGHLIGHTS!

Panic-stricken Americans evacuate Nanking!

Bombing and burning of Nanking!

Neutral civilians attacked!

Japanese planes attack Panay!

Panay returns fire with crew manning machine-guns!

Wounded survivers on shore!

Survivors fleeing down river and through countryside!

Safe aboard U. S. Flagship Augusta in Shanghai!

114 SCHOOL FILM AGENCIES LISTED

(Continued from page 32)

Oklahoma Agricultural and Mechanical College, department of visual education, Stillwater (state).

Oregon State System of Higher Education, department of visual instruction, extension division, Portland (state).

Rutgers University, New Brunswick, N. J. (state).

Saint Ambrose College, Davenport, Iowa (National).

South Dakota State College, extension service, Brookings (state).

State College of Washington, department of educational films, general college extension, Pullman (state).

State Normal School of Jersey City (state).

Syracuse University, cooperative educational film library, school of education, Syracuse (state).

Texas Technological College, Lubbock (state).

University of Alabama, extension division, University, Ala. (state).

University of Arizona, department of public service, extension division, Tucson (national).

University of California, department of visual instruction, extension division, Berkeley (national).

University of Chicago Press, department of visual aids, Chicago (national).

University of Colorado, bureau of visual instruction, extension division, Boulder (state).

University of Denver Library, Denver (national).

University of Florida, general extension division, Gainesville (state).

University of Illinois, visual aids service, Urbana (state).

University of Iowa, department of visual instruction, Iowa City (national).

University of Kansas, bureau of visual instruction, extension division, Lawrence (national).

University of Kentucky, visual aids department, department of extension, Lexington (state).

University of Michigan, extension division, Ann Arbor (state).

University of Minnesota, bureau of visual instruction, Minneapolis (state).

University of Missouri, visual education service, Columbia (state).

University of North Carolina, extension division, division of visual instruction, Chapel Hill (state).

University of Oklahoma, extension division, bureau of visual education, Norman (state).

University of South Dakota, general extension division, department of visual instruction, Vermillion (state).

University of Texas, extension division, visual instruction bureau, Austin (state).

University of Vermont, Fleming Museum, Burlington (national).

University of Virginia, extension division, Charlotte (state).

University of Wisconsin, bureau of visual instruction, Madison (state +).

University System of Georgia, division of general extension, visual aids service, Atlanta (national).

West Virginia Wesleyan College, Buckhannon, W. Va. (state).

Western State Teachers College, extension service, Kalamazoo (part of state).

Yale University, Peabody Museum of Natural History, School Service Department, New Haven (state).

Yale University Press Film Service, New York (national).

Two Libraries, 10 Museums

Only two libraries are included in the list and they are the Massachusetts Department of Public Health Library, Boston, which distributes on a state scale and the University of Denver Library, Denver, which distributes nationally.

Of the ten museums listed five have national and five state distribution. They are:

American Museum of Natural History, division of education, New York (national).

Children's Museum of Hartford, division of education, Hartford, Conn (state).

Field Museum of Natural History, Chicago (national).

Fleming Museum, University of Vermont, Burlington (national).

Metropolitan Museum of Art, New York City (national).

Museum of Modern Art Film Library Corporation, New York City (national).

Museum of the City of New York (state).

New Jersey State Museum, Trenton (state).

Ohio Sate Archaeological and Historical Society, Columbus (state).

Valentine Museum, Richmond, Va. (state).

21 Voluntary Associations

There are 21 voluntary associations listed of sources of supply. They are:

American Dental Association, Chicago.

Boy Scouts of America, New York City.

Catholic Film Guild, Philadelphia.

Central Distributing Department, General Council, Presbyterian Church of the United States, New York City.

Family Welfare Association, New York City.

Harmon Foundation, Inc., division of visual aids, New York City.

Lutheran Film Division, Inc., New York City.

Massachusetts Society for the Prevention of Cruelty to Animals, Boston.

The Methodist Episcopal Church, Philadelphia.

Museum of Modern Art Film Library Corporation, New York City.

National Association of Audubon Societies, New York City.

National Bureau of Casualty and Surety Underwriters, New York City.

National Dairy Council, Chicago.

National Safety Council, educational division, New York City.

National Society for the Prevention of Blindness, New York City.

National Tuberculosis Association, New York City.

Northern Baptist Convention, board of missionary corporation, New York City.

Pioneer Youth of America, New York City.

Religious Motion Picture Foundation, Inc., New York City.

World Service, Chicago.

Y.M.C.A. Motion Picture Bureau, National Council of YMCA, New York City.

Deny Gary Settlement

No settlement of the Gary, Ind., Theatre Company suit against Paramount, which was withdrawn by the plaintiff in Indianapolis Federal court, was made or was even discussed, Louis Phillips of the Paramount home office legal department, said this week. The denial referred to an Indianapolis report that a settlement had brought about the withdrawal of the suit.

International Films, San Francisco, has purchased the distribution rights in northern California, Oregon and Washington, on the two reel subject, "Thunder Over the Orient." The company will also release shortly a six-reel film on the Chinese-Japanese conflict.

Rogers Lists Gains of ABP

"In view of the number of items that have been appearing regarding the British film industry," Budd Rogers, American representative of Associated British Picture Corporation, said Tuesday in New York he felt "constrained at this time to make a statement insofar as it relates to ABP," headed by John Maxwell. Said Mr. Rogers:

"During the year 1937 we produced 16 pictures at our studios in Elstree, all of which are being distributed in Great Britain through our own distributing organization, headed by Arthur Dent. Also in 1937, we actually released in America 12 features distributed through several of the various major and independent companies.

"Associated British Production Department, headed by Walter C. Mycroft, has three features before the cameras and seven others in preparation. Among the productions for 1938 will be 12 feature attractions as follows: 'The Housemaster,' directed by Herbert Brenon, featuring Otto Kruger, Phillips Holmes, Diana Churchill and Rene Ray; 'Oh Boy,' directed by Albert DeCourville, featuring Albert Burdon, Mary Lawson, Bernerd Nedell, Jay Laurier, Maire O'Neill and Robert Cochran; 'The Terror,' an Edgar Wallace story directed by Richard Bird and featuring Bernard Lee, Wilfrid Lawson and Linden Travers; 'Sweet Racket,' directed by Paul L. Stein, featuring John Lodge, Gertrude Michael, Fred Emney and Jeanne de Casalis; 'The Card,' Arnold Bennett's novel; 'Spring Handicap,' directed by Herbert Brenon and featuring Will Fyffe, Maire O'Neill, Aileen Marson and Billy Milton.

"Also 'Star of the Circus,' script now being prepared by Elizabeth Meehan; 'Yes, Madame," from the Hippodrome show; 'Radio Revue of 1938,' featuring Francis Day, Dave Willis and Tommy Trinder; 'Lovers' Knot,' featuring Phillips Holmes and Diana Churchill; 'Coffee for One," featuring John Lodge and Gertrude Michael; a story written by Vera Allinson; Stanley Lupino will be featured in an untitled comedy, script now in preparation.

"Associated British acquired substantial interests in several companies, amongst which were Gaumont British and Mayflower Pictures Corporation, previously formed by Erich Pommer and Charles Laughton with plans to produce three Laughton pictures annually, the first one of which has just been completed, entitled 'Vessel of Wrath.' They also acquired the controlling interest in Union Cinemas, augmenting their previous holding of theatres to the neighborhood of 700 theatres.

"In addition, Associated British completed distribution and arrangements with Empire Universal Films, Ltd., of Canada, for the distribution of its product in Dominion, and have just announced a ten per cent dividend on their ordinary shares for the first six months of this fiscal year."

"Third day Business makes holdover necessary!"

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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JOHN P GORING.

WESTERN UNION GIFT ORDERS SOLVE THE PERPLEXING QUESTION OF WHAT TO GIVE

MONOGRAM PICTURES

RULE BY GOVERNMENT ASKED IN ARGENTINA

Motion Picture Institute Official Returns from Study of Quota Operation in Italy, Germany

by N. BRUSKI
in Buenos Aires

Adoption of Government regulations, among them a quota law, to "direct, guide and protect" its domestic motion picture industry is under consideration in Argentina, it was disclosed in an interview with Dr. Matias Sanchez Sorondo, president of the National Culture Commission, and moving spirit in the Argentine Motion Picture Institute, on his return from a trip to Italy, Germany, France and England to study the industry in those countries.

Although he did not outline specifically what measures would be asked of the Government Dr. Sorondo said they would follow the lines of those "already adopted by other countries." The Institute, he said, will "leave no stone unturned to help any honest Argentine production."

The reason his study of the industry took him to Europe rather than to the United States, Dr. Sorondo said, was because of the lack of Government regulation of the industry in that country. "On the other hand," he added, "Europe, which once led the world but was displaced because of the World War, needs the support of government to protect its industry, support which at the present time is necessary for the full development of any motion picture undertaking."

No attempt has hitherto been made, the official said, to draw up regulations in Argentina because it was felt that time and study were needed to assure the projection of a comprehensive and workable plan.

"During the past year," he continued, "during which a marked progress has been observed in the local motion picture industry, we have watched every step and gathered a vast experience. It would have been easy to issue regulations off-hand, but every day experience would have proven its inefficiency. You must bear in mind we have no antecedents created either by law or legislation. Our motion picture industry is a problem of today and tomorrow, not of yesterday, and as yet has not been established along definite lines, necessary to create definitive regulations. The Motion Picture Institute's delay in regard to this matter is justified and permitted the gathering of ideas and suggestions resulting from conditions existing in Europe, and the observation of our growing industry, its aims and possibilities.

"Therefore I am in a position to state that the general regulations which the Argentine Motion Picture Institute will submit shortly to the executive powers is purely an Argentine piece of work for an Argentine motion picture industry and art.

"Our industry must be seen with Argentine eyes and its problems should not be solved by thinking of Hollywood or Europe. It is only logical to know the regulations controlling the motion picture industry abroad, as well as its technique and organization, but without forgetting for a moment that the problems created in our own country must be developed and solved within our scope and possibilities."

Censorship Plan Denied

Dr. Sorondo emphatically denied a rumor that the Institute contemplated a censorship so strict that it would not only hinder local production but restrain the free distribution of foreign productions. To assume that the future of the industry depends on censorship is entirely fallacious, he said.

"The problem created by the local motion picture industry," he continued, "cannot be broken into parts. It is a whole of which the parts must be studied, each and every one, very carefully. In short, the Argentine industry, from the point of view of the present and of the future, presents a problem of direction, guidance and protection."

Asked directly whether the establishment of a quota was contemplated, Dr. Sorondo admitted that it was one of the points under consideration.

"Such a measure," he explained, "theoretically speaking, has the virtues of a panacea. But considered from the point of view of our real possibilities, and the peculiarities of our actual production, it gives way to the consideration of its practical application. There is the possibility that while producing a decided increase in quantity it might produce a corresponding decrease in the quality of the pictures. As a result, the public which always has the last word on the merits of a picture, might not patronize those theatres where Argentine productions were exhibited. Thus, if quotas are applied, they should be based on the course which our motion picture industry takes."

A similar answer was given to the question of enforced synchronization of foreign production in Spanish, a plan which he said the Institute also was considering.

Will Demand Support

Answering a request for the particulars of measures to be adopted the official said: "So far, I can say that the Motion Picture Institute will not leave any stone unturned to help any honest Argentine production. Once the regulations that have been submitted to the executive powers are approved. this Institute will demand the full support of the Government for its growing art and industry."

His reply to a direct question as to whether the Institute would adopt any measures which would affect foreign productions in Argentina was:

"By no means. The measures that the Institute will adopt to protect our local industry do not have to affect foreign production. In general, they will be measures already adopted by other countries, adapted, of course, to our own conditions and possibilities and such as will not cause any embarrassment to the commercial laws governing the motion picture industry throughout the world."

Adolph Zukor To Continue As Studio Head

Adolph Zukor will continue to serve Paramount as head of its studio after the first of the year, it was said by a high company official this week.

At the same time, it was pointed out, that due to the fact that Mr. Zukor's contract is still involved in litigation initiated by a company stockholder last summer, no action is scheduled to be taken on the option for renewal which otherwise would be exercised by the company prior to December 31st, as provided for in the contract.

Due to the legal status of the pact, it has not been formally placed in effect, but will be retroactive to January 1, 1937, if and when its legality has been asserted by the court, it was said.

The company official pointed out, also, that Mr. Zukor was officially without a contract as studio head during the first six months of this year, inasmuch as his contract had to be approved by Paramount stockholders and this was not done until July.

At that time the contract was approved by all stockholders except Ella Hayim, owner of a small number of shares, who brought an action following the meeting to enjoin the company from placing the contract in effect. The action has not been adjudicated yet but if it is ultimately determined in the company's favor it will be made effective immediately, it was said.

The Paramount board of directors, tentatively scheduled to meet this week, postponed the meeting due to the absence of a number of directors from New York. The board is expected to meet sometime during January.

Lawrence Sails for England

Jock Lawrence, head of publicity for Samuel Goldwyn, sailed for England on board the *Normandie* Sunday to take charge of publicity for the opening of Mr. Goldwyn's picture, "The Hurricane," in London January 25th. He was accompanied by Mrs. Lawrence. They plan to return to United States in about three weeks.

Edits French Films

Herman G. Weinberg has completed editing and titling three French films for the French Motion Picture Corporation for release this season. They are "Avec Le Sourire," starring Maurice Chevalier; "Helene," starring Madeleine and directed by Jean Benoit-Levy, and "Angele," starring Fernandel, directed by Marcel Pagnol.

Charnas Sells Macon Interest

Harry Charnas has sold his interest in the Macon Amusement Company, operating the New Criterion theatre, New York, to B. S. Moss. Mr. Charnas probably will join Warner Brothers in a production setup after a vacation.

Gene Aiello has been transferred from the publicity staff to the exploitation department of United Artists.

BALANCED

IN EASTMAN Super X Panchromatic Negative the vital film factors of fine grain, high speed, and superb photographic quality are combined to give the finest results to be seen anywhere today. It is the admirable balance of these qualities that has made Super X the world's most widely used negative film. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Lone Wolf, No. 1"	Based on the character created by Louis Joseph Vance. Screen play, Arthur T. Horman. Director: Al Rogell.	Francis Lederer, Frances Drake, Walter Kingsford, Olaf Hytten.	Shooting
"Crime of the Year"	Original story, Harold Shumate. Screen play, Lee Loeb. Director: Danny Dare.	Robert Paige, Jacqueline Wells, Arthur Loft, Dan Galiaudet, Ann Doran.	Shooting
"Wide Open Faces"	Original story, Richard Flournoy. Screen play, Earl Snell, Clarence Marks, Joe Biglow. Director: Kurt Neumann.	Joe E. Brown, Jane Wyman, Alison Skipworth, Lyda Roberti, Alan Baxter, Barbara Pepper, Lucien Littlefield.	Shooting
METRO-GOLDWYN-MAYER			
"Merrily We Live"	Original story, E. J. Rath. Screen play, Eddie Moran, Jack Jevne. Director: Norman McLeod.	Constance Bennett, Brian Aherne, Alan Mowbray, Billie Burke, Bonita Granville, Tom Brown, Patsy Kelly.	Shooting
"The Girl of the Golden West"	Director: Robert Z. Leonard.	Jeanette MacDonald, Nelson Eddy, Ray Bolger, Buddy Ebsen, Walter Pidgeon, Leo Carrillo, Leonard Penn.	Shooting
"Test Pilot"	Director: Victor Fleming.	Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Ted Pearson, Virginia Grey, Arthur Aylesworth, Priscilla Lawson, Claudia Coleman.	Shooting
"Fanny"	From an original story by Marcel Pagnol. Director: James Whale.	Wallace Beery, Maureen O'Sullivan, Frank Morgan, Jessie Ralph, Cora Witherspoon.	Shooting
MONOGRAM			
"My Old Kentucky Home"	Original screen play, John Neville. Director: Lambert Hillyer.	Evelyn Venable, Grant Richards, Clara Blandick, Bernadine Hayes, Margaret Marquis, Cornelius Keefe, Hall Johnson Choir.	Shooting
PARAMOUNT			
"Doctor Rhythm"	From a play by O'Henry. Screen play, Jo Swerling, Richard Connel. Director: Frank Tuttle	Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine.	Shooting
"Bluebeard's Eighth Wife"	Based on a play by Alfred Savoir. Screen play, Charles Brackett, Billy Wilder. Producing director: Ernst Lubitsch.	Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven, Luis Alberni.	Shooting
"Her Jungle Love"	Director: George Archainbaud.	Dorothy Lamour, Ray Milland, Lynne Overman, J. Carroll Naish.	Editing
"Professor Beware"	Director: Eliott Nugent.	Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander, Sterling Holloway, Mary Lou Lender, Gwen Williams, Ward Bond, Spencer Charters, Clara Blandick.	Shooting
"Stolen Heaven"	Director: Andrew Stone.	Gene Raymond, Olympe Bradna, Glenda Farrell, Lewis Stone, Porter Hall, Esther Dale.	Shooting
REPUBLIC			
"The Purple Vigilantes"	Director: George Sherman.	Robert Livingstone, Ray Corrigan, Max Terhune, Earl Dwyer, Francis Sayles.	Shooting
"Born to Be Wild"	Director: Joe Kane.	Ralph Byrd, Doris Weston, Ward Bond.	Shooting
RKO RADIO			
"Bringing Up Baby"	Story, Hagar Wilde. Director: Howard Hawks.	Katharine Hepburn, Cary Grant, Charles Ruggles, George Irving, May Robson, George, the Dog.	Editing
"Radio City Revels"	Original by Matt Brooks, Eddie Davis. Director: Ben Stoloff	Milton Berle, Bob Burns, Jack Oakie, Victor Moore, Helen Broderick, Kenny Baker, Ann Miller.	Shooting
"Joy of Loving"	Original story and Lyrics, Herbert and Dorothy Fields. Screen play, Gene Towne, Graham Baker. Director: Tay Garnett.	Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee, Lucille Ball, Jean Dixon.	Shooting
"Night Spot"	Original story, Ann Jordan. Screen play, Lionel Houser. Director: Christy Cabanne.	Allan Lane, Joan Woodbury, Bradley Page, Lee Patrick, Gordon Jones.	Editing
"Vivacious Lady"	From the novel by I. A. Wylie. Screen play, Ann Morrison Chapin, Kay Van Riper. Director: George Stevens.	Ginger Rogers, James Stewart, James Ellison, Ray Mayer.	Shooting
TWENTIETH CENT.-FOX			
"Baroness and the Butler"	From a play, "Jean" by Ladislaus Bus-Fekete. Screen play, Sam Hellman, Lamar Trotti. Kathryn Scola. Director: Walter Lang.	Annabella, William Powell, Henry Stephenson, Joseph Schildkraut, Gregory Ratoff, Helen Westley, J. Edward Bromberg, Lynn Bari.	Shooting
"Walking Down Broadway"	Director: Norman Foster.	Claire Trevor, Phyllis Brooks, Leah Ray, Lynn Bari, Jayne Regan, Dixie Dunbar, Michael Whalen, Thomas Beck, Douglas Fowley, J. Edward Bromberg.	Shooting
"Gypsy"	Director: H. Bruce Humberstone.	Jane Withers, Robert Wilcox, Rochelle Hudson, Borrah Minevitch, Kathleen Burke.	Shooting
"Josette"	Director: Alan Dwan.	Simone Simon, Don Ameche, Robert Young, Tala Birell, Joan Davis, Bert Lahr, Lillian Porter, Joann Castle, Paul Hurst, Jayne Regan, Lynn Bari.	Shooting
UNIVERSAL			
"Midnight Intruder"	From a novel by Channing Pollock. Screen play, Lester Coles. Director: Arthur Lubin.	Louis Hayward, Barbara Read, Sheila Bromley, J. C. Nugent, Eric Linden.	Shooting
"Mad About Music"	Original story, Marcelle Burke, Frederick Kohner. Director: Norman Taurog.	Deanna Durbin, Herbert Marshall, Gail Patrick, Arthur Treacher, Christian Rub, Marcia Mae Jones, Nana Bryant, Elizabeth Risdon, Helen Parrish, Martha O'Driscoll.	Editing
WARNER BROTHERS-FIRST NATIONAL			
"Food for Scandal"	Author, Rosemary Casey. Screen play, Herbert and Joe Fields. Producing director: Mervyn LeRoy.	Carole Lombard, Fernand Gravet, Ralph Bellamy, Allen Jenkins, Marie Wilson, Frank Shields, Vicki Lester, Isabel Jeans, Jennie Le Gon, Les Hite and His Orchestra.	Shooting
"Everybody Was Very Nice"	From a short story by Stephen Vincent Benet. Screen play, Robert Buckner, Lawrence Kimble, Clements Ripley. Director: Stanley Logan.	Wayne Morris, Priscilla Lane, John Litel, Dick Foran, Thomas Mitchell, Mona Barrie, Barbara O'Neill, Minor Watson, Gregory Gaye, Donald Briggs, Crauford Kent, Dickie Moore, Aubrey Leonard.	Shooting
"Men Are Such Fools"	Based on a Cosmopolitan Magazine story by Faith Baldwin. Screen play, Norman Reilly Raine, Horace Jackson. Director: Busby Berkeley.	Wayne Morris, Priscilla Lane, Penny Singleton, Hugh Herbert, Donald Briggs.	Shooting
"Penrod's Double Trouble"	Based on a story by Booth Tarkington. Screen play, Crane Wilbur, Ernest Booth. Director: Lewis Seiler.	Billy and Bobby Mauch, Gene Lockart, Kathleen Lockhart, Charles Halton, Hugh O'Connell, Dick Purcell.	Shooting

Security Board Aids 1,996,200

The Social Security Board, Washington, issued last week a quarterly summary showing the progress of the five programs administered by the board under the Social Security Act for the quarter ending September 30, 1937.

The summary indicates that approximately 4,000,000 applications for social security accounts were received in the quarter, and that more than 34,000,000 social security account numbers had been assigned by the end of September. By that date 295 field offices had been opened.

All the states, including the territories of Alaska and Hawaii, and the District of Columbia, the summary reveals, have established unemployment insurance systems, and, all unemployment compensation laws have been approved by the Social Security Board.

Three plans for old-age assistance, four for aid to the blind, and four for aid to dependent children were approved by the board during the quarter. An additional plan for aid to dependent children in Missouri was approved by the board on October 5th. Estimates, based on reports received by the board, indicate that 1,996,200 needy individuals will have received cash payments for October under a total of 126 approved public-assistance plans.

Saunders Handling "Chicago"

Claud Saunders, formerly vice-president of Ross Federal Service, will handle the out-of-town road show engagements of "In Old Chicago," Twentieth Century-Fox production. Mr. Saunders will work under the supervision of Charles E. McCarthy, advertising and publicity director, with headquarters at the home office in New York. "In Old Chicago" will have its world premiere at the Astor theatre, New York, January 6th.

Louis Philips Honored

Louis Philips, Connecticut manager of Modern Theatre Equipment Corporation, who recently was made a vice-president of the company, was honored by members of the industry in the New Haven territory this week.

Adams Transferred

Vernon H. Adams has been transferred from Southern Public Relations representative for RKO Radio to the sales staff of the company's Dallas exchange.

Will Honor Jacques

A testimonial dinner will be tendered Stanley G. Jacques at the Netherlands Plaza Hotel, Cincinnati, January 10th on commemoration of his 20th year as Cincinnati branch manager for RKO Radio.

Miriam Howell, formerly of the Leland Hayward Company, has joined Samuel Goldwyn as eastern story editor. Dorothy Modisett continues in the story department.

Charles Etzel, Philadelphia inventor, claims to have devised a method of producing and projecting third dimensional films. He has been granted a patent on the device.

Chicago Approves License Fee Offer

The Chicago city council has accepted the offer of theatre operators there to increase the license fees by $68,000 above the present $120,000. The new arrangement ends the fight with the city over a tax on admissions and is looked upon as virtually a victory for the theatre operators.

In the new plan, theatres receiving up to 25 cents for admission will accept a 25 per cent increase in license fees, those charging up to 40 cents will be increased 60 per cent and houses charging 40 cents will pay a 100 per cent increase.

The new ruling is expected to affect Balaban and Katz since the circuit controls most of the larger theatres.

16mm. Film Gains Favor in Hungary

The increased use of 16 mm. film in Hungary has resulted in a struggle for supremacy between the Telephone Factory, Ltd., and the Magyar Film Iroda on one side and the laboratory, Kovacs and Faludi, on the other.

Kovacs and Faludi has obtained the rights to reduce to 16 mm. virtually all features produced in Hungary but the company has no projectors. The Telephone Factory and Magyar have projectors and educational films but no entertainment films.



To all my friends in the American Film Industry I send hearty good wishes for a prosperous and happy New Year

L. Shiddle

ILFORD LIMITED
CINE SALES DEPT.
60 WARDOUR STREET,
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ENGLAND

TELEVISION IN BRITISH CINEMAS BRINGS NEW PROGRAM PROBLEMS

Screens Suitable for Theatres Demonstrated by Baird, Scophony; Sponsored Entertainment and News Considered

by AUBREY FLANAGAN
in London

With the appearance of cinema television as a potential entertainment factor, the British show world has found itself face to face with the problem of what form the ultimate television entertainment is going to take and who is going to supply it.

In the course of the last reported week, two major television corporations—neither of them associated with the British Broadcasting Corporation—have given shows of large screen television. Both the Baird system, allied closely, by Ostrer control, with the Gaumont British circuit, and Scophony, linked with the Odeon group, are now closer to practicable picture theatre presentation. Both have their own ideas of how they are going to be used.

Both these corporations have recently given demonstrations of television on large screens, the Baird group in a 1,000-seater picture house, with reported creditable results. Scophony, though the demonstrated screen only measured six by eight feet, is believed to be aiming at the television of news events. Baird, with a large experimental studio at the Crystal Palace on the South Eastern line of hills just outside London, talks tentatively about a sponsored service of studio relayed television entertainment.

Arrangements are already in hand for the equipment of West End houses under GB control, news theatres and supers, and it is planned to extend the equipment service to far wider spheres. The screen at present used is ten by twelve feet but a larger projection is believed possible. Reception is on a cathode ray tube in the front of the proscenium, and from this the image is projected to the screen, with perhaps not too much light as yet, but with exceptional definition.

At the moment of writing the Baird-Gaumont British group have not taken a decision on whether they will, for the time being, use the Government sponsored television service, for which they would need state permission, or go ahead with plans for setting up a full studio television service relaying entertainment programmes to their clients wherever they were equipped.

Here then is the immediate difficulty. British television and broadcasting are a government monopoly and Parliamentary sanction would have to be obtained either for the public use of the present daily service as offered by the BBC or for the setting up of an independent television entertainment service.

The BBC holds a ten year monopoly of television in Britain, under direct Government control, and it is certain that any move towards the approval or condoning of any outside television service, especially one which might be associated with advertising or publicity, would be vigorously opposed by the established interests. No other form of radio broadcasting is permitted and it is not probable that a change of front would be offered to television, even if only for picture theatres.

Cinema television in that case would have to fall back on the ordinary programmes as offered by the BBC and for the public rediffusion of these permission has already been asked, and challenged, in the House of Commons. As the law stands at present, the diffusion of BBC television in picture houses or elsewhere is illegal. There are copyright complications. And, this last is a by no means negligible consideration, any such move would be fought fiercely by the manufacturers of home receivers who, since EMI's system is in use at Alexandra Palace, already have a finger in the pie.

These are problems which will have to be faced, and faced shortly, and on the solution of which the problem of cinema television greatly depends. Meanwhile they are being considered by the interests concerned, and the picture house patron is still sitting back and enjoying motion pictures.

NEW "REVOLT" ON AGAINST RENTALS

Plans for a new exhibitor campaign on rentals are to be put before members of the Cinematograph Exhibitors Association at district meetings to be staged all over the country.

A scheme has, it is understood, been drawn up by the General Council and will be presented in detail.

The Renters' grading scheme, and the insistence that Saturday children's matinee returns be included in general returns, are meeting with strong exhibitor opposition.

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Film Exports Increase

Exports of exposed positive films were 2,213,170 feet for November this year, a big increase over the 1,774,296 exported in November 1936. They did not reach the November, 1935, figure of 2,333,158 feet.

Exports for the eleven month period of this year also increased, footage totalling 20,946,160 against 20,346,022 feet for a similar period last year. 1935 footage for the eleven months was 26,185,726.

Value of exposed positives for November was £12,510 against £9,551 for November last year and £12,151 the year before.

Exports of films classed as "all other descriptions" increased in value for November from £17,678 last year to £20,236. The value for 1935 was £19,625.

Imports of blank film for November were 5,016,766 feet against 6,103,046 feet last year and 8,181,892 feet in 1935.

For the eleven months total imports of blank films were: in 1935, 61,721,173; in 1936, 63,099,717 and in 1937, 63,984,966.

Value of blank film exported for November was £19,035 this November against £22,883 for November 1935 and £21,895 for the previous year.

Total for eleven months is slightly less at £238,486 against £246,189 and £217,970 for 1936 and 1935 respectively.

Total imports of exposed films for November were 1,613,257 feet against 1,624,748 feet and 2,040,989 feet.

Eleven months footage totals are: in 1935, 19,618,773; in 1936, 21,305,053, and in 1937, 19,380,230.

For films of all other descriptions value for November was £46,263 against £48,397 and £39,801 for 1936 and 1935 respectively. For the eleven months value was £631,402, 1937; £651,441, 1936; and £492,755, 1935.

Value of sensitized photographic plates and films imported for November was £6,345 for this year against £5,194 in 1936 and £5,940 in 1935.

For the 11 months values were: in 1935, £377,649; in 1936, £382,893, and in 1937, £391,512.

Re-exports of films for November were 383,005 feet against 566,452 for November last year and 1,061,775 for 1935.

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Law and Licensing

The County Councils Association, a body representative of County licensing bodies all over Great Britain, is to examine and discuss at a meeting in January the recent High Court ruling that licensing bodies may not consider the licensing of cinemas until they are actually built.

The Warwickshire Licensing Committee, one of the most enterprising of its kind, has followed it up with a demand for amended legislation and this County Councils Association discussion is a result.

▽

Super Theatre

Claimed to be Europe's largest motion picture theatre, built at a cost of £320,000 ($1,600,000) and with accommodation for 4,000 seated patrons the State, Kilburn, a Gaumont Super Cinema creation, was opened on December 13th. Its entrance hall alone is 230 feet deep, the 125 lamp candelabra is a replica of that in Buckingham Palace and in the waiting rooms are ice water fountains. A special broadcasting studio built to BBC specifications is included in the 100 foot tower.

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Itemized

As forecast in the HERALD some weeks back, Francis Meynell, for some time director of publicity and advertising for the Gaumont British Picture Corporation, has now finally severed his association with that concern. He has taken up a directorial post with a company of London advertising agents.

▽

John Maxwell has been elected chairman of Union Cinemas with which corporation Associated British Cinemas recently amalgamated. The entire directorate of Union is now composed of Associated British executives.

▽

The Prudential Assurance Company, backers of London Films, have taken over the ownership of the site on which the Leicester Square Odeon is built. It has been acquired from Covent Garden Properties and Eagle Star, at a net price of £450,000 ($2,250,000).

UA in "Mayerling" Deal

I. E. Lopert, president of Pax Films, Inc., and Arthur W. Kelly, vice-president of United Artists in charge of foreign sales, have signed an agreement whereby United Artists will handle the distribution of "Mayerling" in the Philippine Island territory.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Three at Denham

Three London Film productions on the floor at Denham indicate that the abandonment of the United Artists' deal has for the time being at any rate meant no holdup on the company's film making plans.

"Over the Moon," Merle Oberon's second Technicolor film, is now in production at Denham, under the direction of William K. Howard. Rex Harrison is Oberon's leading man, and the cast includes Ursula Jeans, Louis Borrell, Peter Haddon and Morton Selton. Stage No. 4 at Denham, largest sound stage in Europe, is being used.

Another big set is now taking shape under an army of workmen for this picture. It shows a section of Yorkshire moor, a mining village with long roads winding away into the distance with factories and slag heaps looming in the background.

"The Challenge" is another London Films production, directed by Milton Rosmer, known as a director, actor and producer. The cast includes the German actor, Luis Trenker, Robert Douglas and Joan Gardner.

Most of the equipment on location in Switzerland had to be carried up the mountain each day and twenty-four guides were continually engaged on this work, carrying the heavy cameras and sound equipment. It is believed that it is the first time that a motion picture camera has ever been taken to the summit of the Matterhorn.

Comedy, Romance

Plans for a continuance of production well into 1938 are already well advanced by Gainsborough Pictures, associate company of Gaumont British.

Five have been agreed upon to follow "Alf's Button Afloat," the comedy which is being made with the assistance of the London Palladium's Crazy Gang and in which Wally Patch, Alistair Sim and Glennis Lorimer are playing.

As soon as work is through on the Crazy Gang film, which is being directed by Marcel Varnel, into production will go another Will Hay comedy, "Convict 99." In this the British comedian will appear in the role in which he is so well known to vaudeville patrons and radio listeners, that of the muddled schoolmaster. A script has been prepared by Cyril Campion, Mariot Edgar, Val Guest and Ralph Smart.

Scheduled for production by Gainsborough during 1938 is "Bob Roy," the story of which is partly drawn from Sir Walter Scott's novel and partly from history.

This picture will present the adventures of Rob Roy McGregor, romantic Scottish counterpart of Robin Hood.

The screen story has been prepared by Leslie Arliss and Kurt Siodmak, with dialogue by the Scottish playwright Robert McLellan.

During the course of the forthcoming year Gainsborough is to film H. de Vere Stackpool's romance, "The Blue Lagoon." A special camera unit will go on location in the tropics.

Also for production during 1938 are "The Wheel Spins," an international spy story contrived by Sidney Gilliat and Frank Lauder from the novel by Eleana White and "Such an Enmity" (tentative title), Roland Pertwee's mystery drama.

French Legion of Decency Passes 99.1% of 117 American Pictures

Classification of all films reveiwed by the Centrale Catholique du Cinema, French Catholic organization corresponding to the Legion of Decency in the United States, for the first six months of 1937 was as follows:

Country of Origin	Number of Films	Class A Suitable for All	Class B Suitable for Adults	Class C Unsuitable
France	73	8.2 per cent	65.6 per cent	26.2 per cent
United States . .	117	26.5	72.6	.9
England	13	31.6	68.4	. . .
Germany . . .	19	11.8	76.4	11.8
Italy	2	50.0	50.0	. . .
Soviet Russia . .	4	. . .	. . .	100.

Only one American film, "Marked Woman," out of the 117 reviewed during the period was placed in Class C. It will be noted also that American films far outnumbered those from other countries including France.

Newcomer

Patricia Medina, who signed a contract with Warners' Teddington studios recently, has begun her first starring part in "Double or Quits," which took the floor under Roy Neill's direction, on December 13th.

Miss Medina, who was given a screen test during "Mr. Satan," has just completed her first film as Claude Hulbert's heroine in "Simply Terrific," now in the cutting room.

Production also has finished on "Love Insurance," starring Gene Gerrard.

"Double or Quits" is the last film of the 1937 schedule and when production ends on January 8th Teddington studios will close down for overhaul of equipment, reopening again with the return of Irving Asher from Hollywood at the end of the month.

Three productions have been announced to take the floor in swift succession at the Pathe Studio at Welwyn, Herts. The first, which goes into production at once, is "Almost a Honeymoon," based on a play which had a very successful run at the Adelphi Theatre a few years back. Norman Lee will direct. This will be followed by "Lights Out at Eleven," a comedy with a boarding school setting and Jeffrey Dell's very successful "Night Alone."

Cartoon Company

The formation of a British cartoon company to produce at the Ub Iwerks studios in Hollywood, is announced this side with the registration of Cartoon Films, Limited. Backbone of this new venture it would seem is the English animal cartoonist Lawson Wood, whose work is to be sponsored. Twenty-four cartoons featuring "real animals" are to be made in color and with RCA ultra violet recording.

Saville to MGM

Metro-Goldwyn-Mayer has signed Victor Saville, British producer-director; Julian Duvivier, French director, and Carl Esmond, Viennese actor. Mr. Saville will become a unit producer with MGM's British organization. Mr. Duvivier arrived in New York last week from Europe and Mr. Esmond will leave for California on completion of his London stage engagement.

RKO Latin Manager Reports SA Findings

Ben Cammack, Latin American general manager for RKO Radio, now in New York, reports that film production and theatre construction in the Argentine is showing a "healthy activity." Mr. Cammack said Argentina will produce about 50 pictures, Mexico the same number, Brazil five and Peru one this year.

"Hollywood pictures are still tops and the most popular," he said. "They comprise about 75 per cent of the total pictures shown in South America and owe their appeal to the Hollywood tempo, stars and superior dramatic or comedy treatment."

Mr. Cammack said he had closed a deal for RKO's entire output with the Italo-Chileno Circuit of 30 theatres, comprising first run Chile houses in Santiago, Valparaiso and suburban towns, while Nat Liebeskind consummated a deal for all RKO product with four Buenos Aires houses; the Ideal, Rex, Ambassador and Florida, belonging to Lauteret and Caballo.

FULL FEATURE LENGTH

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EDWARD SHANBERG

Directed by
HARRY FRASER

Original Screenplay
by ARTHUR HOERL

Produced by LEW GOLDER

Presented by
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A GRAND NATIONAL *Release*

WHAT THE PICTURE DID FOR ME

Chesterfield

HOUSE OF SECRETS: Leslie Fenton, Muriel Evans—A mystery thriller. Good program filler for a double feature. Played December 10-11.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—This is more clever and funnier than any comedy I have ever seen and all the comedies I never saw. I can say no more of this than to state that on the way out the entire audience were friends with one another. They went out on a "bender" for two hours and the liquor was laughter and how intoxicated they were! The retreating footsteps and the roar of departing motors sounded a note of good will and happiness that rang out into the night. This may seem foolish in a sophisticated world of people, where unfriendliness and sarcasm are considered a sign of smartness and position, but "The Awful Truth" was more than an hilarious comedy, more than an exceedingly entertaining production, for in our lobby and lounges after the play was a warmth, a feeling, that all Hollywood's most prolific adjectives combined could not begin to describe. These moments do not come often. I have seen them at great football games, or perhaps on Christmas Eve when people band together around lamp posts singing carols and greeting friends and strangers alike. To see the picture cost them only thirty-five or forty cents here, yet all the gold in Africa could not buy those moments after the curtain. I thank you. Running time, 93 minutes. Played November 25-26-Dec. 9-10.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

GAME THAT KILLS, THE: Charles Quigley, Rita Hayworth—Have played several hockey pictures but this was the poorest of the lot. Running time, 56 minutes. Played Nov. 26-27.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

HOLLYWOOD ROUND-UP: Buck Jones, Helen Twelvetrees—This ruined future Buck Jones pictures for my patrons. He'll never live this one down here. Why don't they let these Western stars act in westerns, and not try to make a matinee idiot out of them. Running time, 60 minutes. Played Dec. 10-11.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

IT HAPPENED IN HOLLYWOOD: Richard Dix, Fay Wray—This picture drew poorly and pleased only a certain few. Not strong enough story for its robust star, albeit he plays the role with sincerity. Played Nov. 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LEAGUE OF FRIGHTENED MEN, THE: Walter Connolly, Irene Hervey—Pretty good program. Bought right from Columbia who, to my notion, is always very fair and agreeable.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt—A disappointing picture and a big flop at our boxoffice. Just made our expenses but did not get us any money. Some wonderful shots and good acting, but the picture did not please the few who came to see it. Running time, 118 minutes. Played Dec. 7-8.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

PAID TO DANCE: Jacqueline Wells, Don Terry—Much less shocking, horrible, and gruesome than Warner's "Marked Woman," this little picture is somewhat the same subject matter. It is like a Metro "Crime Doesn't Pay" subject with more length and detail. The love interest is agreeably absent and Columbia deserves credit for not taking advantage of the cheap (but in some places boxoffice) possibilities available in a subject concerning dime dance halls and pretty girls forced into them by mean gangsters with heavy jowls. The picture makes no pretense of being anything other than just what it is, and as such it packs an entertaining punch. It is reasonably well-acted. Columbia can do it all right even in minor productions. They must have just knocked out "They Married An Artist" to see if they could catch me napping. Running time, 56 minutes. Played Dec. 15.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

RANGER COURAGE: Bob Allen—One of the worst westerns we ever played. We didn't think they could have so many ridiculous situations; even the kids made fun of it. Pass it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHE MARRIED AN ARTIST: John Boles, Luli Deste—This picture did not even gross the news and comedy rental the first night. The second night I stayed under a down puff and prayed for sleep to release me from a world inhabited from men who can look you straight in the eye after selling a film like that. Mind you, it is not the worst film I ever saw (my brother at fifteen filmed the back of our garage with an eight-millimeter camera, his hand over the lens), but it certainly is one of the poorest pictures that make any pretense of being anything. I am sorry I saw some of the picture for I'm now frankly worried about John Boles, but I calm myself by saying "John Boles knows how awful he was in that picture, he must know, he is flesh and blood." Then I worry about finished actress Helen Westley. If she and I could sit together before the fire and hum lullabies, maybe we could both forget it. Only the great Lunts, themselves, could have (with ad libbing allowed) saved the production. Played Dec. 13-14.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

First National

ALCATRAZ ISLAND: John Litel, Ann Sheridan—Nice little program picture, entertaining all the way. Running time, 79 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

CHEROKEE STRIP: Dick Foran, Jane Bryan—One of the best westerns we have played for a long while. I can't understand why Warner wants to take Dick Foran out of western pictures. Don't they realize that the exhibitors need good western pictures. Running time, 55 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

EVER SINCE EVE: Marion Davies, Robert Montgomery—Much better than we expected. Played on money night and everyone pleased. Stars all good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GREEN LIGHT: Errol Flynn, Anita Louise, Margaret Lindsay—An excellent show which did not click at the box office but satisfied those who did come. Running time, 83 minutes. Played Oct. 25.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorkshire, England. General patronage.

MEN IN EXILE: Richard Purcell, June Travis—Did excellent program business with good second feature to help along. Running time, 58 minutes. Played December 6.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorkshire, England. General patronage.

OVER THE GOAL: William Hopper, June Travis—A mild football drama. Played Nov. 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent—A very interesting and educational picture. Deals with a new angle on this submarine business. Everyone enjoyed it and said so. A man's picture, but give it a good date. You can't go wrong on this. Running time, 100 minutes. Played Dec. 12-13-14.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda—The best picture Bette Davis has made. Her acting is wonderful. This drew quite well at the boxoffice considering the bad roads and weather. Running time, 94 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda—Disappointing grosses on this one. The picture is good, however. Played Nov. 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THEY WON'T FORGET: Claude Rains, Gloria Dickson—The folks hereabouts didn't like the uncertainty of this picture's ending. They're still asking "who done it." Misses fire some place, at any rate. No dice at boxoffice. Played Nov. 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BIG CITY: Luise Rainer, Spencer Tracy—This picture did average business, but I made a mistake and played on Sunday-Monday. I suggest it be played through the week. The stars are not so popular here and I did not think the picture worth top allocation. Running time, 80 minutes. Played Nov. 21-22.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—We did pretty nice business with this picture, but some who came were not so pleased. Franchot Tone and Robert Young are popular here as well as Joan Crawford, but some of our patrons remarked that they hoped to see Joan Crawford with a new coiffure in her next picture. It was not becoming at all in this one. Running time, 103 minutes. Played Nov. 28-29.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—Why don't they forget Crawford? I starve every time she hits town.—Mervin Owens, Kerr Theatre, Davis, Okla.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone, Robert Young—Why bear down on a color in a black and white film? The stars brought us a good attendance of people who were but mildly entertained. The plot seems to me to be neither convincing nor pleasing. Running time, 108 minutes. Played December 17-18.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

BROADWAY MELODY OF 1938: Eleanor Powell, Robert Taylor—Personally I did not think this as good as the previous melodies, although it was really good. Eleanor Powell did not do as much dancing as in the former ones. I have read reports knocking Robert Taylor in this one but he was just as good as any of the cast. I thought he was grand and really handsome. Running time, 110 minutes. Played Oct. 31-Nov. 1.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell, George Murphy, Buddy Ebsen—This is doubtless just as good as the previous feature of the same name, and that is just what is wrong with it. It is so similar in every way that it savors too much of a repetition. As to attendance, we have done better with a lot of program pictures than with either "Melody." Running time, 110 minutes. Played December 10-11.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

CONQUEST: Charles Boyer, Greta Garbo—Prestige again comes to the fore. The costliest picture Metro has produced, if the trailer is to be believed, and I credit that they spent and poured the jack into this epic. But the film did not do any business here. did here, the bankers will be moving in on Metro. First, it is too long, there are some draggy spots, and then again Garbo is supported largely by the so-called sophisticates and our business comes from the rank and file. You have to hand it to Metro, they will try anything once. As far as I am concerned on this one, once is enough. In fact, more than plenty. It is a super colossal magnifico, but a dog at the boxoffice.—A. E. Hancock, Columbia Theatre Columbia City, Ind.

DOUBLE WEDDING: William Powell, Myrna Loy—Very, very good. This type always goes over here.—Mervin Owens, Kerr Theatre, Davis, Okla.

FIREFLY, THE: Jeanette MacDonald, Allan Jones—This is truly a superb picture. It clicked for me. Get behind and push it, and it will draw.—Mervin Owens, Kerr Theatre, Davis, Okla.

(Reports continued on following page)

GOOD EARTH, THE: Paul Muni, Luise Rainer, Charley Grapewin—Another grand picture from everything but the boxoffice standpoint. Even those who frankly admitted they did not like the show—and a lot of them did not—admitted that it was a good picture. The photography is wonderful, the lighting is almost too realistic. Am quite sure I recognized some of the grasshoppers as those who ate my flowers last summer. Paul Muni gives his best performance. He is simply great. Charley Grapewin is very good. I think the main trouble with this kind of picture is that it is depressing and after seven years of depression, repression, drought, dust storms and grasshoppers people want something more cheerful. Another one like this and Michael (he's my dog) and I will be in the bread line. A great picture but not for this town. Running time, 139 minutes. Played December 10-12.—Gladys E. McAdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—This is quite a wonderful picture, but one can hardly call it entertaining. It is one of those features which will receive from the average person the report, "It was a great picture, but I did not like it." The publicity it had gave us a fine house the first night in spite of bad weather, whereas we had good weather the second night, and less than half a house. Running time, 139 minutes. Played November 26-27.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LAST GANGSTER, THE: Edward G. Robinson, Rose Stradner—His best picture since "Little Caesar." Robinson is still tops with me.—Mervin Owens, Kerr Theatre, Davis, Okla.

LAST OF MRS. CHEYNEY, THE: Joan Crawford, Robert Montgomery, William Powell—Another from Leo that did excellent business at the box office and pleased everyone. Bouquet for Joan Crawford for her excellent work. Should do well in any location. Running time, 98 minutes. Played November 1.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorkshire, England. General patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—Very good picture to very poor business.—Mervin Owens, Kerr Theatre, Davis, Okla.

NAVY BLUE AND GOLD: Robert Young, Florence Rice—Best football picture this year. It simply can't be beat.—Mervin Owens, Kerr Theatre, Davis, Okla.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—Not a special but did above average business. Would have done better if more action. Customers well pleased with Montgomery's work but prefer him in his usual type of role. Running time, 116 minutes. Played Nov. 15.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorkshire, England. General patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—Better pay for this one and let them keep it. We had quite a few walkouts. Metro as a rule has good pictures, but this a flop, pure and simple. Running time, 116 minutes. Played Dec. 12-13.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

NOBODY'S BABY: Patsy Kelly, Lyda Roberti, Robert Armstrong—Not up to the usual standard of Leo but nevertheless did above average and got out. Running time, 68 minutes. Played Dec. 2.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorkshire, England. General patronage.

NOBODY'S BABY: Patsy Kelly, Robert Armstrong—This is a swell comedy picture. If your customers like comedy, play it up to them. It will please all. Running time, 67 minutes. Played Nov. 26-27.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

THEY GAVE HIM A GUN: Spencer Tracy, Franchot Tone, Gladys George—Good action picture but that's all. Folks said that it was too rough in spots to be good. Running time, 94 minutes. Played Nov. 28-29-30.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—A swell picture. Magnificent for any date in the week. Judy and Mickey are great.—Mervin Owens, Kerr Theatre, Davis, Okla.

TRADER HORN (Re-issue): Harry Carey, Edwina Booth—Very fine picture but no business. Lost money. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Monogram

BRIDE FOR HENRY, A: Warren Hull, Anne Nagel—Sorry to report that this picture is only a very fair program.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STARS OVER ARIZONA: Jack Randall—As a western, very good. As a musical type western, it was a flop. Jack Randall is to some a good singer. This was the first we have shown of him. Can not see how Monogram can call him a sensational singing cowboy. When will the producer learn that the Western-loving movie fans do not want what approaches the classical singing type, injected in their western thrill fare. Like one patron said, "Why didn't they give him some poetry to read," another "Don't believe Randall can as much as play a guitar"; another, "There wasn't enough instrumental music to carry Randall over his rough spots, another Dick Foran type of a singer, N. G." And what a title to pin on this western, "Stars Over Arizona." Why wasn't it called "The Law of the Six Guns?" The producers should brush up on their knowledge of producing Westerns by previewing features of singing cowboys that are huge successes at the boxoffice in the small towns. Then they will know what the Western fans want.

The good thing about "Stars Over Arizona" is that Randall played and sang so little that you couldn't really call it a musical western. As a western feature, Randall did very good acting and carried his parts very good. In all, you make no mistake in playing this western. The sound was wonderful, would call it perfect. Give us more prints like this one. We doubled this one with Universal's "Westbound Limited." The difference in recordings was very noticeable. Keep it up, Monogram, it is a pleasure to show pictures with recordings like this one. Running time, 6 reels. Played Dec. 9-10-11.—John S. Erickson, Rex Theatre, Iron Mountain, Mich.

Paramount

ANGEL: Marlene Dietrich, Herbert Marshall, Melvyn Douglas—An absolute flop. Most Paramounts are this year.—Mervin Owens, Kerr Theatre, Davis, Okla.

BARRIER, THE: Leo Carrillo, Jean Parker—Nice north country story. Just misses being big. Good entertainment in any spot. No extended runs.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BARRIER, THE: Jean Parker, Leo Carrillo—A good little program picture which I believe pleased most of the people who saw it. It did not draw any extra business, but it was about average. Running time, 93 minutes. Played Dec. 7-8.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

BLONDE TROUBLE: Johnny Downs, Eleanore Whitney—Much better than I expected from the various reports I have read in these columns. Used it on a double feature and it went over a lot better than several other Paramount programers I have played lately.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—After 25 years, Adolph Zukor still makes 85 per cent of his product B-C and D pictures. Will he ever find out that exhibitors want good pictures and not stuff like this one. His 1937-38 product, outside of 2 pictures up to this time, has been terrible. They drive business away. Make good ones or none at all. Running time, 85 minutes. Played December 12-13.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—Poorest Paramount we have taken from a can in three years. Shame to use such stars in so worthless and crude a thing as this. Running time, 85 minutes. Played Dec. 12-13.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—A million dollars worth of talent wasted on this bit of disconnected and poorly constructed story. Don't play it. Running time, 85 minutes. Played Dec. 10-11.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye—Good picture that failed to draw at the boxoffice. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye—A good picture, but have seen Bing in better ones. It seems that he just cannot make them as good as they used to be and they do not draw as well as they did in the past. Our business was very nice on this one. Running time, 95 minutes. Played Nov. 18-19.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—The only thing "High, Wide and Handsome" about this was the rental. The songs allotted Miss Dunne were poorly introduced. Our audience just won't accept a "burst into song" sequence. Played Dec. 5-6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—We expected to die at the boxoffice, but we did not expect to die such a painful death. It is a noisy, brawling film with an appalling lack of story interest and the entire "mean" mob of horsewhippers plus skinny Randolph Scott and his oily heroes could have been put to flight by Hopalong Cassidy. Paramount films of late have something empty and unreal about them. I can't quite put my finger on it, and after seeing "High, Wide and Handsome," I am not sure that I want to. Running time, 110 minutes. Played Nov. 30.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

HOPALONG RIDES AGAIN: William Boyd, George Hayes—Very good. All these Cassidy westerns are good. You can't go wrong playing them. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING OF GAMBLERS: Lloyd Nolan, Claire Trevor—A very good picture that can be shown anywhere. A clever slot machine racketeer picture. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LOVE ON TOAST: John Payne, Stella Ardler—Okay. This Payne is as good-looking and even better actor than Robert Taylor.—Mervin Owens, Kerr Theatre, Davis, Okla.

NIGHT CLUB SCANDAL: John Barrymore, Lynne Overman—Okay for bank nights or on duals.—Mervin Owens, Kerr Theatre, Davis, Okla.

PARTNERS IN CRIME: Lynne Overman, Roscoe Karns—On a par with quite a lot of pictures that this producing company has released this season, it has nothing that will even excite the least skeptical. In other words, it is a picture that is not worth the used date. Paramount does not seem to have what it takes on the program pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PARTNERS IN CRIME: Roscoe Karns, Lynne Overman—Just after our miserable flop on "High, Wide and Handsome" comes this. Paramount makes us "Partners in Crime" also when they deliver such a rank feature as this to inflict on our patronage. Cast is hopelessly minor. Played Dec. 7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHE'S NO LADY: Ann Dvorak, John Trent—Swell little picture, better than anything Paramount has offered yet, and that isn't saying too much.—Mervin Owens, Kerr Theatre, Davis, Okla.

SOULS AT SEA: Gary Cooper, George Raft, Frances Dee, Olympe Bradna—Fine picture but business off. Stars perfect. When you play this use Paramount's free trailer on Olympe Bradna. It's good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TEXAS TRAIL: William Boyd, George Hayes—These Cassidys are tops in my town. Let's have some more of them.—Mervin Owens, Kerr Theatre, Davis, Okla.

THIS WAY, PLEASE: Charles Buddy Rogers, Betty Grable—Except that this entirely wasted the talented Buddy Rogers, it is okay. Why not cast him in more pretentious musicals? Played Dec. 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THUNDER TRAIL: Gilbert Roland, Marsha Hunt—An excellent western. More plot than usual. Played Dec. 4.—L. A. Irwin, Palace Theatre, Penacock, N. H. General patronage.

THUNDER TRAIL: Gilbert Roland, Marsha Hunt—A nice Western that will please everyone. Gilbert Roland turns in a fine performance.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—This is still a wonderful picture. Worth repeating.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Regal

LOST CITY, THE: William Boyd, Claudia Dell—A fantastic show if there ever was. A good filler on a double program, but put it on your poorest night. Running time, nine reels. Played December 15-16.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Republic

BOOTS AND SADDLES: Gene Autry, Judith Allen—This boy Autry has got something. Look out, Crosby, he's a natural for small towns, and we are pleased to have bought them. Most ladies have been coming to accompany their husbands to the average western, but not Autry. They bring their husbands or come without them. He's got that something that packs them in. If you haven't played any Autry, try one and then listen to the comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LAWLESS LAND: Johnny Mack Brown, Louise Stanley—Pretty fair western. Why not put a hilly billy band in some of Brown's pictures or some kind of music.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette—We don't know all the answers, but our customers fall for Autry's features harder than for others which we think have more merit. Our greatest trouble with them is that the Republic exchange just will not keep the prints in anything like first-class condition. Running time, 60 minutes. Played December 3-4.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

RKO Radio

FIGHT FOR YOUR LADY: John Boles, Ida Lupino—Very good program picture that pleased. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FIGHT FOR YOUR LADY: John Boles, Ida Lupino—Just a picture. Pleased no one and will please

no one. Running time, 67 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—Good, but not near as good as "Earthworm Tractors." Only fair at the box-office. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FLIGHT FROM GLORY: Chester Morris, Whitney Bourne—Very good programmer. Chester Morris's acting is supreme. Running time, 67 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FLIGHT FROM GLORY: Chester Morris, Whitney Bourne—A good program picture. Plenty of action and enough comedy relief to make it good. Running time, 67 minutes. Played Dec. 10-11.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

FORTY NAUGHTY GIRLS: Zasu Pitts, James Gleason—Pleasing light comedy with Gleason and Zasu as the detectives. Oscar Piper and Hildegarde Withers. Running time, 63 minutes. Played December 10-11.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

FORTY NAUGHTY GIRLS: Zasu Pitts, James Gleason—I heard a few people laugh and nobody challenged me to a duel . . . so . . . so what? Running time, 63 minutes. Played Dec. 1.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

LIFE OF THE PARTY, THE: Harriet Hilliard, Gene Raymond—Well received, plenty of comedy and our patrons really go for this type. Did nice business on a Sunday-Monday booking. Joe Penner is a good draw in our town. Running time, 77 minutes. Played Dec. 5-6.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—Here is a real picture, if you want entertainment to please the entire family. Bobby Breen better in this picture than any of his previous ones. He was grand. This goes for the entire cast. A swell little picture. Running time, 77 minutes. Played Dec. 9-10.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

RIDING ON AIR: Joe E. Brown, Florence Rice—RKO seems to be giving Joe a break although they can improve his pictures a lot yet. Played to capacity business Thanksgiving. Running time, 71 minutes. Played Nov. 24-25.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

SATURDAY'S HEROES: Van Heflin, Marian Marsh—This boy, Van Heflin, annoyed me so much I couldn't decide whether "Saturday's Heroes" was poor or just terrible. Running time, 60 minutes. Played Dec. 1.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

STAGE DOOR: Ginger Rogers, Katharine Hepburn—Excellent and entertaining from start to finish. Ginger Rogers and Katharine Hepburn very good. Who says RKO is not making good pictures? Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou—Did not go over very well in my town. Title seemed to be against it. Personally did not care for it. Customers that came liked it. We lost money on it but regardless of that fact I was very much disappointed in it. No romance, mostly wise cracks. Running time, 105 minutes. Played Dec. 5-7.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang—Not up to Cantor standard. In poor taste, not very funny, and parts of it vulgar. Cantor can do better than this. This effort could have stayed off the screen and we would not have ever missed it. Played November 24-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

DINNER AT THE RITZ: Anabella, Paul Lucas—The star of "Wings of the Morning," the only British-made picture that the writer ever thought was worth a tinker's, does not get the breaks in this, her third picture. The story is weak for one thing, the continuity seemed to break, and made it hard to follow. Annabella talks plainer in this but with a decided accent that is a little hard to understand in some sequences. But the lady is easy on the eyes and wears clothes stunningly. Also, she is definitely an actress that can put a role over, that she showed in "Wings." But good as they are, they can't bolster up a weak story and get very far, and that is the case of "Dinner at the Ritz."—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HEARTS IN REUNION: Dionne Quintuplets, Jean Hersholt—Just another programmer with average business. Running time, 81 minutes.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorkshire, England. General patronage.

HEIDI: Shirley Temple, Jean Hersholt—Splendid. Just what the cash customers want. Real entertainment for old and young. A story that touches the heart and one that makes the exhibitor feel glad to show. Running time, 89 minutes. Played December 12-14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

HEIDI: Shirley Temple—Who said this little star was slipping? Certainly not for me. Although I played this midweek and only two nights, it established a new high gross for the house, beating "Thin Ice," which I used three nights, by a few cents. "Thin Ice" had the high record. "Heidi" is undoubtedly the finest picture yet turned out with Shirley Temple. No end of comments. All excellent.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

IT HAPPENED OUT WEST: Paul Kelly, Judith Allen—I cannot say so much for this one. The story was not liked and we received a very bad print that made it terrible. A very poor picture for Harold Bell Wright. Running time, 56 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas General patronage.

JUDGE PRIEST (Re-issue): Will Rogers, Anita Louise—Will Rogers can still draw better than average business and the customers are satisfied. Running time, 79 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SECOND HONEYMOON: Tyrone Power, Loretta Young, Marjorie Weaver—In reporting this, I neglected to give a hand to Miss Weaver. She has it coming for her bit in the sophisticated comedy, "Second Honeymoon." The lady seems to have what it takes, and more power to her.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SEVENTH HEAVEN: Simone Simon, James Stewart—Excellent production with fine work by the principals but did not play to average business. Everyone very satisfied who came. Running time, 102 minutes. Played November 22.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorkshire, England. General patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—A French discovery in a seventy per cent French town; what a natural. We gave it the works and brought home the bacon, Christmas week, December 16-17, in opposition to a big charity dance, and these slipping icy roads that was very bad. The second night a big Keno ran two shows each night. All we ask, give us more of Simone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STOWAWAY: Shirley Temple, Robert Young—One of the best Shirley Temples in several years. Someone said she was slipping, but after this picture I guess her star is rising again. She sings several songs, imitates Al Jolson and Eddie Cantor, dances in the Fred Astaire-Ginger Rogers manner and gives the finest performance of her career. Robert Young and Alice Faye add to the prestige of the picture and, all in all, it's a smash hit in any spot. Running time, 85 minutes. Played Dec. 18.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

THIN ICE: Sonja Henie, Tyrone Power—Another from Twentieth Century-Fox that I must praise; it was perfect. Sonja Henie is as cute as they come and Tyrone Power swell in this. Give this one your best playing time. I am looking forward to seeing Sonja in her next. I wish she would send me an autographed photo of herself. Running time, 78 minutes.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Taylor, Victor McLaglen, Frank Conroy, Sidney Blackmer—A fine picture but I made the mistake of advertising it as in Pres. McKinley's time and that put the poison ivy sign on the door. A good story, plenty of action and an exceptionally fine cast pleased the few who came. The part of President McKinley was exceptionally well taken, also that of Theodore Roosevelt. Victor McLaglen is good in a very unsympathetic part. Pleased the few who came but my patrons generally do not care for costume pictures. Running time, 99 minutes. Played December 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter, Virginia Bruce—Here is one of the most enjoyable pictures I have seen this year and I believe all of our customers felt the same way. The entire cast was just grand and Loretta Young was the prettiest I have ever seen her. Give this your best playing time. Running time, 85 minutes.—Miss Alice Simmons, Strand & Lyric Theatres, Jefferson, Texas. General patronage.

WINGS OF THE MORNING, THE: Annabella, Henry Fonda—A winner introducing a fascinating new star and the most perfect color to reach the screen. Good story with above average appeal. Will make money. Running time, 85 minutes. Played November 8.—Kenneth B. Parker, Tudor Super Cinema, Dewsbury, Yorkshire, England. General patronage.

United Artists

DODSWORTH: Ruth Chatterton, Walter Huston, Mary Astor—One of the best pictures I believe I have seen in some time. Our staff also enjoyed it. A few others didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

(Continued on following page)

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(*Continued from preceding page, column 2*)

GAY DESPERADO, THE: Nino Martini, Ida Lupino—Played very late and reaction was about as we originally expected. The music lovers thought it fine while the same music bored the others. Had we depended on the picture alone for drawing power, we would have been very lonesome. Played Dec. 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KID MILLIONS (Reissue): Eddie Cantor, Ann Sothern--A good Cantor picture to average results for the season. Played Dec. 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KNIGHT WITHOUT ARMOR: Marlene Dietrich, Robert Donat—Not the type of picture our patron cares to see. Too gruesome to be entertaining. This lost money and fell flat at the box-office. Running time, 107 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KNIGHT WITHOUT ARMOR: Marlene Dietrich, Robert Donat—Quite satisfactory as entertainment but considerably less than that as a money maker. Title is no help, either. Played Dec. 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KNIGHT WITHOUT ARMOR: Marlene Dietrich, Robert Donat—Not as bad as I expected. Rather brutal in parts, but guess it will pass. Many didn't like it, and said so, but majority took it and kept quiet. Not so bad in box-office. Running time, 107 minutes. Played Dec. 8-9.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LOVE FROM A STRANGER: Ann Harding, Basil Rathbone—A slow start and build-up to the climax keeps this unusual picture from being the hit the climactic scenes indicate it should have been. Acting by both stars is very fine. Nevertheless, on the whole, it's something very much out of the ordinary and, hence, a good change of diet. Played Nov. 24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr., Mary Astor—The old favorite of the nineties, and it seems to have not lost its appeal. It is well produced and the cast is great, with Douglas Fairbanks, Jr., as Rupert almost stealing the picture. Ronald Colman and Miss Carroll were good in the roles they had. However, we got a poor print that we could hardly get through machines. In case of a stoppage and fire the producer would expect us to pay him for the film, when it should be the other way about.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

STELLA DALLAS: Barbara Stanwyck, John Boles—Fine show to above average business in spite of playing during coldest weather of present season. United Artists gives evidence of having its greatest year and will be, I believe, our best bet this season.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—The most beautiful picture to ever grace the screen. Beautiful settings cleverly enacted, capable cast, classy story brimming full of entertainment. Extended runs in any spot.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

Universal

BEHIND THE MIKE: William Gargan, Judith Barrett—This picture reminds me of pin shows in my kid days. This one was made for operators who delight to work late at night because it is a house emptier. My customers positively would not sit through it.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

IDOL OF THE CROWDS: John Wayne, Sheila Bromley—My patrons expect more than this for their money and they would not lay their dough on the line to see this one. Universal will have to do a lot more than elect new officers to make exhibitors believe they will need their product in 1938-39.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

LADY FIGHTS BACK, THE: Irene Hervey, Kent Taylor—A weak sister that would not get by anywhere. Double-bill or single it. It does not measure up to major product as expected today.—W. H. Brenner, Cozy Theatre, Winchester, Ind.

MAN WHO CRIED WOLF, THE: Tom Brown, Barbara Read—This never becomes quite as good as the possibilities that the story idea provided. Nevertheless, it is fair entertainment. Played Dec. 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland—Pretty good picture. Not a special but will please generally.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Warner Brothers

BLAZING SIXES: Dick Foran, Helen Valkis—A good western. Played Nov. 27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EMPTY HOLSTERS: Dick Foran—Great. Dick is becoming a favorite here fast.—Mervin Owens, Kerr Theatre, Davis, Okla.

FIRST LADY: Kay Francis, Preston Foster—Just a picture full of conversation illustrating perfectly just what budget cutting on pictures will do. They make 'em bad enough sometimes when they try to do their best. Save us when they try to make them poor and cheap. Running time, 82 minutes.—W. E. McPhee, Strand Theatre, Old Towne, Maine. General patronage.

FIRST LADY: Kay Francis, Preston Foster—Where, oh where, are my smelling salts. Where, oh where, are those super productions, A-1 pictures Warner was going to make this year.—Mervin Owens, Kerr Theatre, Davis, Okla.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard—Marvelous from the standpoint of acting and historical interest but equally marvelous from the standpoint of box-office knocking. We dropped to the lowest Sunday in many weeks. Picture deserves every commendation, however. Running time, 118 minutes. Played December 5-8.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Songergaard—A very bad turnout to see this superb photoplay spoiled our enjoyment of it. Played Dec. 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VARSITY SHOW: Dick Powell, Fred Waring—This is an excellent show, but it did not reach average holiday business. The finale is a superb example of formation drill work. The Lane Sisters are fine. Played Nov. 25-26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WEST OF SHANGHAI: Boris Karloff, Beverly Roberts—Terrible, and so was business. If I had not already played the picture while new, I would have passed it up if possible. We used a Charlie McCarthy short to try to help out, but still they stayed away. Running time, 65 minutes. Played Nov. 23-24.—Miss Alice Simmons, Strand and Lyric Theatres, Jefferson, Texas. General patronage.

Short Features

Columbia

SET 'EM UP: Special Sport Thrills—Some interesting light on the art of bowling, hampered by the use of poor photography and the use of old shots from a musty album.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

Educational

AFFAIRS OF PIERRE, THE: Two-Reel Comedies—A good little comedy. Willie Howard as a French instructor gets into his usual difficulties with some hilarious moments for the movie fan. In my opinion, worth booking. Running time, 18 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

BIG APPLE, THE: Song and Comedy Hits—A good, peppy short featuring the new dance. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MELODY GIRL: Two-Reel Comedies—Here is one of the best musical shorts we have ever run. Up-to-date songs, put over in grand manner by Niela Goodelle, a good plot with a couple of midgets for comedy atmosphere. It is worth booking and featuring. Running time, 17 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

Metro-Goldwyn-Mayer

GIVE TILL IT HURTS: Crime Doesn't Pay Series—The usual good subject in the series.—L. A. Irwin, Palace Theatre, Penacook, N. H.

HAVE COURAGE: MGM Miniatures—A fair attempt, this is of mild interest.—L. A. Irwin, Palace Theatre, Penacook, N. H.

HEARTS ARE TRUMPS: Our Gang—Another smash hit from Our Gang. They go to town in this one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HEARTS ARE TRUMPS: Our Gang—Pleased all who saw it. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SPORTS ON ICE: Pete Smith Specialties—Another fine subject that will please anywhere.—L. A. Irwin, Palace Theatre, Penacook, N. H.

WAYWARD PUPS: Harman-Ising—Good. Going after Disney's color shorts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Monogram

LAUGHS AND FLASHES: Good one reeler released in New Orleans territory by Monogram.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

BALL TOSSERS: Grantland Rice Sportlights—No short based upon supreme athletic skill and prowess in any sport (well commentated on and well photographed) can be anything but interesting. This sportlight about the greatest basketball players (girls and men) in the world, is no exception. If your patrons are basketball-minded, book it. If not, book it. In other words, book it. It's good—and timely right now.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine.

QUEENS OF HARMONY: Phil Spitalny and his All-Girl Orchestra—Excellent quality band act.—L. A. Irwin, Palace Theatre, Penacook, N. H.

WHERE SNOW IS KING: Paragraphics—An excellent subject on winter sports.—L. A. Irwin, Palace Theatre, Penacook, N. H.

RKO Radio

DAY WITH THE DIONNE QUINTUPLETS, A: Special—Pleased the ladies. Best pictures of Quints taken. Running time, 18 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

DUMB'S THE WORD: Edgar Kennedy—Good comedies, but personally I don't like them. But after all, our opinion does not count. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

WIFE INSURANCE: Superba Comedies—Why don't the producers inject some good laughs in the comedies they produce? Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

Twentieth Century-Fox

ASK UNCLE SOL: Song and Comedy Hits—Fair. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

United Artists

LITTLE HIAWATHA: Silly Symphonies—Very good. Running time, 7 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

MICKEY'S AMATEURS: Mickey Mouse Series—A very good Disney. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

Universal

COUNTRY STORE: Meany-Miny-Moe Cartoons—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

FUN BEGINS AT HOME: Mentone Musical Comedies—A fair vaudeville subject.—L. A. Irwin, Palace Theatre, Penacook, N. H.

PLAYFUL PUP, THE: Oswald Cartoons—Amusing cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

STRANGER THAN FICTION: Series—Pretty good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

Vitaphone

AT THE RACES: Edgar Bergen—Folks liked the first of this series, hope they keep that idea. Running time, 9 minutes. Played Nov. 28-29-30.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

ATTIC OF TERROR: Floyd Gibbons—Good, but not worth the rental Warner asks for it. The ladies and children did not care for this. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE PIONEER, THE: Sybil Jason—Give Sybil a chance and she will be a Class-A drawing card. Running time, 20 minutes. Played Dec. 3-4.—R. W. Crickmore, Rainbow Theatre, Newport, Wash.

MAL HALLETT AND ORCHESTRA: Melody Masters—Only fair for this series.—L. A. Irwin, Palace Theatre, Penacook, N. H.

DAVID MENDOZA AND HIS ORCHESTRA: Melody Masters—Fair band reel. Best in this series is Clyde McCoy.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STREAMLINED GRETA GREEN: Merrie Melodies—Fine cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 97

Question No. 97 was: (A) Why is a sound system frequently divided into several cabinets and panels? (B) Does this division correspond to technical differences in nature of the work performed? (C) Divide a sound system into six parts in accordance with the technical functions of the apparatus.

The following made acceptable replies: C. Rau and S. Evans; J. R. Prater; G. E. Doe; C. Oldham; R. and K. Wells; O. S. Schmidt; H. B. Smith; M. and J. Devoy; L. F. Hayes; L. Cimikoski; W. Limmroth; W. H. Edmonds; J. A. Zachritz; L. H. Kelley; J. J. Petersen; H. Edwards; H. Bunker; O. L. Goldstein and M. Samuels; C. H. Lowrie; D. Coates; F. H., S. and P. Dalbey; E. Exline; G. T. Vieller; T. and W. Turk; J. Morton; L. and F. L. Savlor; M. and E. F. Wentworth; R. S. Welch; A. D. Lonby; T. W. Redhouse; L. Johnson; A. W. Baxter and L. B. Daniels; B. L. Kent; J. R. Davidson and W. R. Matthews; G. L. Gross; D. and W. Porter; F. E. Dorp and H. A. Ames; W. Winkler and R. R. Robbins; B. L. Bunt and W. R. Davis; P. and L. Felt; L. F. and G. Brown; M. D. McGuire; K. L. Brant; D. A. Shea and H. T. Plum; B. and M. Walker; F. D. Scanlon; A. C. Greene; R. M. Schnider; Q. G. Roldon; R. E. Bullard and J. K. Robinson; H. M. Jackson and W. V. Henderson; H. T. Randolph; L. G. Dillon and W. B. Myers; N. S. Reid and H. T. Watkins; A. Leonard and G. T. Jones; L. A. Beachwood and M. F. Robinson; F. W. Brandenburg; B. B. Hornstein and R. R. Jacobs; R. H. Carter; L. E. Dodson and H. T. Todd; C. L. Brant; S. L. Maxwell; F. M. Brown and R. Davis; S. U. Lamont and P. F. Maxwell; S. Hewitt; T. D. Williams.

(A) More than one hundred made essentially the following reply: A sound system frequently is divided into several panels and cabinets chiefly for convenience in packing for shipment and for convenience in handling in shipment and in installation. Were the whole made in one unit it would be bulky, very heavy and awkward to handle. In many cases such a unit could not be gotten into the projection room through any of its openings. Separating it into units makes for convenience in every respect, without any ill effect."

(B) J. R. Prater answers thus: "Such divisions seldom correspond to technical differences in nature of the work performed. Several units, each performing functions of different character, very often are built into the same cabinet or panel. The projectionist therefore cannot depend upon the physical arrangement of sound equipments as a guide to lits functional divisions. In fact, almost every installation is arranged more or less differently. In studying strange equipments as a guide to its functional divisions. consider the functional and theoretical divisions of the same and then locate each functional unit in the installation under consideration."

Note: All of this emphasizes the necessity of basic understanding of the relation of each part of equipments to all other parts thereof. —F. H. R.

"It is essential that the projectionist thoroughly familiarize himself with the exact location of the various functional units and of all connections between various units in the particular installation under his charge. This for the reason that successful trouble shooting is based upon sure knowledge of where the 'trouble gun' should be aimed."

O. H. Schmidt says: "Such divisions do not correspond to technical difference in the nature of the work performed by each. Rather they are for convenience in comfort of the expressmen, to enable a convenient lay-out in the projection room and to facilitate inspection and repair work."

Leo Cimikoski replies: "Divisions the question refers to have nothing to do with technical differences in nature of work performed. They merely make for convenience in shipping, suitable projection room lay-out and convenience in inspection and replacement or repair of parts.

"In considering the functioning of any sound equipment installation it will be advantageous to for the time being disregard its physical separations into cabinet and panels and concentrate upon the entire assemblage of electrical parts, which are divided in accordance with the functions each performs. Forget, or rather disregard the fact that two or more parts performing different tasks may be located in the same cabinet or panel, or that two parts performing different tasks are in different panels. If practice be supplemented by real study, the projectionist finally becomes thoroughly familiar with both the theory and behavior of each part, as well as the effect each has upon the other parts. He will facilitate trouble shooting by considering the manner in which equipment parts are separated physically, and the most convenient terminals to which instruments may be applied for testing purposes."

(C) J. R. Prater replies: "(1) The drive system. (2) Power supply. (3 The sound pick-up. (4) The transmission lines. (5) The amplifiers. (6) The speakers."

L. F. Hayes says: (1) "The sound pick-up. (2) Transmission lines. (3) Amplifiers. (4) Speakers. (5) Power supply. (6) Drive system."

There are many duplications of these answers, to which H. B. Smith adds: "Each of the before named divisions may of course be divided into many minor sections."

May I suggest to the "silent" followers of the School that at the beginning of the new year they become active members. I make this suggestion for the reason that the work necessary to dig out, or attempt to dig out the answer for yourself not only tends to aid each to acquire a really better understanding of all things involved in the questions, but to fix that knowledge firmly in the mind. Don't join the School as an active member expecting immediate advancement. That can only come after, by study, you have improved yourself. There is an old, trite saying: "Rome was not built in a day." To become a really competent projectionist, able to do full justice to the productions handed you for presentation to the public and to do full justice to the splendid equipments in your charge, causing them to function perfectly and efficiently, requires study, and real study is a very good imitation of hard work. If you are ambitious, energetic and have a real desire to give your audiences the best possible results and to give your employer really top-notch service, then we welcome you to the Bluebook School and firmly believe you will find therein genuine interest and benefit. If some of your answers are not perfect, no one but myself will know it, and I shall respect you for having tried. —F. H. R.

BLUEBOOK SCHOOL QUESTION NO. 103

(A) Is failure of a battery powered test lamp to light or a magneto bell to ring when testing for ground proof positive that no ground exists. Explain.

(B) If one polarity grounds to a lamphouse and the other does not, what is the effect?

(C) Why will there be no result when testing from Edison 3-wire neutral to ground?

(D) What is the surest method of testing an Edison 3-wire in which the neutral is involved?

(Note: Remember this is a Bluebook school and the answers to all save possibly some special questions can be found in that book.)

The annual report of the Virginia state censor board reveals that two features were rejected entirely and 112 deletions were made during the fiscal year ending June 30th. The board showed a profit of $16,733, after all expenses, which compares with $14,840 for the previous year. The gross intake was $35,443, the largest in the board's 15 year history.

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IN COURTS

Judge Dismisses Arbitration Plea

Charles McLaughlin, New York supreme court justice, this week dismissed the Newark Amusement Company's petition to arbitrate in a dispute over the release of "Artists and Models."

The Newark Company contended the picture should have been released under the 1936-37 contract and sought to have Paramount submit to arbitration in New York County supreme court.

The court ruled the Newark Company had not signed the arbitration clause in the contract.

Barrymore Withdraws Accounting Complaint

John Barrymore withdrew his complaint this week in the accounting suit he brought against his former attorneys, Hochner-Finn, and John C. Knox, judge of the United States district court in New York, dismissed the action. The attorneys are to receive $2,043 from the fund which is now deposited in a special account and the remaining $1,500 will go to Mr. Barrymore or Walter C. Durst as custodian in Mr. Barrymore's California receivership.

Phillips Lord Wins Right To Appeal Pathe Ruling

John C. Knox, judge of the United States district court in New York, this week granted Phillips H. Lord, known professionally as Seth Parker, permission to appeal to the United States circuit court of appeals from a dismissal of his action against Pathe News. Mr. Lord sought to collect $50,000 damages for an alleged breach of contract with Pathe. He claimed Pathe agreed to share expenses for a film record of his world cruise.

Kay Francis Suit Dismissed

Stipulation of dismissal in the suit of Kay Francis to void her Warner Brothers contract was filed in Los Angeles this week by W. I. Gilbert, attorney for the actress. The suit would have tested agreements made outside of the star's contract.

St. Louis County Licenses

The 22 motion picture theatres in St. Louis county have been instructed to make application for licenses by the county court. The fee is $50 yearly for theatres with less than 500 seats and $100 yearly for houses with more than 500. All but two of the 22 theatres have more than 500 seats.

Paramount Creates "Snoop"

The Paramount publicity and advertising department under the direction of Robert Gillham has created a magazine called *Snoop*. It is a 38 page book. In it are candid camera photographs of Paramount's roster of stars. The book also serves to preview on paper the current and coming films of the company.

National Decency Legion Classifies Eight Pictures

Of eight new pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage and one was listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "All American Sweetheart," "Born to the West," "A Ferfi Mind Orult" (Hungarian), "Kathleen," "Love and Hisses," "Rosalie," "Wise Girl." Class A-2, Unobjectionable for Adults: "Liebe auf Umwegen" (German).

Yates and Poucher Called in Court Case

Herbert J. Yates, president of Consolidated Film Industries, Inc., and R. I. Poucher, vice-president, were ordered to appear for an examination before trial January 4th Charles B. McLaughlin, New York supreme court justice.

The action, a $600,000 conspiracy suit, was brought by John D. Tippett, Inc., against Consolidated, Universal, Eastman Kodak, J. E. Brulatour, Inc., Print Stock Corporation, Jules E. Brulator, Carl Laemmle and Maurice Fleckels. The plaintiff contends the defendants "conspired" to induce Universal to breach an alleged contract to purchase half of its raw film stock from the plaintiff in 1931.

Warners Trade Showings

Warner Brothers are considering holding trade previews during March in all key cities on at least seven new pictures. Dates and pictures to be screened will be decided upon shortly by Gradwell L. Sears, general sales manager.

The Warner Club, home office organization, recently held a masquerade and civic ball at the St. George Hotel, Brooklyn. Ed Savin, George O'Keefe, Blanche Schneider and Milton Cohen were in charge of arrangements.

Zrenner in New York Visit

E. C. Zrenner, chief technical supervisor of the Interstate Circuit, Texas, visited New York this week to confer with officials of General Theatres Equipment Corporation concerning the design of several new items GTE will introduce the early part of 1938. Mr. Zrenner is responsible for the operation of projection and sound equipment in over 150 theatres in Texas.

Milwaukee Club Election

The Milwaukee Variety tent has reelected all officers as follows: Charles W. Trampe, Monogram-Midwest Film Company, president; Sam Shurman, Metro-Goldwyn-Mayer exchange manager, vice-president; Ben Miller, Film Board of Trade secretary, secretary, and Oscar Ruby, Columbia exchange manager, treasurer.

To Distribute "La Vida Boheme"

Under a recently completed transaction, Cantabria Films will distribute Columbia's picture, "La Vida Boheme," and four similar pictures, in South America. "La Vida Boheme" is an all Spanish film produced in Hollywood. Rosita Diaz, Gilbert Roland, Jose Crespo, Miguel Ligero, Juan Toreno and Romuldo Tirado are in the cast.

OBITUARIES

George Akerson Dies; With Paramount in 1931

George Edward Akerson, 48, who was a member of the executive staff of the Paramount Publix Corporation from 1931 to 1933, died this week at the Rockefeller Institute after an illness of several weeks.

Mr. Akerson prior to his association with Paramount, in 1931, was secretary to President Hoover for three years and had been assistant Secretary of Commerce under Mr. Hoover from 1925 to 1928.

After leaving Paramount Mr. Akerson was secretary of the National Code Authority of Paper Distributing Trade under the National Recovery Act.

O. J. Harkey

Olga John Harkey, Jr., 37, prominent theatre operator of Hardy, Ark., died of pneumonia. He is survived by his widow and two sons.

George Wolfard

George Wolfard, Jr., 46, operator of the Hamilton theatre, Indianapolis, Ind., in the Robert Long Hospital there of pneumonia. He is survived by his widow, two daughters, father and one sister.

C. W. Guthrie

C. W. Guthrie, 48, theatre owner, at his home in Clinton, Okla., from a heart ailment and pneumonia.

Pierre Collings

Pierre Collings, who co-authored and scenarized "The Life of Louis Pasteur," died in Hollywood.

Theodore Rosen

Theodore Rosen, youthful exhibitor, who operated the Majestic and Elkdale, community houses in Buffalo, N. Y., after a week's illness. He is survived by his widow and an infant daughter.

Harry Moore

Harry Moore, former theatre manager, from injuries sustained when he fell off a viaduct on Riverside Drive, New York.

Raymond Weaver Dies

Raymond Norris Weaver, brother of William R. Weaver, Hollywood editor of Quigley Publications, died at his home in Boone, Ia. He was 52 years old.

Consolidated Film Formed

A new firm, Consolidated Film Company, has been organized in Kansas City by W. L. Norris and W. P. Humston to distribute Chesterfield and other independent product.

Swedish Outlet for Monogram

Norton V. Ritchey, Monogram foreign export manager, advised the home office last week that he had closed contracts with the Promoto Company, Sweden, to handle the company's product there. Promoto has offices in Malom and Stockholm.

FIRST INDUSTRYWIDE PROFIT MAKING IN SEVEN YEARS IS HIGHLIGHT OF '37

RAPIDLY increasing production costs, noted especially and in some quarters alarmingly during the year just past, introduced a solemn note in the bright picture of greatly increased company profits reflected in quarterly and annual financial statements, which for the business as a whole showed profits for the first time in seven years, and again in large box-office receipts during the December holiday season. The necessity for economy, spoken of frankly by industry executives, was made evident with the business recession which marked the closing months of the year, and early in December Hollywood moved to reduce costs with drastic cuts in studio complements. The organization of labor within the industry, one of the major factors in the cost increases, proceeded at a greatly accelerated pace, motivated by the supreme court decision upholding the validity of the Wagner Labor Relations Act. A strike of utility and other studio workers in the spring resulted in the granting of recognition to the Screen Actors' Guild and consequent enhanced prestige for the organization. Moves for a consolidation of screen, stage and radio talent under the Associated Actors and Artistes of America were followed by a claim of jurisdiction over all film industry employees, made by the International Alliance of Theatrical and Stage Employees. Federal and state executives were officially concerned with motion picture labor relations in two instances. The National Labor Relations Board received and considered a petition by the Screen Writers' Guild for an election to determine a collective bargaining agency and a California legislative committee undertook an investigation of the activities of the IATSE. Another item in the increased costs was the production of an unusual number of outstandingly expensive pictures by all companies and the added use of color.

While the industry did not escape legislative attention, both state and federal, the most important development was the passage of a law designed to prevent the ownership of theatres by producer-distributor interests in North Dakota and loud agitation for similar legislation in other states. A Congressional investigation of wider proportions than any yet conceived was proposed but still is dormant.

The foreign market, badly damaged by the war in Spain and monetary restrictions in other European countries, was further reduced by Japan's undeclared war in China, by a Tokyo edict barring importation of all foreign pictures, and by the formation of a film bloc by Germany, Italy and Japan. Danger was seen, too, for the English market, most lucraitve of all, with the proposal in the House of Commons of an act to extend and tighten the present quota provisions.

Corporate structures of the producing and distributing companies were unchanged. Samuel Goldwyn and Alexander Korda moved to purchase the United Artists interests held by Charles Chaplin, Mary Pickford and Douglas Fairbanks but negotiations ended suddenly after an agreement had been made providing for all-British financing of the project. Electrical Research Products, Inc., divested itself of all theatrical connections by selling licenses for the manufacture of its equipment to projector companies and transferring its servicing business to a new company, Altec, though Erpi will remain in the recording business. The RKO reorganization plan neared completion and final operation, and Universal, after a dramatic upheaval, emerged with new personnel headed by Nate Blumberg as president and W. A. Scully as sales manager. Headline highlights of 1937 follow:

JANUARY

January 4

Loew's Inc., agrees to ten per cent cancellation clause in the trade practice program of the Motion Picture Theatre Owners Association.

January 7

Adolph Zukor marks the 25th anniversary of his association with Paramount and his 31st year in the motion picture industry.

January 20

Report of the Film Boards of Trade for 1936 shows 16,258 theatres in the United States, an increase of 880 over 1935.

January 23

Nathan Yamins reelected president of Allied States Association of Motion Picture Exhibitors.

January 28

Announcing a continuance of its drive for trade practice revision through legislation, the Allied States Association urges exhibitors to delay buying product until after the Allied convention.

January 29

Provision for Government film commission in new Films Act urged in Britain.

FEBRUARY

February 1

Columbia, answering the MPTOA trade practice proposals, promises to end the separate score charge.

February 2

Merlin Hall Aylesworth severs his diversified connections with Radio Corporation of America and RKO to join the Scripps Howard newspapers. "The Good Earth," four years in preparation, opens in New York and Los Angeles.

Nat Levine resigns as president of Republic Pictures.

February 9

Paramount and Universal reply to MPTOA proposals, agreeing in part.

FEBRUARY 11

RKO's offer of $700,000 cash for the assets of the Orpheum circuit accepted and approved by courts, clearing the way for hearings on the RKO reorganization plan.

February 15

Paramount partners, conferring with Adolph Zukor and studio executives in Hollywood on new product, precipitate an industry discussion of "B" pictures, their nature, extent and probable fate.

February 19

Gabriel Hess of the Motion Picture Producers and Distributors of America attacks the Dickstein alien actor bill at hearing in Washington.

February 23

Harry M. Warner given honorary degree by Rollins College, Florida.

February 25

Chance games dropped by Loew's in its New York metropolitan theatres and by RKO in all its houses.

February 26

J. J. McCarthy of the Motion Picture Producers and Distributors of America dies. S. J. Woolf of General Films and the Ostrer brothers of Gaumont British complete a production deal, a temporary defeat for John Maxwell.

MARCH

March 1

Paramount's fourth quarter net is $3,700,000.

March 4

Program of 60 features set by Warner Brothers. RKO net profit for 1936 announced as $2,514,734.

March 5

Paul Muni, Luise Rainer and "The Great Ziegfeld" lead winners of the Academy of Motion Pictures Arts and Sciences awards. Organization of exchange employees by the International Alliance of Theatrical Stage Employees begun.

The Court of Appeals in Philadelphia announces and revokes a ruling against major distributors in an anti-trust action based on double bills. Harry Brandt, New York circuit operator, files suit against Loew's following revision by that circuit of its split week.

March 9

Repeal of all admission taxes sought in Congress. Consolidated Film Industries' net for 1936 is $919,515.

March 13

RKO plans increase in production budgets with 48 pictures on its schedule for 1937-38.

March 16

New trade practice conferences to be sought by MPTOA it is indicated as the exhibitor's organization opens its annual convention in Miami, Fla. State law designed to divest producer-distributors of their theatre holdings, labelled divorce legislation, signed by governor of North Dakota. Similar legislation is tabled in Ohio and Wisconsin.

March 17

Leo Spitz elected to head boards of Keith-Albee-Orpheum and B. F. Keith, succeeding M. H. Aylesworth. Court of appeals upholds sales tax on films in New York City.

March 18

Concern over labor problems and attacks on radio broadcasts by film stars chief points of discussion at MPTOA convention. Twentieth Century-Fox net for 1936 is $7,924,126.

Universal to increase production budget. Monogram Pictures Corporation begins operations as the 12th national producer-distributor with W. Ray Johnston as president.

March 22

Paramount to have 58 features for the 1937-38 season. First reports of distributors' intention to increase rentals heard.

March 30

Nicholas M. Schenck sees problem of double bills developing into a major issue and Barney Balaban, Paramount president, adds his voice to those of other industry executives who warn that admissions must be increased to cover added costs.

(Continued on following page)

UNIONIZATION IN ALL BRANCHES

(*Continued from preceding page*)

APRIL

April 3

Will H. Hays attacks attempts to impose legislation on film industry, urging the point that the industry can solve its own problems, in his annual report to the board of the Motion Picture Producers and Distributors.

April 6

Studio unions given ten per cent wage increases. Universal to have 36 features, 12 "A" pictures. Strip tease technique as practiced on stages of the Minsky brothers becomes news topic with awarding of film contracts to notorious teasers.

April 9

Quigley Annual Awards for distinguished showmanship go to L. A. Chatham of Oklahoma and S. S. Holland of Indiana. MGM plans 52 for next program and Twentieth Century-Fox, 60.

April 16

RKO's net profit for 1936 more than three times that of 1935, reaching $2,485,911.

April 17

Kansas censor bars speech on Supreme Court plan from March of Time reel. Nazi Germany takes initiative in forming international film bloc composed of the Reich, Italy and Japan.

April 21

Twentieth Century-Fox net for quarter is $2,067,598.

April 23

House of Lords of British Parliament agrees to ten year extension of quota. Moe Siegel named president of Republic Pictures. Legislation aimed at divorce of distributing and exhibition interests defeated in Indiana, left on legislative calendars in Illinois and New Jersey and urged for introduction in California and Minnesota.

April 28

Paramount profit for 1936 put at $6,012,250.

MAY

May 1

Three studio unions strike. Gus Schaefer succeeds Nate Manheim as Universal foreign manager. MGM opens convention season.

May 6

Federated Motion Picture Crafts, organization of striking studio unions, refuses peace plan and pickets studios. Monogram to have 42 for season, Paramount announces from 50 to 60.

May 8

Newsreels of the burning airship Hindenburg cover the country in one day.

May 11

Columbia's profit for a nine month period is $1,189,354. Titles of 46 of 60 Warner films set. Screen Actors' Guild gains recognition of producers, averting alliance with striking unions and signifying the collapse of the strike movement.

May 14

MPTOA committee on film broadcasts invites producers to join conferences to discuss problem. Anti-ASCAP measure passed in Nebraska.

May 19

Newsreels in race to ship Coronation scenes. Twentieth Century-Fox delegates told European gains have been extensive. Grand National schedule 65 features and westerns.

May 20

Drive begun by Allied States Association for state taxes on circuits, based on chain store legislation.

May 21

Wage increase and union shop agreement granted utility workers, strongest of the striking unions. Courtland Smith resigns as president of Pathe News and Jack Connolly, editor, leaves with him.

May 22

IATSE officials enter strike picture and promise to settle jurisdictional disputes.

May 28

Samuel Goldwyn and Alexander Korda get option to purchase United Artists shares held by Charles Chaplin, Douglas Fairbanks and Mary Pickford. Allied States Association moves for national buying group to combat higher rentals.

JUNE

June 2

Studio strike ended by agreement with painters.

June 3

Pennsylvania passes bill taxing circuit theatres.

June 4

Stuart Doyle leaves Greater Union Theatre group in Australia amid reports that General Theatres, the alliance of Greater Union and Hoyts' Theatres will not be renewed.

June 8

Jean Harlow dies of an illness contracted while working on "Saratoga."

June 10

Loew's and RKO to reinstate chance games in theatres. Texas Court of Appeals rules Bank Night a lottery.

June 11

Washington correspondents report that increasing complaints from independent exhibitors regarding the trade practices of distributors prompted Martin Dies, Congressman from Texas to introduce a resolution calling for detailed investigtion of every conceivable phase of the motion picture industry.

June 12

Wisconsin passes bill to prevent operation of ASCAP. British quota up to 30 per cent proposed by Government. Coast strike is settled finally by agreement participated in by IATSE. United Artists circuit concludes partnership agreement with the Robb and Rowley circuit in the southwest. Paramount announces 22 films to cost a million dollars each.

June 14

Warner Brothers to finance productions on London legitimate stage.

June 15

Film Boards of Trade on national basis dissolved by decision of producers to discontinue appropriations.

June 16

United Artists announces 28 of its 36 features for the season will be sold on percentage. Paramount's contract with Adolph Zukor approved by board of directors.

June 18

Independent Theatre Owners Association in New York fights resumption of chance games by circuits. RKO announces 56 features.

Paramount will test North Dakota theatre divorce law.

June 22

Paramount cited as example in Securities Exchange Commission report on bankruptcies and receiverships. Fourteen of 32 exchanges centers have concluded union agreements with distributors.

June 24

Opponents of cost clause in proposed British quota rally forces.

June 25

Paramount's stock increase plan abandoned. Company to sell 37 of its new pictures on percentage. Extension of ticket tax voted by Senate.

June 30

British trade opinions gathered for formulation of quota plan. Columbia to have 62 features. P. J. Wood, secretary of the Independent Theatre Owners of Ohio, urges exhibitors' "strike" against Paramount.

JULY

July 1

The Motion Picture Producers and Distributors of America, cooperating with leading educators, announces a plan to study current and past releases with a view to supplying films to schools as educational aids, the plan to be financed partly by a grant from the Rockefeller Institute and partly by the MPPDA.

July 6

Eight distributors ratify new Erpi license agreements with rate cuts.

July 8

Loew's net for 40 week period increases to $11,714,722.

July 9

Loew's circuit signs one year contract for entire United Artists program. United Motion Picture Theatre Owners starts move for Philadelphia buyers' strike against Paramount.

July 10

Erich Pommer and Charles Laughton sever connections with Alexander Korda and United Artists. Gaumont British to continue sales through Twentieth Century-Fox exchanges in the United States.

July 11

Loew's announces plans for 12 new theatres in foreign cities. Warner Brothers sales department to preview eight features in 31 key cities. United Office and Professional Workers, an AFL unit, starts organizing office employees in industry.

July 19

Warner Brothers' 39 week net reaches $5,561,032, a gain of more than 100 per cent over the corresponding period in 1936.

July 24

Formal order for transfer of Roxy theatre, New York, to Twentieth Century-Fox signed in federal court as "Wee Willie Winkie" sets five year record at theatre. Sales of candy and nuts in theatre lobbies shown as $10,000,000 business.

July 28

Paramount's quarter earnings are $1,307,000. Screen Actors' Guild prestige increases among talent guilds and surpasses that of Actors' Equity.

July 30

White Paper presented to British House of Commons by Oliver Stanley, president of the Board of Trade, proposes a quota starting at 15 per cent and increasing to 30 per cent in ten years.

AUGUST

August 1

Selling in Philadelphia delayed by buyers strike. Attendance in country's theatres estimated at 90,000,000 weekly.

August 2

Allied files complaint with Federal Trade Commission on Paramount's sales policies. Federal injunction halts picketing and militant displays by exhibitors in Philadelphia.

August 3

Six month net for RKO estimated at $1,490,000.

August 4

Analysis of product for new season shows melodramas and comedies predominating.

August 7

Allied States Association leaders confer with Department of Justice officials, exchange men in New York are questioned, and general investigation is hinted.

August 10

Total of $2,000,000 offered in settlement of Paramount trustee's suit against former officers and directors of the company.

August 12

Electrical Research Products, Inc., ready to dispose of equipment business and will await bids.

August 14

Universal's British pictures to be made by C. M. Woolf of General Film Distributors. British labor asks 50 per cent quota.

August 19

Adolph Zukor tells industry production costs are rising and admissions must be increased to keep pace with them.

August 23

Film industry and radio unscathed as Congressional session ends. Plans for British production fixed by five companies.

August 26

Screen Directors' Guild demands separate bargaining agreements with producers. Adolph Zukor says Paramount production budget will total $30,000,000.

August 27

Department of Justice indicates anti-trust actions will be fought to a finish without consent agreements as in the past.

HOLIDAY CROWDS LINE BOX OFFICES

August 28

United Motion Picture Owners names Philadelphia committee to buy Paramount product, agreement tentatively ending boycott.

August 30

N. L. Nathanson buys substantial interest in Canadian Universal Films Company, Ltd., distributing Universal product in Canada.

SEPTEMBER

September 1

Columbia nets $1,317,770 for year. Martin Quigley stresses point that the function of the motion picture is to entertain in address at the Williamstown Institute of Human Relations.

September 2

Paramount files suit to test constitutionality of North Dakota theatre divorce law. Union agreements for exchanges in all exchange centers signed by distributors and IATSE. Erpi licenses Motiograph for manufacture of its sound equipment.

September 8

Labor Day weekend grosses equal records set in 1928 and 1929.

September 10

Metro-Goldwyn-Mayer announces production of a weekly radio program in its studios for Maxwell House coffee, the broadcasts to start November 4.

September 15

IATSE in Hollywood claims jurisdiction over all motion picture industry employees, including talent unions but announces no plans for enforcing its claims.

September 18

Study of admission price trend shows 653 houses have increased scales.

September 22

Japan forbids importation of foreign films until the end of the year.

September 24

Paramount trustee suit against former officers and directors settled. Vittorio Mussolini arrives in New York with Hal Roach who announces plans for production in Italy, for the world market, under the acrostic title, RAM Pictures. Irving Dollinger elected president of Allied of New Jersey.

September 27

Federal court in Texas finds distributors guilty of monopoly action in fixing admissions but sets no penalty.

OCTOBER

October 1

Reentry of film companies into stage financing not general in spite of Columbia's plan to sponsor Broadway productions.

October 6

Sidney Kent for Twentieth Century-Fox announces that Hoyts' Greater Union Theatres alliance in Australia will not be renewed.

October 8

Vittorio Mussolini returns to New York from coast, cutting short his visit, and his production agreement with Hal Roach is reported cancelled.

October 14

Society of Motion Picture Engineers attacks Academy plan to change projection apertures.

October 16

Al Lichtman, executive assistant to Nicholas Schenck, named director of Loew's, Inc.

October 17

National Labor Relations Board starts hearing on Screen Writers' Guild petition for collective bargaining designation and hears charges that Screen Playwrites, Inc., is a company union.

October 20

Chicago municipal authorities demand an increase of $1,000,000 in theatre license fees. Bank Night declared lottery in Nebraska supreme court.

October 27

George Fischer, Hollywood radio commentator, broadcasts rumor that the Duke of Windsor is to become associated with the film industry, starting wave of reaction against retailing of gossip, true or unfounded, by radio reporters and leading to demand for closer supervision of scripts.

October 28

Leo Spitz, RKO president, assumes charge of RKO Hollywood studios until a successor is named for Samuel Briskin, resigned. Herbert Wilcox's production, "Victoria the Great" opens in the Radio City Music Hall, New York, following premieres in London, Ottawa, Montreal and Toronto and preceding by four and five days similar openings in Boston and Washington.

SHORT PRODUCT PLAYING BROADWAY

Week of December 25

CAPITOL
Little Buck Cheeser.....MGM
Our Gang Follies of 1938..MGM

CENTRAL
Blue of the Night.....Mack Sennett

CRITERION
Music Will Tell.....RKO Radio
At The Races.....Vitaphone
Wedding Yells .....Vitaphone

MUSIC HALL
The Old Mill.....RKO Radio

PARAMOUNT
Popeye Meets Ali Baba and the Forty Thieves.....Paramount

RIALTO
Beau Hunks .....MGM

RIVOLI
The Old Mill.....RKO Radio
Ancient Cities of Southern France .....Major Devlin

STRAND
The Man Without a Country.Vitaphone

NOVEMBER

November 2

David O. Selznick weighs new affiliations, including the possibility of remaining with United Artists.

November 6

Ratification of agreement between Paramount and Philadelphia exhibitors signifies conclusion of boycott in other situations.

November 9

Pathe News issues first edition of refurbished newsreel.

November 10

California legislative committee opens investigation of labor relations in the motion picture industry with particular reference to the activities of the IATSE. Tom D. Cochrane, Paramount far eastern manager, dies.

November 12

Warner Brothers plans studio radio program starting December 1st. Mervyn LeRoy to join MGM as producer.

November 13

Agreement reached providing for all-British financing of United Artists stock purchase by Alexander Korda and Samuel Goldwyn.

November 16

ASCAP plans new fight on unfavorable state legislation following court victory in Nebraska.

November 18

Agreement concluded for purchase of Erpi's sound equipment servicing business, marking company's complete withdrawal from theatre field.

Hope for easing of restrictions under new British Films Act seen in opening of negotiations for Anglo-American trade treaty by the state department.

November 22

Warner net for the year estimated at $5,900,000.

November 24

Final report on RKO reorganization plan submitted to Federal court for approval.

November 27

Frank Capra settles differences with Columbia and withdraws suit for breach of contract.

November 30

Nate Blumberg, RKO theatre head, named to succeed R. H. Cochrane as president of Universal. W. A. Scully of MGM succeeds James R. Grainger as Universal sales executive.

DECEMBER

December 1

Matthew Fox of Skouras circuit to be executive assistant to N. J. Blumberg, new Universal president. Hollywood studios hit by economy wave.

December 3

Atlas Corporation and Lehman Brothers negotiate extension of their option to purchase the remainder of RCA's stock holdings in RKO.

December 4

Sale of Erpi's theatre sound equipment servicing business to Altec Service Corporation is formally closed. James R. Grainger's Universal contract is settled.

December 7

Louis B. Mayer, E. J. Mannix, Sam Katz and Benjamin Thau given new five year contracts by MGM. Martin Quigley urges exhibitors at 25th anniversary convention in Carolina to resist propaganda in films.

December 9

Collapse of negotiations for purchase of United Artists by Samuel Goldwyn and Alexander Korda follows meeting in Hollywood. A. H. Giannini and other officers reelected.

December 10

Joseph P. Kennedy, former motion picture executive, reported selected as new ambassador to the Court of St. James's.

United Artists renews negotiations with David O. Selznick. Warner Brothers announces plans for production of from 16 to 20 films in Britain. Legion of Decency issues booklet listing 1,271 domestic and foreign films reviewed and classified from February, 1936, to November, 1937. Of these 780 were rated Class A, 380 were rated Class A, Section II, 98 were placed in Class B, objectionable in part, and 13 were condemned in Class C. Of the condemned six were domestic and seven foreign, all released by independent distributors.

December 15

United States circuit court of appeals in Philadelphia grants Paramount a permanent injunction against organized buyers' strikes, reversing a lower court decision. The English House of Commons committee on the Films Act kills proposal for a separate quota.

December 16

P. D. Cochrane resigns as director of advertising, publicity and exploitation for Universal after serving 23 years in the post. John E. Joseph, former advertising and publicity director for RKO midwest theatres, is named to succeed him.

December 17

Legion of Decency turns its attention to objectionable radio programs for the first time in adding its protest to many others against the broadcast of a skit featuring Mae West on the Chase and Sanborn Sunday night program.

December 18

Refinancing plan for Consolidated Film Industries voided by Delware high court on appeal. Harry M. Warner announces he will make his headquarters in Hollywood.

December 28

Nation's box office benefitted by large holiday week crowds.

INDUSTRY PLANS PART IN N. Y. WORLD'S FAIR

Committees Formed to Take Up Problems of Participation of Theatricals in 1939 Event

New York's World's Fair will not go on in 1939 without the participation of the motion picture industry and the allied arts in theatricals. Just what form the film's participation will take remains to be determined, likewise, the extent. But, this week the wheels were set in motion, prompted by the Grover Whalen World's Fair interests, to organize all of the theatrical arts for Fair representation. Committees were formed in each branch, ideas assigned for consideration. Now they will spend some 15 months formulating tangible plans.

The organized motion picture industry, as represented by the Motion Picture Producers and Distributors of America, has for months been trying to determine the manner and means for placing the cinema on the Fair grounds. MPPDA directors have formally had the subject up for discussion frequently, but the similarly dated San Francisco World's Fair is causing complications, leaving the board unable to decide on how the organized industry should go in on either event, or both. No funds have been earmarked as yet for the purpose.

Evidently prompted by the uncertainty of procrastination of theatricals on the matter of the New York World's Fair, the Grover Whalen interests, which now are concentrating on space-selling for the Flushing Meadows show, lined up leaders last week of all branches. Out of the meeting came a tentative program by a newly-created advisory committee on amusements, consisting of motion picture executives, producers, stage producers, dramatists and managers, actors and critics. Prominent on the film industry's committee are Stanton Griffis, chairman of the board of Paramount Pictures; John Hay (Jock) Whitney, of Technicolor, Pioneer and Selznick International; Jack Cohn, vice-president of Columbia Pictures, Winfield Sheehan, and others.

Last week's meeting was held in the administration building in Flushing Meadow Park. All pledged their support to make the fair the "greatest and most attractive" ever offered.

In the manner of giving their thoughts full expression, ideas for consideration in the future included the erection of a copy of The Lambs, oldest theatrical club in America; the establishment of a Shakespearean theatre, the presentation of a "cavalcade" of American entertainment, the dramatization of a "living newspaper," and the story of motion pictures.

Frank Gillmore, retiring president of the Actors Equity Association, said:

"We should take the title 'world's fair' literally and help make it an exposition of the art of the world. The theatre is part of that world. The fair should represent it not only with our own people of the theatre—our own actors—but with the players of the rest of the world."

Gene Buck, president of the American Society of Composers, Authors and Publishers, suggested that a daily radio broadcast about the fair be given during its progress. Mrs. Hallie Flanigan of the Federal Theatre said she believed that a drama of the things of interest to every human should be presented. Mrs. Flanigan offered to lend 4,000 members of the Federal Theater for a "Living Newspaper" production.

A dramatization of safety in the home, in industry and in the street was suggested by Irving Caesar, composer. Lee Shubert, producer, recommended a demonstration of how motion pictures are made.

Members of the committee are:

MOTION PICTURES—E. A. Alperson, Alfred I. Barton, Jack Cohn, Stanton Griffis, Rupert Hughes, William P. Phillips, J. Robert Rubin, Winfield Sheehan, Walter Wanger, John Hay Whitney.

RADIO—M. H. Aylesworth, Major Edward Bowes, Lenox Lohr, Alfred McCosker, William Paley, John S. Royal, Lowell Thomas.

STAGE AND DANCE DIRECTORS—John Murray Anderson, Georges Balanchine, R. H. Burnside, Erik Charrel, Alexander Dean, Fanchon and Marco, Seymour Felix, Michel Fokine, Dr. Herbert Graf, Chester Hale, Leon Leonidoff, Ernst Lubitsch, Kenneth McKenna, Vincente Minnelli, Albertina Rasch, Max Reinhardt, Hassard Short.

PRODUCERS—William A. Brady, William Caryl, Delos Chappell, Charles B. Cochran, Alfred De Liargre, Jr., Eddie Dowling, Vinton Freedley, Crosby Gaige, Max Gordon, Sam H. Harris, Theresa Helburn, Arthur Hopkins, Harry Kaufman, Brock Pemberton, Lee Shubert, Joe Weber, Dwight Deere Wiman, John C. Wilson, A. H. Woods.

DRAMATISTS—Maxwell Anderson, S. N. Behrman, Clare Boothe, Rachel Crothers, Owen Davis, Philip Dunning, Ben Hecht, Sidney Howard, George S. Kaufman, Sidney Kingsley, Robert Sherwood.

DRAMA CRITICS—John Anderson, Brooks Atkinson, John Mason Brown, Robert Coleman, Richard Lockridge, Burns Mantle, Sidney Whipple.

MUSIC—Irving Caesar, Howard Dietz, George Gartlan, Moss Hart, Andre Kostelanetz, Oscar Hammerstein, 2nd, Cole Porter, Richard Rodgers, Sigmund Romberg, Arthur Schwartz, Rudy Vallee.

COLUMNISTS—Lucius Beebe, John Chapman, O. O. McIntyre, Jack Pulaski, George Ross, Louis Sobol, Dan Walker.

EVENTS AND OUTDOOR—Jesse Adkins, Harry C. Baker, Frank Buck, William F. Carey, Sam Gumpertz, Charles Moskowitz, Irving Rosenthal.

MISCELLANEOUS—Hallie Flanigan, Colonel George Hussey, George Jessel, Howard Reinheimer, Donald Stralem, David Werblin.

REPRESENTATIVES OF THEATRICAL GROUPS—Gene Buck, American Society of Composers, Authors and Publishers; William Gaxton, shepherd of the Lambs Club; Frank Gillmore, Actors Equity Association; Clarence Buddington Kelland, the Dutch Treat Club.

Conn to Continue

Maurice Coan will continue to conduct the affairs of Ambassador Pictures, Inc., and Conn Productions, Inc., pending reorganization of the companies under Section 77B of the Bankruptcy Act. Federal Judge George Cosgrave in Los Angeles approved Mr. Conn's status after a long conference of the producer with his creditors.

Levoy Leaves Republic

Albert E. Levoy has quit as a Republic producer effective January 1st. Mr. Levoy produced six films for the company, including "Portia on Trial" and "Lady Behave."

Normandie Brings 21 Film Folk on Holiday Visits

Twenty-one film and theatrical personalities, some returning from work in England and France, others bound for Hollywood and some on a holiday, arrived this week on the Normandie.

Among them were Ben Goetz, in charge of Metro-Goldwyn-Mayer production in England, en route to Hollywood for conferences with Louis B. Mayer, and Victor Saville, MGM producer in England, also bound for the coast. Mr. Goetz denied current reports that Mr. Saville would be placed in complete charge of MGM production in England. He said, "I'm going to continue as production head."

Francis L. Harley, managing director for England, and Benjamin Miggins, managing director for Continental Europe, represented the Twentieth Century-Fox sales contingent. Mr. Harley said that distribution and exhibition in England was "marvelous." Mr. Higgins said that theatre business on the continent was good and that everybody was making money.

Others on the liner were Gilbert Miller, who is planning to produce a play by Frederick Lonsdale, also on the boat; Anton Litvak, Warner Brothers director; Charles MacArthur, playwright, under contract to MGM for one picture; June Knight, who completed "Break the News," with Maurice Chevalier for Rene Clair in Paris, and Arthur Tracy, after 19 months in England, where he made "Follow Your Star," which, he said, would be distributed by General Film Distributors in England and probably by Universal here.

Also Sam Smith, handling Republic product in England, who said that little production was going on there because of the uncertainty of the quota; Samuel Engels, who produced "He Was Her Man" starring Gracie Fields, for Twentieth Century-Fox in England, and Victor McLaglen and Brian Donlevy, who appeared in the picture.

Also Lewis Milestone, director, returned from a two-month vacation in England and the continent; Peter Bull, English actor, arrived to appear in the MGM "Marie Antoinette"; Moss Hart and Richard Rodgers, from their first vacation in six years; Charles Boyer and his wife, Pat Paterson, and Terris Ivens, director.

Merritt Hulburd Returning to SEP

Merritt Hulburd has obtained release from his contract with Samuel Goldwyn as an assistant director. He will rejoin *The Saturday Evening Post* magazine, which he left three years ago, as an editorial executive. Mr. Hulburd was in charge of the scenario department for Paramount studios in 1932-34. The latest pictures which he has worked on include "Dead End," "Stella Dallas" and "The Hurricane."

Astaire to Join Goldwyn

Fred Astaire, following completion of his next picture, will leave RKO Radio and sign a term contract with Samuel Goldwyn, it was announced in Hollywood this week.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 25, 1937, from 63 theatres in 13 major cities of the country was $677,910, a decrease of $56,182 from the total for the preceding week ended December 18, 1937, when 63 theatres in 13 large cities aggregated $734,092.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston							
Boston	3,246	25c-55c	$17,700	"Trouble at Midnight" (Univ.) (plus stage show)	18,000	"High Flyers" (RKO) (stage: Monte Blue-Mary Dees)	20,000
RKO Memorial	2,907	25c-55c	13,600	"Stage Door" (RKO) (4th week) and "Love from a Stranger" (U.A.)	9,000	"Stage Door" (RKO) (3rd week) and "Love from a Stranger" (U.A.)	11,000
Loew's Orpheum	2,970	25c-55c	14,500	"52nd Street" (U.A.) and "Thoroughbreds Don't Cry" (MGM)	16,000	"Navy Blue and Gold" (MGM) and "Stand-In" (U.A.)	16,000
Metropolitan	4,332	25c-65c	26,200	"Manhattan Merry-Go-Round" (Rep.) (stage: Major Bowes' Collegians)	15,000	"Submarine D-1" (F.N.) (stage: Bunny Berrigan and Orch.)	23,000
Paramount	1,793	25c-55c	8,000	"Daughter of Shanghai" (Para.) and "Love Is on the Air" (F.N.)	6,000	"Blossoms on Broadway" (Para.) and "Ebb Tide" (Para.)	9,100
Chicago							
Chicago	4,000	35c-75c	35,500	"True Confession" (Para.) (plus stage show)	26,300	"I'll Take Romance" (Col.) (plus stage show)	25,000
Garrick	900	35c-75c	6,800	"First Lady" (W. B.)	4,000	"Danger, Love at Work" (20th Cent.-Fox)	5,600
Oriental	3,490	35c-75c	17,500	"Navy Blue and Gold" (MGM) (plus vaudeville revue)	15,500	"52nd Street" (U.A.) (plus vaudeville)	15,000
Palace	2,509	35c-75c	19,900	"A Girl with Ideas" (Univ.) (stage: Ted Lewis and revue)	16,000	"Dinner at the Ritz" (20th Cent.-Fox) (stage: Ethel Waters and revue)	16,000
Roosevelt	1,591	35c-75c	13,000	"Thoroughbreds Don't Cry" (MGM) (2nd week)	5,000	"Thoroughbreds Don't Cry" (MGM) (1st week)	10,000
State-Lake	2,776	20c-55c	14,800	"West of Shanghai" (F.N.) (plus vaudeville revue)	12,000	"The Girl Said No" (G.N.) (plus vaudeville revue)	12,800
United Artists	1,700	35c-75c	17,500	"The Firefly" (MGM)	8,500	"Conquest" (MGM) (2nd week)	10,700
Cleveland							
Allen	3,000	30c-55c	5,700	"Dr. Syn" (GB)	5,000	"Big Town Girl" (20th Cent.-Fox) (4 days)	2,500
						"Missing Witnesses" (F.N.) (3 days)	1,500
Hippodrome	3,800	30c-55c	12,700	"Victoria the Great" (RKO)	8,000	"First Lady" (W. B.)	10,000
RKO Palace	3,100	30c-75c	17,800	"The Girl Said No" (G.N.) (stage: Major Bowes' International Revue)	14,000	"Dinner at the Ritz" (20th Cent.-Fox) (plus stage show)	15,000
State	3,500	30c-55c	17,200	"Stand-In" (U.A.)	11,000	"Conquest" (MGM)	12,000
Denver							
Denham	1,500	25c-40c	6,700	"Daughter of Shanghai" (Para.)	2,300	"Lives of a Bengal Lancer" (Para.-reissue)	5,000
Denver	2,500	25c-50c	9,600	"It's Love I'm After" (W.B.) and "45 Fathers" (20th Cent.-Fox)	7,000	"The Perfect Specimen" (F.N.)	8,000
Orpheum	2,600	25c-40c	7,300	"Navy Blue and Gold" (MGM) and "Fit for a King" (RKO)	10,000	"Conquest" (MGM) and "Live, Love and Learn" (MGM)	8,500
Los Angeles and Hollywood							
Carthay	1,518	50c-$1.50	11,800	"The Hurricane" (U.A.) (7th week)	4,750	"The Hurricane" (U.A.) (6th week)	8,750
Chinese	2,500	30c-75c	11,600	"Second Honeymoon" (20th Cent.-Fox) and "Lancer Spy" (20th Cent.-Fox)	10,661	"Conquest" (MGM) and "Thoroughbreds Don't Cry" (MGM)	11,395
Four Star	900	40c-55c	4,000	"Cloistered" (Best)	2,381	"Victoria the Great" (RKO) (4th week)	2,328
Hillstreet	2,700	30c-65c	8,000	"The Awful Truth" (Col.) (4th week) and "Paid to Dance" (Col.)	6,700	"The Awful Truth" (Col.) (3rd week) and "Forty Naughty Girls" (RKO)	8,000
Loew's State	2,500	30c-75c	14,700	"Second Honeymoon" (20th Cent.-Fox) and "Lancer Spy" (20th Cent.-Fox)	11,569	"Conquest" (MGM) and "Thoroughbreds Don't Cry" (MGM)	11,769
Pantages	3,595	30c-65c	8,100	"The Awful Truth" (Col.) (4th week) and "Paid to Dance" (Col.)	6,600	"The Awful Truth" (Col.) (3rd week) and "Forty Naughty Girls" (RKO)	8,400
Paramount	3,595	30c-65c	18,400	"True Confession" (Para.) (plus stage show)	16,000	"Live, Love and Learn" (MGM) (plus stage show)	14,300
W. B. Hollywood	3,000	30c-65c	10,400	"The Life of Emile Zola" (W.B.) (5 days)	11,499	"First Lady" (W.B.) and "Manhattan Merry-Go-Round" (Rep.)	10,000
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Live, Love and Learn" (MGM) (8 days)	8,000	"The Prisoner of Zenda" (U.A.)	10,000
RKO Orpheum	2,900	25c-40c	7,200	"The Perfect Specimen" (W.B.) (8 days)	5,000	"The Last Gangster" (MGM)	4,000
State	2,400	25c-55c	5,600	"The Awful Truth" (Col.) (5th week)	5,500	"The Awful Truth" (Col.) (4th week)	5,500
Montreal							
Capitol	2,547	25c-60c	9,300	"Ebb Tide" (Para.) (2nd week)	5,500	"Ebb Tide" (Para.) (1st week)	10,000
Loew's	3,115	25c-50c	11,000	"The Awful Truth" (Col.) (4th week) and "Roaring Timber" (Col.)	4,000	"The Awful Truth" (Col.) (3rd week) and "Girls Can Play" (Col.)	6,000
Palace	2,600	25c-65c	10,500	"Dr. Syn" (GB) and "All In" (British)	6,000	"Conquest" (MGM) (2nd week)	11,000
Princess	2,272	25c-65c	7,600	"Cloistered" (Best)	4,000	"Navy Blue and Gold" (MGM) and "Danger, Love at Work" (20th Cent.-Fox)	5,000

[THEATRE RECEIPTS—CONTINUED]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)				Current Week		Previous Week	
New York	**Seats**	**Price**	**Average Receipts Per Week**	**Picture**	**Gross**	**Picture**	**Gross**
Astor	1,142	55c-$2.20	15,600	"The Hurricane" (U.A.) (7th week)	11,000	"The Hurricane" (U.A.) (6th week)	11,000
Capitol	4,700	25c-85c	33,400	"The Last Gangster" (MGM) (2nd week)	17,000	"The Last Gangster" (MGM) (1st week)	30,000
Criterion	1,700	25c-75c	12,000	"Bulldog Drummond's Revenge" (Para.)	6,000	"Missing Witnesses" (F.N.)	6,500
Paramount	3,700	25c-99c	36,100	"True Confession" (Para.) (stage: Russ Morgan and Orch.)	42,000	"True Confession" (Para.) (stage: Russ Morgan and Orch.) (1st week)	52,000
Rialto	594	25c-55c	7,700	"The Shadow" (Col.)	7,000	"Beg, Borrow or Steal" (MGM)	6,000
Rivoli	2,200	25c-99c	23,100	"A Damsel in Distress" (RKO) (3 days-5th week)	3,000	"A Damsel in Distress" (RKO)	6,500
RKO Music Hall	6,200	40c-$1.65	79,000	"I'll Take Romance" (Col.) (plus stage show)	83,000	"Nothing Sacred" (U.A.) (3rd week)	65,000
Roxy	5,954	25c-75c	35,400	"Charlie Chan at Monte Carlo" (20th Cent.-Fox) (plus stage show)	20,000	"45 Fathers" (20th Cent.-Fox)	22,000
Strand	3,000	40c-99c	20,800	"First Lady" (W.B.)		"The Life of Emile Zola" (W.B.)	16,000
Oklahoma City							
Criterion	1,300	10c-40c	5,300	"Angel" (Para.) (stage: Major Bowes' International Revue) (8 days)	4,000	"That Certain Woman" (F.N.)	3,400
Midwest	1,500	10c-40c	4,300	"Navy Blue and Gold" (MGM) (9 days)	4,200	"Submarine D-1" (F.N.)	4,700
Tower	1,100	10c-35c	....	"The Great Garrick" (W.B.) (3 days)	900	"First Lady" (W.B.)	1,700
Omaha							
Brandeis	1,200	25c-40c	4,900	"Fight for Your Lady" (RKO) and "Fit for a King" (RKO)	4,500	"Back in Circulation" (F.N.) and "There Goes the Groom" (RKO)	4,300
Omaha	2,200	25c-40c	6,900	"Ebb Tide" (Para.) and "45 Fathers" (20th Cent.-Fox)	8,500	"Angel" (Para.) and "Hold 'Em Navy" (Para.)	6,100
Orpheum	3,000	25c-40c	9,200	"Merry-Go-Round of 1938" (Univ.) and "First Lady" (W.B.) (stage: Big Apple Dance Contest Sat. midnight with preview of "Beg, Borrow or Steal" (MGM)	8,000	"The Barrier" (Para.) and "It's Love I'm After" (W.B.) (stage: Big Apple Dance Contest Sat. midnight preview of "First Lady" (W.B.)	8,400
Philadelphia							
Aldine	1,300	40c-65c	9,200	"Nothing Sacred" (U.A.) (4th week)	6,300	"Nothing Sacred" (U.A.) (3rd week)	8,500
Boyd	2,400	40c-65c	14,800	"First Lady" (W.B.)	10,000	"I'll Take Romance" (Col.)	10,800
Fox	3,000	40c-65c	17,000	"Beg, Borrow or Steal" (MGM)	10,000	"Merry-Go-Round of 1938" (Univ.)	12,000
Stanley	3,700	40c-65c	15,700	"Wells Fargo" (Para.)	17,000	"Ebb Tide" (Para.)	10,000
San Francisco							
Fox	5,651	15c-75c	11,000	"True Confession" (Para.) and "Thoroughbred Don't Cry" (MGM)	16,000	"It's Love I'm After" (W.B.) and "Big Town Girl" (20th Cent.-Fox)	15,000
Golden Gate	2,850	15c-55c	16,600	"Fit for a King" (RKO) (plus stage band)	13,000	"Victoria the Great" (RKO) (plus stage band)	13,000
Orpheum	2,440	15c-55c	8,200	"Merry-Go-Round of 1938" (Univ.) and "Murder in Greenwich Village" (Col.) (2nd week)	7,000	"Merry-Go-Round of 1938" (Univ.) and "Murder in Greenwich Village" (Col.) (1st week)	8,500
Paramount	2,670	15c-75c	13,300	"First Lady" (W.B.) and "Blossoms on Broadway" (Para.) (6 days)	10,000	"The Barrier" (Para.) and "This Way, Please" (Para.)	11,800
United Artists	1,200	15c-75c	6,900	"The Prisonerof Zenda" (U.A.) (9 days-5th week)	6,000	"The Prisoner of Zenda" (U.A.) (4th week)	5,000
Warfield	2,680	15c-75c	15,300	"The Firefly" (MGM) (3rd week)	7,000	"The Firefly" (MGM) (2nd week)	8,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"Second Honeymoon" (20th Cent.-Fox) "First Lady" (W.B.) (6 days-2nd week)	5,900	"Second Honeymoon" (20th Cent.-Fox) and "First Lady" (W.B.) (1st week)	6,700
Liberty	1,800	30c-55c	7,700	"The Awful Truth" (Col.) (5th week)	5,000	"The Awful Truth" (Col.) (4th week)	5,950
Orpheum	2,450	30c-40c	6,000	"Submarine D-1" (F.N.) and "High Flyers" (RKO)	5,600	"The Last Gangster" (MGM) and "A Girl with Ideas" (Univ.)	6,200
Paramount	3,050	30c-40c	5,200	"True Confession" (Para.) and "Thoroughbred Don't Cry" (MGM)	6,250	"Ebb Tide" (Para.) and "Big Town Girl" (20th Cent.-Fox)	5,900

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A NEW YEAR... A NEW EDITOR

The coming of the New Year marks the inauguration of your new editor . . . and to all fellow Round Tablers we extend sincere Greetings and Good Wishes. To our many friends in the field and to those whom we haven't met, please accept our sincere desire to serve you in any and all ways possible. In short, gentlemen, these pages are your pages . . . pages of showmanship for showmen.

We pledge ourselves to the continuance of the conduct of the Round Table in keeping with the premier standard it has attained over these many years . . . a standard of importance that has won the respect, esteem and recognition of the ranking executives of the Motion Picture Industry.

The year 1938 holds much promise. This department has formulated a system of attentions to showmanship to further improve the status of the theatre manager in this industry, a promotion he so justly deserves. Here, we are announcing in detail, the new system for the Quigley Awards, addressed at your immediate attention.

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QUIGLEY AWARDS

This department feels that the fellow who has been plugging along steadily and surely over a long period of time could do with more and consistent recognition. Also, it is obvious that campaigns can most fairly be classified in relation to their communities. Further, subsequent run or neighborhood theatre managers are not to be handicapped by their positions. The new system of Awards is intended to give every theatre manager an equal opportunity, regardless of the size of his city or the type of theatre he is operating.

As announced in recent issues, awards will be made quarterly; i.e., your campaigns will be judged on a basis of three-month periods, and your entries will be divided among five different classifications, depending upon the size of the city you are operating in. Entrants "start from scratch" every three-month period for the Quarterly Awards. These quarterly competitions will run as follows: WINTER: Jan. 1-March 31; SPRING: April 1-June 30; SUMMER: July 1-Sept. 30; FALL: October 1-Dec. 31.

Quigley Quarterly Awards will be given as follows: Silver plaques to each entry voted best in the following five classifications: "A", cities of 250,000 and over; "B", cities of 100,000 to 250,000; "C" cities 25,000 to 100,000; "D", cities 25,000 and under; "E", neighborhood or subsequent runs.

An additional Citation will be voted for the entry selected as best from the above winners, regardless of classification.

Citation of Merit Sheepskin Certificates will be awarded for the runner-up in each classification. First and Honorable Mention Sheepskins will also be voted entries not awarded plaques or Citation of Merit, but deemed worthy of recognition.

Every contribution from the field to Managers' Round Table that has to do with Advertising, Exploitation or Publicity in the theatre during each three-month period will be considered in determining the Quarterly winners.

Complete campaigns are not necessary, although they are desirable.

Institutional campaigns such as anniversaries, festivals, new season drives, kiddies' clubs, civic tie-ups, etc., will also be eligible for consideration.

Selections by the Judging Committee will be based upon an entrant's efforts during the three-month period as illustrated by his contributions and not upon any *one single picture campaign,* as heretofore.

The Quigley **Annual** Awards will be continued in 1938, the winners to be chosen from among entrants earning the highest ratings in the year's four quarterly competitions.

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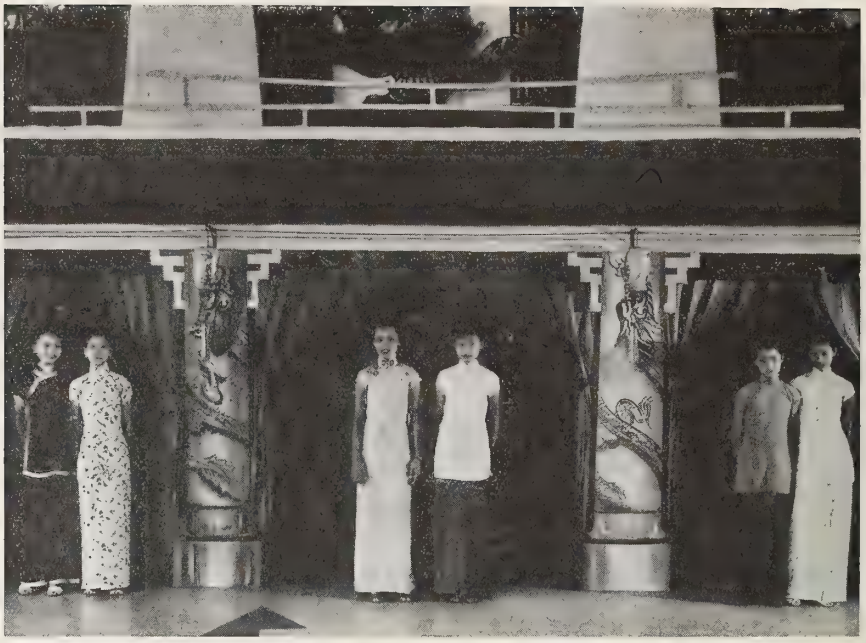
INTERLUDE

Individual acknowledgment of the many messages of welcome to us, cannot find space in print. So to you all . . . thanks. And to all Round Tablers this department extends every wish that the coming year will be the best you've ever enjoyed.

Let's hear from you.

Jack Goldstein

Round Table Pictures

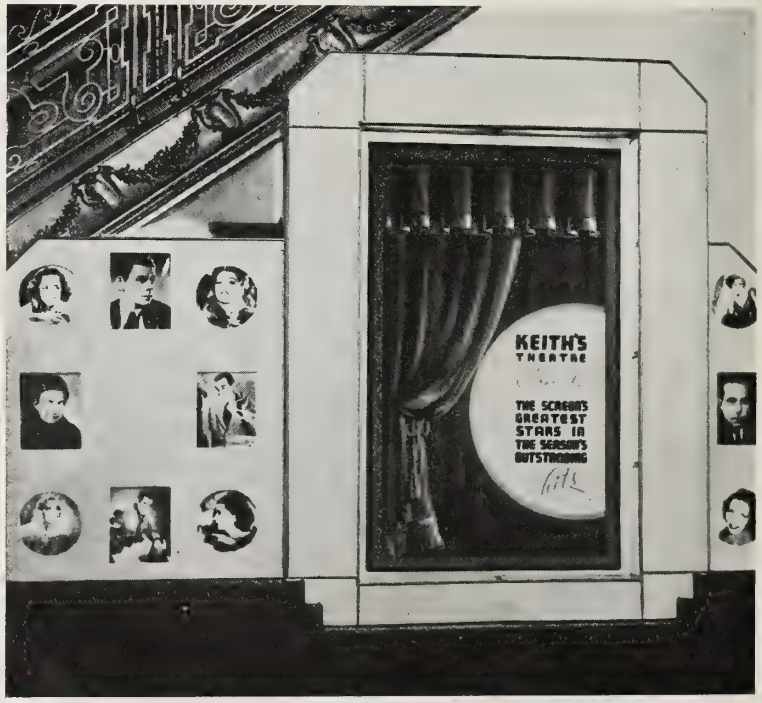




The foreign contingency is well represented by photos above and left showing how Chinese girls are employed by L. Von Haverbeck, managing director of United Cinema, Bangkok, Siam, at the Chalerm Krung Theatre to exploit the engagement of "Good Earth." All usherettes were dressed in costume during run. . . . While at the Scala Theatre, Bucharest, Roumania, manager of the house for his street bally on "Prince and the Pauper" decorated truck to represent castle on which were shown cutouts of Errol Flynn and the Mauch twins.

Capitalizing on the fact that "Damsel in Distress" is based on the Saturday Evening Post *story by Wodehouse, Managing Director Jack Wright and Promotion Man Frank Brunner, New York Rivoli, made use of easel shown below, left, containing blowups of story in the* Post *and scene stills from the picture. . . . Below right is display in Keith's Theatre lobby, Philadelphia, Pa., conceived by Al Garfield. Centerpiece is a* 40 *x* 60 *institutional copy card which is removable to sell coming attractions. The stills are* 11 *x* 14 *and* 8 *x* 10 *color gloss.*







Miniature submarine, deep sea diving equipment, life belts, firing gun, life buoy, etc., were employed by Charlie Taylor, Great Lakes Theatre, Buffalo, N. Y., to publicize the opening of "Submarine D 1" at that spot. . . . Street bally used by Thor Hauschild, Paramount, Ind., for "Life Begins in College." Complete details may be found in this section.

Described elsewhere in this section is Max Kuperstein's lobby display to plug his "Varsity Show" date at the Fenton, Philadelphia. That's Max standing at left of easel below. . . . Another lobby display was that conceived by Ernie Petch, Strand, Brandon, Canada for "100 Men and a Girl" consisting of magazine articles and blowups of rave reviews.







To publicize his date on Warner Bros. "West of Shanghai" at the Empire Theatre, San Antonio, Texas, Manager B. L. Tucker designed and created this compo board front which entirely covered sides and boxoffice. Oversized heads of Boris Karloff together with scene stills flanked either side.



QUICK REPORTS FROM THE FIELD

Teaser Ads

Cashing in on some of the teaser copy Universal prepared on "Merry-Go-Round of 1938" and figuring it was also good for teasers in his lobby, Hardie Meakin, Managing Director RKO Keith Theatre, Washington, D. C., blew up four of the teaser ads to 60-inch size and set them one behind the other in his lobby. Ads had a check mark at the top and the headline: Check This Statement. The first one read: "The biggest laugh the screen has ever known is Bert Lahr singing 'The Song of the Woodman' in 'Merry Go Round of 1938.'" Second, third and fourth ones overrode successive claims, each pointing out different top laugh sequences in the picture.

Stereoptican Stuff

Patrons of the Newman Theatre, Kansas City, Mo., stopped to read Jerry Zigmond's "Wells Fargo" message in lobby. Copy was laid on the floor directly in front of the foyer door by a stereopticon lamp above boxoffice. Zigmond had a special metal plate stamped with copy reading "Watch For Wells Fargo, Bob Burns," and slant was used well in advance of picture's opening.

For "The Barrier" he promoted a battery of machines from the Robotyper Company there and had them in the lobby turning out letters to "Dear Onlooker" plugging the picture. "Miss Robotyper" in charge distributed the messages to all who stopped.

Cooper Speaks

Jackie Cooper, star in "Boy of the Streets," talked to the patrons of the Iowa Theatre in Atlantic, Iowa, and the Earle in Carroll, from the Monogram studios on the eve of premiere of his film at the two houses. Over a public address system by long distance the star wished his listeners a Merry Christmas and then plugged his two forthcoming pictures.

Street Parade

Parade of new model cars was arranged by Paul Kessler, Suffolk Theatre, Holyoke, Mass., for "Vogues of 1938." Opening day cars properly bannered toured streets, after which they dispersed and parked at different locations where they remained during entire run. Picture was plugged in windows, busses and through tieup with telegraph company blowups were planted in all branches.

IMPORTANT!

An announcement of the new system in ascertaining Quigley Award winners will be found on the Editorial page of this week's issue.

It is of vital importance to you, as a showman, to turn to the Editorial page, if you haven't already done so, and read this announcement.

Memory Contest

Station WHP cooperated with Sam Gilman for his "Conquest" date at Loew's, Harrisburg, Pa., on a "memory contest." Tickets were awarded listeners correctly listing dates certain Garbo pictures had played the theatre and who was in the cast. Announcer also got in daily plug for the current picture.

With Sunday shows taboo in Harrisburg, Sam arranged for a private preview on Sunday afternoon preceding opening. To this, he invited members of women's organizations, librarians, teachers, government department heads, critics and others whose opinions were sought through distribution of comment cards. Gilman also used copy of Life showing cut of Garbo on cover for eight foot display in front of theatre.

American Legion Stuff

With the American Legion post in La Porte, Ind., in the throes of an extensive membership drive, Wayne Sweeney, La Porte Theatre, arranged for local oil company to sponsor a three-day showing of the film produced by Universal of the recent Legion New York convention. Oil company, in addition to paying for the film, donated 300 gallons of gas to be given away last day of showing; 200 gallons to regular patrons and 100 to some legionnaire, each man who could show a paid up membership card for 1938 was admitted free. Show which was advertised as "American Legion Days" brought Sweeney considerable extra revenue in addition to plenty of goodwill.

Candid Camera Slant

Reported as proving most effective at the Tivoli, Hamilton, Ontario, is Len Bishop's roving candid cameraman. Man shoots informal, human interest scenes, photos of which are displayed on lobby easel each week. Huge card announces that guest tickets go to those whose pictures are included in the group.

Walking Book

Street bally used by Harry Schlinker, Warner Theatre, San Pedro, Cal., for "They Won't Forget" was man walking inside giant compo board book on which was printed, title, cast and picture copy. Ballot blanks were available in lobby, patrons requested to express their opinion as to whether or not Robert Hale was guilty or innocent. Tieup was also affected with local daily classified ad section tying in with picture title.

For "100 Men and a Girl" Schlinker secured local boys band approximating 65 members and had a girl drum major leading it. Banners with proper credits were also carried by the boys.

Safety Patrol

Approximately 3,000 members of the Boys' Safety Patrol, in a mass meeting at the Fox Theatre, received special passes entitling them to a free show each week at their neighborhood Fanchon & Marco Theatre.

Issuance of these passes, which are good for the remainder of the school term and are honored at 30 Fanchon & Marco theatres, follows several years of successful use of this plan by H. C. Riegel, Jr., at the Maplewood Theatre.

In an address to the members of the Patrol, Chief of Police John Glassco extended the thanks of the Police Department for the boys' assistance in eliminating traffic accidents to school children.

Durbin Doubles

Promoted to theatre was Harold Janecky's Deanna Durbin double contest for "100 Men and a Girl" date at the Merrick Theatre, Jamaica, L. I. Cooperating shoe store paid for all cash prizes, heralds and cost of local movie taken of the winner, shown at store, high school and throughout town.

Letter Gag

Letters signed by Franchot Tone were mailed to the female contingency of Bushnell, Ill., by D. M. Dillenbeck, Rialto Theatre, to plug engagement of "Between Two Women." Letters carrying copy "I am at a loss to know what to do, my affections are between two women, etc., etc." were dropped in streets, schools, libraries, near cashiers' stand in business houses, and rural districts.

M&P Theatremen Report Activities On Special Weeks

To honor M. & P. District Manager Chester L. Stoddard, regular anniversary of Colonial Theatre, Haverhill, Mass., was pushed ahead one week by Manager Ralph L. Tully. Tying up 10 merchants, which included a full page of cooperative advertising, the theatreman apportioned 2,000 contest cards to the stores for distribution. Each time a patron purchased a ticket the stub (bearing store ad) was deposited in box located in theatre lobby. Holders of lucky numbered card were gifted with radio promoted from the stores.

Local florist decorated lobby for the week in exchange for credit card. Store donated large birthday cake which was displayed in lobby week ahead, prizes also going to those correctly guessing cake's weight.

Tully sold a four-page program to merchants which was distributed at theatre week ahead, entire cost met by ads. Theatre received three pages of same with "anniversary week" and attractions plugged solidly.

Sunday *Record* published a co-op page on the anniversary giving theatre approximately 75 inches of free space. All attractions shown during the week besides scene mats, theatre telegrams from stars and institutional copy were included. Classified ad contest was also run.

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Labelling his campaign as "get acquainted week," Francis Gooch, Opera House, Bath, Me., highlighted the event with gifts.

Through cooperating market articles of foodstuffs ranging from vegetables to a complete dinner were given away. Lucky number heralds were distributed by sponsoring merchant and deposited in theatre lobby. Local gas station also aided by donating 50 gallons of gas which were awarded in five different lots, two consecutive nights.

Another tieup arranged by Gooch was with radio store whereby 25 per cent discounts were allowed on any machine purchased from that merchant before Christmas. Store also donated one radio for giveaway at theatre.

For special attraction, arrangements were made with local school of Music to present their novelty orchestra on stage plus some clever entertainers. Stunt was played up in papers and program was well received.

High school football team with coaches were invited as guests of management which netted further publicity for the theatremen.

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Ten days ahead of his "week" Harold Friary, Fields Corner Theatre, Dorchester, Mass., set up a ballot box in his lobby with the eight pictures available to him listed on ballots. Patrons were requested to vote for the four pictures they wanted to see during the week and Harold reports over 8,000 ballots were casting during the period.

No cost stage show consisted of 140 boy musicians from local church who gave a 20-minute concert. This was followed by presentation of 20 minutes of 16 mm. films youngsters took during recent trip to Washington, D. C. Narrator explained the films as shown.

Still another costless stage show was appearance of Old Dorchester Post Drum Corps, which recently won prize in American Legion Drum Corps competition at Polo Grounds, finishing ahead of 76 other teams from entire country and promoted talent from local dance school for stage revue also proved successful.

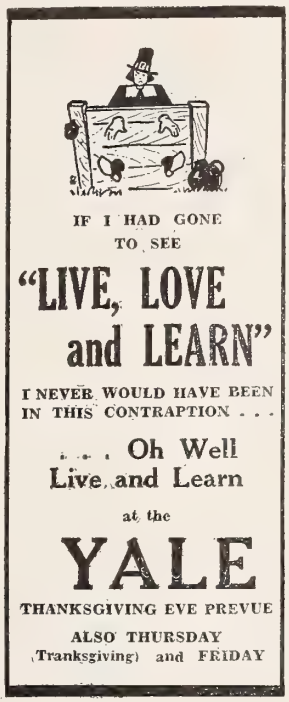
Kids were not overlooked in Friary's campaign either, the showman holding a special Saturday afternoon matinee at which each youngster was presented with promoted box of candy.

"Tell Us What You Did"

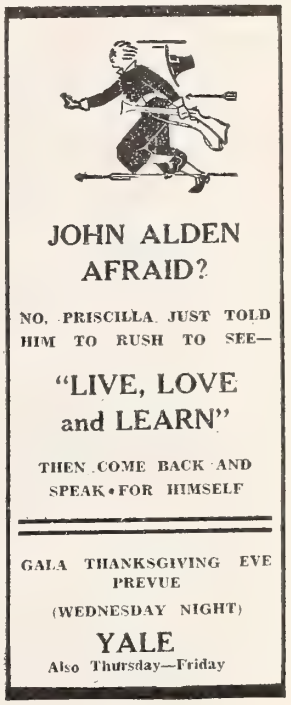
Benjii's Safety Trailers

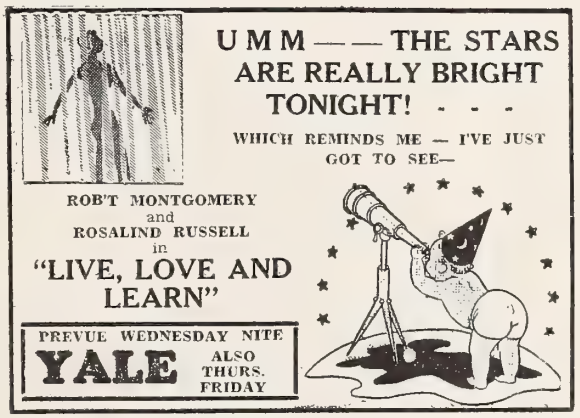
Originated by Ed Benjii, Capitol, Madison, Wis. and other Warner-Saxe houses are safety trailers in cooperation with the state highway department to impress upon the public greater need for highway safety. Pictures of bad accidents are secured from highway commission and reproduced on a short safety film with copy for trailer prepared by the safety department and the cost borne by Warner Saxe.

CARTOON ADVERTISING









Ingenious and original are the cartoon ads created and employed from time to time by Manager George Limerick, Yale and Palace Theatres, Cleburne, Texas.

Here shown are his endeavors for "Live, Love and Learn". Limerick says his cartoons are selected from the stock ad mat service of the local daily newspaper, copy being inserted to suit the situation developed by the cartoon.

Merchant Tieup Aids Klingler on "Handsome"

To publicize "High, Wide and Handsome" at the Rialto, Lewistown, Pa., Paul O. Klingler arranged an effective tie-up with the Tydol-Veedol Oil Company. Few days before the picture's opening local newspapers carried both publicity stories and plenty of art on the attraction.

In the Tydol-Veedol tieup all trucks carried special banners, mentioning both the film and playdate.

Lobby was attractively decorated with seven-foot photographic blowup of the engine used in the picture as the center of the display. For a street ballyhoo a man and woman, dressed to represent the leads in the film, paraded the principal streets on horseback carrying a banner heralding the picture's engagement.

The campaign was climaxed by a banquet for all the Tydol-Veedol representatives in that territory with a special showing of the picture following.

NOVEMBER FIRST MENTION CAMPAIGNS FEATURE EFFECTIVE EXPLOITATIONS

Winning Men in Indiana and Canada Arrange Numerous Angles for "Awards" Honors

Highly successful was pep rally held at the Fenton Theatre, Philadelphia, Pa., by Max Kuperstein and tied into his "Variety Show" date. Contacting Olney High School with an enrollment of 6,000 pupils, a committee of students was appointed to work with the manager, consisting of the President of the Student Association, President of the Senate, captain of cheer leaders, editor of school paper, members of school band and three of the most popular students.

First meeting held at theatre five weeks ahead of opening brought announcement in school that "Olney High Night" would be celebrated at designated date and to watch for further details. Two local weekly papers also announced the night and pep rally, teaser ads appearing in school papers.

Four weeks ahead three collegiate cars lettered with copy about the picture toured the streets within vicinity of theatre and were parked in school yard during classes. Cars were also driven to all local football games and entered in parade with group of boys and girls riding along singing high school songs. Permission was granted for two boys and girl to wear lettered "beer jackets" in classes during the campaign. Announcements were tacked on all bulletin boards requesting a big turnout of students at local ball game to have their pictures taken so that they could see themselves on the screen of the Felton during an engagement of "Varsity Show," and for lobby display Max used large easel announcing this event, stills tacked to board in shape of footballs. (See photo in Round Table picture sections.) Boy at game carried sign plugging the picture, pep rally and playdates, and cards were distributed to all spectators plugging the same. Cheer leaders also managed to get in a play for the rally.

Address School Alumni

Special trailer on "the" night was used two weeks ahead, announcements made daily over WTEL for one week and the theatreman addressed a meeting of the high school alumni five days before opening. Entire front of theatre was decorated with pennants, banners and special valances of school colors saying "Welcome Olney High students," school paper carrying story on front page.

Special souvenir programs were printed for the occasion and football team arrived in cars with band playing school songs as the team entered the theatre and cheer leaders performed nobly on stage.

Collegiate Midnight Frolic Opens Hauschild's Campaign

Another showman to promote student cooperation to launch his engagement of "Life begins in College" was Thor Hauschild for that date at the Paramount Theatre, Marion, Ind. Labeling his theatre party as a "grid meeting," the manager contacted student body to put over a special midnight show. Stories ran in dailies and school papers, lucky numbered tickets being distinguished at large carrying copy plugging the show.

Mammoth "yell session" was held on stage opening night with band and football team presented on the stage. "Life Begins in College" was spelled out by the students by use of 20-inch black circles, each carrying a large white letter. As the discs were distributed to the players they arranged themselves in proper formation until the title letters were correctly assembled.

Stars Wire Congratulations

Jumbo telegrams with message from the Ritz Brothers were prominently displayed in telegraph offices and lobby of the theatre ten days ahead; song hits from picture were plugged by orchestras in night spots, theatre name and playdates being announced each time one of the hits was presented.

For his street bally Hauschild, too, used a collegiate lettered model T Ford in which four students rode, even entering the playing field at local football game (see photo in Round Table section). Ritz Brothers sundaes were featured and pushed by all soda fountains in town during week before playdate, with contests held at each fountain to see which employee could sell the most Ritz sundaes.

Thor personally handled the loud speaker announcements and description of the game over the air at the recent Marion-Wabash football game, which of course netted him plenty of picture plugs. On opening day, featured by a gala car parade, the theatreman offered prize for the most "collegiate" looking car and runner-up prize for the most dilapidated car moving under its own power.

Sidewalk stencils were used profusely, as were directional arrows planted along roads and at city limits of all small towns. Heralds were distributed to all attending games, passed out house-to-house, and in schools with merchants also cooperating by using imprinted bags, window displays, etc., etc.

Unique and marquee hanger shadow-boxes were used instead of valances. Title was cut out in beaver board panels and backed with white muslin. The box itself was built as a unit, but divided into three sections running the length of the box. Each section had a separate circuit of lights hooked in series with sockets in marquee chaser border. Circuits in the shadow-boxes flashed upward with the action of the chaser; bottom section carried red lights; center amber and top yellow.

RKO PREPARES SPANISH "REGINA" PRESSBOOK

Adapted and translated by Michael Hoffay, foreign publicity manager for Radio Pictures from the English-speaking version prepared by S. Barret McCormick's staff is pressbook in Spanish on "Victoria Regina".

Reported as the first of its kind for the foreign field to use a five-color cover and a four-color tinpin, outstanding production, exploitation and feature stories from the regular pressbook were incorporated. Book will be used throughout South America and Spanish-speaking towns of California and the Southwest.

Photos of exploitations illustrating First Mention Campaigns are carried in the Round Table photo section of this issue.

Local Endorsements Used By Petch for Newspapers

Picking a number of local prominent citizens who had attended Ernie Petch's preview of "100 Men and a Girl" at the Strand Theatre, Brandon, Manitoba, the theatreman secured permission to carry their endorsement in a series of teaser ads for the week ahead of regular playdates. Lobby display consisted of 12-foot high easel on which were tacked magazine articles and blowups of reviews, which was topped by excellent head of Durbin and filled with colored stills on the picture (see photo in Round Table picture section).

To attract office workers, Petch distributed imprinted blotters with copy reading "Miss Stenographer: You'll blot out all that tired and worn out feeling when you relax in the refreshing atmosphere of this glorious picture." Blotter carried cut of the starlet with title and playdates. Imprinted napkins on which were used one of the ad mats, were distributed to restaurants, hotels and lunch counters and colored heralds were inserted as stuffers in *Liberty* magazine to cover their country subscribers only.

Leading photographer was sold on the idea of drawing attention to his selection of picture frames by filling them with photos of Deanna Durbin, credit card with playdates being spotted prominently in the window. Department store also aided the showman by devoting window to display of Durbin dresses and large cutout head of the star.

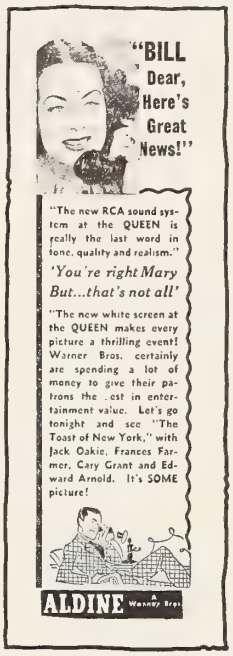
"Tell Us What You Did"

"Hollywood Hotel" Gets National Advertising

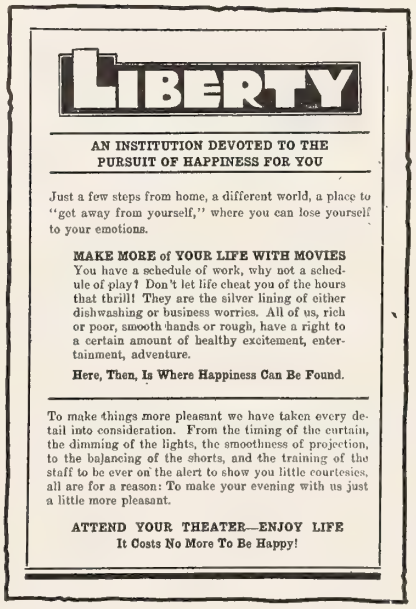
What is considered one of the largest national magazine ad campaigns is being launched by Warners for "Hollywood Hotel," nationally released January 15. Campaign will hit 19 national movie publications with double-page ads. Ads will break in January and February issues of the following magazines: *Screenland, Silver Screen, Movie Mirror, Screen Book, Movie Story, Motion Picture, Screen Romances, Hollywood, Film Fun, Radio Mirror, Radio Stars, Radio Guide, Photoplay, Modern Screen, Picture Play, Screen Guide, Secrets, Modern Movies* and *Stage*.

REPRESENTATIVE NEWSPAPER ADS

















• personalities

WILLIAM T. MOORE
has been named manager of the Dickinson at Fayette, Mo. CHARLES MARTIN, former manager, has been shifted to Parsons, Kan., where he will manage the Uptown.

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FRED VINCENT
formerly exploiteer for Universal in the Kansas City, Mo., district, has been named manager of the Dickinson at Creston, Ia. CHARLES KIRKPATRICK, who has been managing the house, will work out of the home office.

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MR. AND MRS. FLOYD GIBBLE
of Wichita, Kan., have taken over the management of the New Theatre at Pond Creek, Okla., and Mr. and Mrs. L. E. SHANKLE have been transferred to Oxford, Kan.

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FRED BREWER
former assistant of the Rivoli and Midwest Theatres in Blackwell, Okla., has been promoted to managership of the Fairfax, Fairfax, Okla. JIM O'DONNELL has been transferred from a similar post at Guthrie to succeed Brewer in Blackwell.

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ROY COOPER
formerly of the Sterling Circuit, Seattle, has been named division manager for Golden State Amuse. Co., San Francisco.

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A. K. VEACH
of Cleveland has been named manager of the State & Ohio, Uhrichsville, Ohio and the Lincoln in Dennison succeeding E. E. ELGIN of Dover.

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PAUL KLEINERMAN
is now managing the Hippodrome, Pittsburgh, Pa.

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RAY RHONHEIMER
has opened the Fair Theatre, Astoria, L. I. First house to be named after the World's Fair.

▽

FRANK BARNES
city manager for Atlas Theatres in Lamar, Colo. has moved to Salida, in the same capacity succeeding HARRY MOORE, resigned to enter newspaper field. Barnes is succeeded by RAYMOND LOUNSBURY his assistant and DICK JANCKE has been made manager of the Gem, Golden, Colo. succeeding BERLIN TANNER moved to Monte Vista, Colo. as assistant at the Granada.

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GEORGE WILKINSON
operator of the Wilkinson Theatre, Wallingford, Conn., has taken over the Strand.

▽

FRED BREWER
has been made manager of the Fairfax, Fairfax, Okla.

Birthday Greetings

Joseph B. Alderman	Joseph Josack
Ralph Allan	Arthur Joy
M. Augenblick	Edward L. Klein
Kroger Babb	Stanley J. Klein
Peter L. Baffes	Ralph Larned
Joseph Beck	Bud Lawler
Henry W. Beuttel	E. L. Leffler
L. W. Bevel	Jack Lykes
Harry Birkmier	Kenneth E. McMahon
H. F. Borrenson	Chet E. McSwain
Clarence R. Bosch	Miller Meriwether
Jack D. Braunagel	William L. Miller
David M. Brotman	Fred E. Moree
Max Chimes	William F. Moody
Lee Edward Churchin	Austin T. Moon
William G. Collins	Larry E. New
G. G. Cooke	Donald J. O'Brien
M. E. Cowan	Frank Randolph
George F. Crisman	W. Lyn Reynolds
Martha Deutsch	D. W. Rogers
Frank E. Drachman	Louis Rosen
B. Edelstein	J. J. Rosenfield
Albert E. Fain	Fred J. Sarr
Elmer Field	Elie J. Saul
Fred L. Frechette	James N. Saunders
R. B. Garvin	Ed. C. Schmadeka
David Goodman	Boyd F. Scott
Oscar L. Gray	Ralph Shaffer
J. A. Greer	Sol Shapiro
Chris Hadfield	C. R. Stoflet
Lew Harris	Walter A. Van Camp
William L. Herron	Vincent M. Wade
Walter Hinks	Anna Bell Ward
Ted Hodes	Mrs. Laura Wernick
Robert E. Holmes	George Richard Wilson
Charles D. Hulbert	Arno Joe Wolfshol
Dave Jones	Gene Yarnell

BILL ADAMS
is now managing the new Strand Theatre, Brockton, Mass.

ADS ON PRECEDING PAGE AND AUTHORS

Three-column full "Good Earth", Al Livermore, Cosmo Theatre, Sydney, Australia; one-column institutional ad, Lewis S. Black, Wilmington, Del.; two-column "Bride Wore Red", Erle Wright, Loew's Poli, New Haven, Conn.; two-column institutional ad, Robert Hutchins, Liberty Theatre, Mullan, Idaho; two-column "Broadway Melody", Walter Davis, Capitol, Regina, Sask., Can.; two-column "Portia On Trial", Frank Boucher, Strand, Altoona, Pa.; three-column "Nothing Sacred", Ray Bell, Loew's Palace, Washington, D. C., and three-column "45 Fathers", E. V. Dinerman, RKO Palace, Cincinnati, Ohio.

HERMAN J. BERNFELD
theatre editor of the Cincinnati *Enquirer,* in Cincinnati, has resigned, effective Jan. 15, and will be associated with his brother in the management of the 21 Club, New York City.

▽

KEN KENNER
formerly assistant at the Alabama in Birmingham has been promoted to manager of the Empire Theatre in Montgomery, Ala.

▽

LOU HART
has taken over the managerial reins of the Skouras Grand Theatre in Astoria, L. I.

▽

ROBERT BAKER
has been transferred from the Crescent to the Steinway, Astoria. GEORGE RIESTER, formerly at the Plaza, in Englewood, N. J., has succeeded Baker at the Crescent.

▽

NORMAN GLUCK
former assistant at the Fox, Hackensack, N. J., has been promoted to manager of the Teaneck, in Teaneck, N. J.

▽

CLIF REID
former assistant at the Lafayette, in Suffern, has been transferred to the Fox, in Hackensack.

▽

TOM SARRIS
has assumed the post of district manager for the Skouras L. I. Theatres.

▽

PAT DUFFY
has leased the Wigwam, at Altus, Okla. His son Leo will manage the house.

▽

SAMMY SIEGEL
Pacific Coast publicist, after a visit to New York, has returned to Hollywood. Come again, Sammy.

▽

FRED VINCENT
formerly exploiteer for Universal in Kansas City, has been named manager of the Dickinson Theatre at Creston, Ia., succeeding CHARLES KIRKPATRICK, who will work out of the home office.

▽

ABRAHAM STONE
owner, will reopen the Eagle Theatre, in Albany, N. Y.

▽

ANNA BELL WARD
of the Slliott-Ward Enterprises, Lexington, Ky., is on the sick list.

▽

DON NICHOLS
manager of the Wilby-Kincey Broadway Theatre, Charlotte, N. C., has resigned as of January 1.

▽

DONALD A. HOWARD
has been appointed manager of the new Drexel Theatre, Hamilton, Ohio.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Jo Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-June Gale	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Roaring Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Sing While You're Able	Pinky Tomlin-Toby Wing	Mar. 20,'37	66	
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60. Nov.	13,'37
Thanks for Listening	Pinky Tomlin-Aileen Pringle	July 12,'37		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Charlotte Henry	Sept. 15,'37†		
Coming				
Calling All Marines	Gene Austin-Candy 'n' Coco			
Fighting Cadet	Frankie Darro-Kermit Maynard			
Song of the Vigilantes	Kermit Maynard			
Strong Arm Squad	Lyle Talbot-Wynne Gibson			
Sweethearts in Swingtime	Donald Novis-Grace Bradley			

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62. Dec.	25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92. Oct.	9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65.)				
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62. Oct.	23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61. Nov.	6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68. July	24,'37
(Explanation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67. Nov.	27,'37
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64. Oct.	23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85. Dec.	25,'37
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37	65. Feb.	27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68. Aug.	14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80. Aug.	7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37	57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65. July	24,'37
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37	69. May	29,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68. Oct.	9,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118. Feb.	27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56.)				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68. Nov.	6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6,'37†	56	
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†		
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37	62. Apr.	10,'37
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37	67. Apr.	3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65. Aug.	28,'37
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59. Dec.	4,'37
She Married an Artist	John Boles-Luli Deste	Nov. 25,'37†	78	
(See "In the Cutting Room," Oct. 9,'37.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76. Feb.	13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37	55	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65. Nov.	13,'37
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37	62. Mar.	20,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 18,'37†	67. Nov.	20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37	104. Feb.	20,'37
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68. Feb.	13,'37
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†		
Coming				
All Were Enemies	Jack Holt-Beverly Roberts			
Campus Mystery	Scott-Colton-Mary Russell		67	
Crime of the Year	Robert Paige-Jacqueline Wells			
Land Rush	Jack Luden-Eleanor Stewart			
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Jan. 22,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Lone Rider	Chas. Starrett-Iris Meredith	Jan. 31,'38†		
Lone Wolf No. 1	Francis Lederer-Frances Drake			
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†		
Paris on Broadway	Lanny Ross			
Penitentiary	Walter Connolly-Jean Parker			
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†		
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering	Jimmy Durante-Joan Perry	Jan. 25,'38†		
(See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)				
There's Always a Woman	Joan Blondell-Melvyn Douglas			
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige			
Wide Open Faces	Joe E. Brown-Jane Wyman			
You Can't Win	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60. June	19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37	64. Mar.	20,'37
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szloczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Nov. 1,'37†	88	
I Married for Love	Kabos-Radai	Sept. 13,'37†	84	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Noszty Lad, The	Javor-Szorenyl	Nov. 25,'37†	97	
Once a Week	Kabos-Perozel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Oresl	Apr. 12,'37	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37	91	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Tempest in a Charda	Javor-Lazar	Oct. 20,'37†	90	
Texas Mammy	Fedak	Oct. 25,'37†	89	
Tomi (G)	Pecsi-Adam	Sept. 11,'37†	81. Oct.	30,'37
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25,'37†	87	
Yellow Roses	Kabos	[illegible]	90	

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov.	13,'37† 61	Sept. 11,'37
Alcatraz Island (G) 264 (Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54.)	John Litel-Ann Sheridan	Nov.	6,'37† 64	Oct. 23,'37
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept.	25,'37† 82	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June	5,'37 70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37 55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37 86	July 24,'37
Dance, Charlie Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37 64	May 1,'37
Draegerman Courage (G) 168 (Exploitation: Nov. 27,'37, p. 79.)	Jean Muir-Barton MacLane	May	15,'37 58	Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37 79	June 26,'37
Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 1,'37, p. 79; May 22,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)	Errol Flynn-Anita Louise	Feb.	20,'37 85	Jan. 9,'37
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar.	20,'37 61	Mar. 6,'37
Love Is on the Air (G) 289	Ronald Reagan-June Travis	Oct.	2,'37† 61	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37 96	Mar. 6,'37
Men In Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr.	4,'37	
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec.	11,'37† 61	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37 82	May 22,'37
Mr. Dodd Takes the Air (G) 159 (Exploitation: Oct. 30,'37, p. 88.)	Kenny Baker-Jane Wyman	Aug.	21,'37 86	July 31,'37
Over the Goal (G) 272	William Hopper-June Travis	Oct.	16,'37† 63	Oct. 9,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb.	28,'37 64	Jan. 16,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct.	23,'37† 97	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.)	Mauch Twins-Errol Flynn	May	8,'37 120	Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37 70	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec.	18,'37† 57	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec.	11,'37† 54	Nov. 13,'37
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb.	6,'37 80	Dec. 26,'36
Submarine D-1 (G) 258 (Exploitation: Dec. 18,'37, p. 67.)	Pat O'Brien-George Brent	Nov.	27,'37† 105	Nov. 13,'37
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37 62	June 12,'37
That Certain Woman (A) 254 (Exploitation: Sept. 25,'37, p. 69.)	Bette Davis-Henry Fonda	Sept.	18,'37† 93	Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37 58	Mar. 27,'37
They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92.)	Gloria Dickson-Claude Rains	Oct.	9,'37† 95	June 19,'37
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts	Oct.	30,'37 65	July 17,'37

Coming

Accidents Will Happen	Ronald Reagan-Gloria Blondell	
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 19,'38†
Girls on Probation	Bonita Granville-Dolores Costello	
Gold Is Where You Find It 255 (See "In the Cutting Room," Nov. 13,'37.)	George Brent-O. de Havilland	Feb. 12,'38†
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 22,'38† *110
Larger Than Life (G)	Frank McHugh-Ann Sheridan	*60
Slight Case of Murder, A (See "In the Cutting Room," Dec. 18,'37.)	Edw. G. Robinson-Jane Bryan	
Women Are Like That (See "This Woman Is Dangerous," Oct. 23,'37.)	Kay Francis-Pat O'Brien	

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyveli	Feb.	21,'37 90	
Far from the Crowd	Mary Tsagonis	Apr.	7,'37 82	
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept.	5,'37† 96	
Kaincurgea Zoe	Rita Karmen	Nov.	7,'37† 115	
Reborn	Elene Papadake	Dec.	5,'37† 90	
True Love	Sophea Domogloy	Oct.	3,'37† 85	

Coming

Greece of 1938	Newsreels	Jan.	9,'38† 90	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar.	15,'37 65	
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct.	15,'37 81	Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept.	1,'37 88	Aug. 28,'37
Head Over Heels in Love (G) 3604 (Exploitation: Feb. 27,'37, p. 84; Mar. 13,'37, p. 78.)	Jessie Matthews-Louis Borell	Feb.	29,'37 81	Feb. 13,'37
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug.	28,'37 76	July 3,'37
Look Out for Love	Anna Neagle-T. Carminati	Dec.	24,'37†	
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov.	17,'37† 70	Oct. 2,'37
Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.")	Will Fyffe-Will Mahoney	Nov.	20,'37 83	July 17,'37
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr.	29,'37 83	Feb. 27,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37 76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15,'37 65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37 64	
Where There's a Will 3624	Will Hay	July	26,'37 74	
You're in the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar.	1,'37 73	Feb. 20,'37

Coming

Asking for Trouble	Jessie Matthews	
Bank Holiday	John Lodge-Margaret Lockwood	
Girl Was Young, The (G) (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	Nova Pilbeam-Derrick de Marney	Feb. 17,'38† 84 Dec. 11,'37
Sailing Along	Jessie Matthews-Jack Whiting	Jan. 20,'38†
Show Goes On, The	Anna Neagle-T. Carminati	

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37 63	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept.	3,'37† 56	
Damaged Goods 175	Pedro de Cordoba	Aug.	21,'37 60	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May	15,'37 70½	June 12,'37
Frontier Town 220	Tex Ritter	Nov.	19,'37† 60	
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar.	27,'37 77	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept.	3,'37† 76½	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37 85½	May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct.	22,'37† *63	Oct. 9,'37
Hideout in the Alps 199 (Reviewed under the title, Dusty Ermine.")	Jane Baxter-Anthony Bushell	July	23,'37 75	Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37 58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37 64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37 49	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept.	17,'37† 71	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37 71½	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov.	12,'37† *65	Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37 60	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar.	13,'37 56	
Renfrew of the Royal Mounted (G) 212	Jimmy Newill-Carol Hughes	Oct.	8,'37† 57	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37 66	
Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.")	Cary Grant-Mary Brian	Feb.	27,'37 58½	Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hooper	Jan.	23,'37 61	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept.	10,'37† 61	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37 59	June 5,'37
Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Sept.	24,'37† 61	Dec. 4,'37
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	30,'37† 93	Sept. 4,'37
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June	8,'37† 61	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov.	5,'37† *65	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct.	29,'37† 66	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept.	24,'37† 57	
Trouble in Texas (G) 148	Tex Ritter	Mar.	6,'37 63	Mar. 13,'37
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May	8,'37 73	June 6,'36
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar.	20,'37 61	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct.	15,'37† 72½	Mar. 6,'37

Coming

Death Takes a Cruise		
Don't Lead With Your Heart	Anna Sten	
Gorgeous	Anna Sten	
Honolulu Honeymoon		
King of the Sierras 207	Rex-Shiek	
Law of the Golden West	Tex Ritter	
Love Me Again	Anna Sten	
Love Runs Into Money		
Murder at the Rancho	Ken Maynard	
Orchid Girl	Anna Sten	
Painter in the Sky		
Rollin' Plains 217	Tex Ritter	
Shadow Speaks	Rod La Rocque-Astrid Allwyn	
Snow Covered Wagons		
Spy of Napoleon (G)	R. Barthelmess-D. Haas	
Utah Trail	Tex Ritter	

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Feb.	15,'37 63	
Luck of the Irish	Richard Hayward	Feb.	1,'37 68	
This Is China		Dec.	1,'37† 68	
White Ivory	Jack Mulhall	Mar.	1,'37 69	

Coming

Early Bird, The	Richard Hayward	
Irish and Proud of It	Richard Hayward	
Jeanne	Gaby Morlay	

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct.	15,'37† 82	
Business In Distress	Czech Film	Oct.	15,'37† 90	
Calling All Cars	Jack LaRue-Lillian Miles	Feb.	10,'37 62	Jan. 26,'35
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec.	12,'37† 74	Feb. 2,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37† 75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb.	10,'37 82	
Song of the Lark	Czech Film	Dec.	8,'37† 90	
Student's Romance, The (G)	Patrie Knowles	Oct.	10,'37† 78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct.	1,'37† 70	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar.	1,'37 85	Mar. 20,'37

Coming

I Give My Heart	Gitta Alpar		78	
Invitation to the Waltz	Lilian Harvey		74	
Kathleen	Sally O'Neil-Irish Cast		75	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37† 9 rls	
All Men Are Wild	Paul Javor	Oct.	21,'37† 9 rls	
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37† 10 rls	
Bride from Torocke	Paul Javor	Oct.	1,'37† 10 rls	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37† 8 rls	
Exception Granted	Imre Raday-Klari Tolnay	June	11,'37 9 rls	
Extra, Extra!	Gy Kabos	Feb.	20,'37 8 rls	
Honeymoon On Cut-Rate	Paul Javor-I. Agal	Feb.	6,'37 8 rls	
Hotel Springtime	Gq Kabos-Anna Tekes	Nov.	30,'37† 10 rls	
I Picked You for My Husband	Paul Javor	Nov.	4,'37† 9 rls	
It Happened in Budapest	Gy Kabos-Zita Perezel	Sept.	21,'37† 9 rls	
Pay, Madame	Paul Javor	May	30,'37 8 rls	
Sport of Love, The	Gy Kabos-Ida Turay	Dec.	24,'37† 8 rls	
Two Prisoners	Paul Javor	Oct.	12,'37† 10 rls	

Coming

Man Sometimes Errs	A. Tekes-A. Pager	Feb.	4,'38† 10 rls	
Sutyi, the Lucky Child	Adam Klari	Jan.	11,'38† 9 rls	
Village Rogue, The	M. Dayka-Z. Gregor	Jan.	21,'38† 10 rls	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept.	15,'37† 73	Sept. 11,'37
Rich Relations	Ralph Forbes-Frances Grant	Feb.	1,'37 90	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37 90	

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37 69	Aug. 28,'37
Bad Man at Brimstone 812	Wallace Beery-V. Bruce	Dec.	31,'37† 89	
(See "In the Cutting Room," Oct. 23,'37.)				
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec.	3,'37† 72	Dec. 4,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37 89	July 3,'37
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37† 80	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct.	8,'37† 103	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37 110	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37 116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Conquest (A) 805	Greta Garbo-Charles Boyer	Oct.	22,'37† 112	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Dec. 11,'37, p. 76.)				
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37 111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct.	15,'37† 87	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37 89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb.	26,'37 67	Mar. 6,'37
Family Affair, A 632	Lionel Barrymore-Cecilia Parker	Mar.	12,'37 69	Mar. 20,'37
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones	Nov.	5,'37† 138	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec.	11,'36 72	Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37 139	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37 76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37 109	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov.	12,'37† 81	Nov. 13,'37
Last of Mrs. Cheyney, The 719	Joan Crawford-William Powell	Feb.	19,'37 98	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)				
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct.	29,'37† 78	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37 69	July 24,'37
Madame X (A) 806	Gladys George-Warren William	Oct.	1,'37† 72	Oct. 2,'37
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb.	5,'37 65	Feb. 6,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37 90	Apr. 28,'34
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37 70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar.	26,'37 132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37† 73	Sept. 11,'37
(Exploitation: Dec. 25,'37, p. 56.)				
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37 105	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov.	19,'37† 94	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37 117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37 67	Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37 119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar.	19,'37 84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37 70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37 127	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec.	24,'37† 122	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37 94	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec.	18,'36 74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37 69	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37 94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37 66	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov.	26,'37† 80	Nov. 20,'37
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37 97	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue 126	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37 64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37† 61	Sept. 11,'37
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec.	10,'37† 77	Nov. 27,'37

Coming

Arsene Lupin Returns	Virginia Bruce-Melvyn Douglas	Feb.	25,'38†	
(See "In the Cutting Room," Dec. 18,'37.)				
Benefits Forgot	Walter Huston-James Stewart	Feb.	11,'38†	
(See "In the Cutting Room," Dec. 4,'37.)				
Everybody Sing	Allan Jones-Judy Garland	Jan.	21,'38†	
(See "In the Cutting Room," Dec. 4,'37.)				
Fanny	Wallace Beery-M. O'Sullivan	Apr.	1,'38†	
Girl of the Golden West	Jeanette MacDonald-N. Eddy	Mar.	18,'38†	
Love Is a Headache	Gladys George-Franchot Tone	Feb.	4,'38†	
(See "In the Cutting Room," Dec. 25,'37.)				
Mannequin (G)	Joan Crawford-Spencer Tracy	Jan.	28,'38† 95	Dec. 18,'37
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan.	7,'38† 71	Dec. 18,'37
Merrily We Live	Constance Bennett-Brian Aherne	Mar.	11,'38†	
Test Pilot	C. Gable-M. Loy-S. Tracy	Mar.	25,'38†	
Three Men in the Snow 818	Frank Morgan-Robt. Young	Jan.	14,'38†	
(See "In the Cutting Room," Dec. 25,'37.)				
Yank at Oxford, A	Robt. Taylor-M. O'Sullivan	Feb.	18,'38†	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37† 59	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July	4,'37† 65	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec.	8,'37† 76	Dec. 11,'37
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept.	29,'37† 58	Oct. 2,'37
County Fair (G)	John Ariedge-Mary Lou Lender	Nov.	24,'37† 72	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov.	3,'37† 53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct.	30,'37† 61	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept.	2,'37† 56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37† 62	July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37† 62	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37† 59	
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37† 62	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37† 73	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37† 55	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec.	15,'37† 53	
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37† 69	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept.	22,'37† 62	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec.	8,'37†	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37† 70	
Where Trails Divide	Tom Keene	Oct.	13,'37† 59	

Coming

Code of the Range	Tim McCoy			
Female Fugitive				
Marines Are Here, The				
My Old Kentucky Home	Grant Richards-Evelyn Venable			
Painted Trail	Tom Keene			
Port of Missing Girls				
Ridin' Gent	Tim McCoy			
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande	Movita			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Saleslady	Anne Nagel-Weldon Heyburn			
Wanderer of the West	Jack Randall			
West of Rainbow's End	Tim McCoy-Nora Lane			
Where the West Begins	Jack Randall	Feb.	2,'38†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,'37† 98.	Sept. 25,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37† 97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37† *93.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37† 67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37† 82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	
Bulldog Drummond Comes Back (G) 3709	J. Barrymore-Louise Campbell	Sept.	24,'37† 64.	Sept. 11,'37
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37 60.	Apr. 17,'37
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec.	17,'37† *60.	Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37† 95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37† 88.	July 10,'37
Ebb Tide (A)	Oscar Homolka-Frances Farmer	Nov.	26,'38† 94.	Oct. 2,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37 85.	July 31,'37
Ferlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37 56.	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37 61.	
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37 70.	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37 76.	Mar. 20,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37† 112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37 79.	Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37† 65.	Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37† 67.	Oct. 23,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June	4,'37 66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37 86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37 79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37 78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37 77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37† 65.	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37 92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37 65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37 77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37 71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37† 70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37 75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37 70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37† 73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37† 62.	
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37 113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37 60.	July 10,'37
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37† 68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37† 62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37† 65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37† 92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37 97.	Mar. 20,'37
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37† 63.	Oct. 9,'37
This Way, Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37† 63.	Sept. 18,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,'37† 58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37† *84.	Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37 80.	May 29,'37
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar.	26,'37 89.	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37† *115.	Dec. 11,'37
Wild Money 3651	Edward Everett Horton	July	9,'37 69.	

Coming

Big Broadcast of 1938	W. C. Fields-Martha Raye			
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper			
Buccaneer, The	Fredric March-Franciska Gaal			
(See production article, Oct. 23,'37, p. 14.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell			
Bulldog Drummond's Revenge (G)	J. Barrymore-Louise Campbell	Jan.	7,'38† 60.	Nov. 6,'37
Cassidy of Bar 20	Wm. Boyd-Frank Darien			
College Swing	Martha Raye-Burns & Allen			
Dangerous to Know	Anna May Wong-Akim Tamiroff			
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie			
Every Day's a Holiday (A)	Mae West-Edmund Lowe	Jan.	14,'38† *80.	Dec. 25,'37
Good Night, Ladies	Eleanore Whitney-J. Downs			
Her Jungle Love	Dorothy Lamour-Ray Milland			
(See "In the Cutting Room," Dec. 25,'37.)				
Partners of the Plains (G)	Wm. Boyd-George Hayes	Jan.	28,'38† *70.	Dec. 11,'37
Professor Beware	Harold Lloyd-Phyllis Welch			
Romance in the Dark	Gladys Swarthout-John Boles			
(See "In the Cutting Room," Nov. 13,'37.)				
Scandal Street	Lew Ayres-Louise Campbell			
(See "In the Cutting Room," Dec. 4,'37.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
Thrill of a Lifetime (G)	Eleanore Whitney-Johnny Downs	Jan.	21,'38† *75.	Nov. 13,'37

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb.	19,'37†	
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Santa Fe Rides	Bob Custer	Feb.	25,'37 58.	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb.	28,'37 56.	

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37 56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37 61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37† 56.	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37 59.	Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37 53.	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37† 59.	Nov. 13,'37
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37 62.	July 31,'37
Circus Girl 6014	June Travis-Bob Livingston	Mar.	1,'37 62.	
(See "In the Cutting Room," Feb. 13,'37.)				
Colorado Kid (G) 7123	Bob Steele-Marian Weldon	Dec.	6,'37† 55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37 57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June	7,'37 57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37 53.	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37† 64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37† 64.	Sept. 4,'37
Exiled in Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37† 64.	Dec. 18,'37
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb.	15,'37 53.	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37 62.	Apr. 3,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,'37† 60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37 53.	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37 56.	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37 56.	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37† 56.	
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37 83.	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37 57.	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37 64.	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37 67.	Mar. 27,'37
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37 61.	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37 60.	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36 56.	Jan. 16,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37† 84.	Nov. 13,'37
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37 63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37 67.	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37 68.	May 1,'37
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb.	22,'37 56.	Mar. 13,'37
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov.	8,'37† 72.	Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37† 59.	Oct. 9,'37
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37 56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37 60.	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37 62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37† 56.	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May	12,'37 60.	May 8,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	66	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov.	15,'37†	60.	Nov. 27,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†	56	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37	68.	Feb. 6,'37
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37†	62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37	62.	Oct. 23,'37
Coming					
Born To Be Wild	Ralph Byrd-Doris Weston				
Lady Behave! (See "The Lady Misbehaves," "In the Cutting Room," Nov. 20,'37.)	Sally Eilers-Neil Hamilton	Jan.	5,'38†	67	
Mama Runs Wild (G)	Mary Boland-Ernest Truex	Jan.	19,'38†	*60.	Dec. 25,'37
Old Barn Dance, The	Gene Autry-Smiley Burnette	Jan.	15,'38†		
Outside of Paradise	Phil Regan-Penny Singleton	Jan.	31,'38†		
Paroled to Die 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38†		
Purple Vigilantes 7114	Three Mesquiteers	Jan.	24,'38†		
Stormy Weather	Alison Skipworth-Polly Moran				

RKO RADIO

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	65.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60.	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67.	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	65.	Oct. 9,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65.	Apr. 24,'37
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov.	19,'37	101.	Nov. 27,'37
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37†	60.	Nov. 20,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62.	Feb. 27,'37
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37†	67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct.	15,'37†	73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug.	20,'37	67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	63.	Sept. 4,'37
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug.	13,'37	58.	July 31,'37
High Flyers (G)	Wheeler and Woolsey	Nov.	26,'37†	70.	Nov. 20,'37
Hitting a New High (G)	Lily Pons-John Howard	Dec.	24,'37†	85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64.	July 31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	77.	Aug. 28,'37
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37†	61.	Oct. 30,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	77.	Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67.	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60.	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	1,'37†	81.	Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37	100.	July 10,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68.	Mar. 20,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84.	Mar. 30,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec.	10,'37†	59.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71.	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	60.	Sept. 18,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116.	May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85.	Feb. 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	92.	Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70.	July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74.	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	65.	Oct. 2,'37
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)	Edward Arnold-Frances Farmer	July	30,'37	109.	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61.	Apr. 17,'37
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.)	Anna Neagle-Anton Walbrook	Nov.	12,'37†	113.	Sept. 25,'37
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37	71.	Jan. 23,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58	
Wise Girl (See "Women Have a Way," "In the Cutting Room," Nov. 27,'37.)	Miriam Hopkins-Ray Milland	Dec.	31,'37†	70	
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88.	Apr. 24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62.	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61.	May 1,'37
Coming					
Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant	Feb.	18,'38†		
Crashing Hollywood (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan.	7,'38†	61	
Everybody's Doing It (See "Easy Millions," "In the Cutting Room," Nov. 13,'37.)	Sally Eilers-Preston Foster	Jan.	14,'38†	67	
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	Feb.	11,'38†		
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Jan.	28,'38†		
Joy of Loving	Irene Dunne-D. Fairbanks, Jr.	May	6,'38†		
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb.	25,'38†		
Perfect Alibi, The (See "In the Cutting Room," Dec. 18,'37.)	Preston Foster-Whitney Bourne	Feb.	4,'38†		
Radio City Revels	Bob Burns-Jack Oakie	Apr.	14,'38†		
Rat, The (A)	Ruth Chatterton-Anton Walbrook	Jan.	21,'38†	73.	Nov. 27,'37
She's Got Everything (G)	Gene Raymond-Ann Sothern	Dec.	31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G)	Walt Disney			*82.	Dec. 25,'37
Vivacious Lady	Ginger Rogers-James Stewart				

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Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec.	9,'37	*55.	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75.	Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55.	Apr. 10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct.	16,'37	76.	Oct. 23,'37
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60.	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57.	June 12,'37
Zamboanga (G)	Native Cast		July	17,'37	*65.	July 17,'37
Coming						
Rangers Roundup (See "In the Cutting Room," Dec. 25,'37.)	Fred Scott	Spectrum				
River, The (G)	Documentary Film	U. S. Govt.				31 Dec. 11,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct.	29,'37†	81.	Oct. 23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71.	May 8,'37
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec.	3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec.	10,'37†	60.	Oct. 30,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37	83.	May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58.	July 10,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71	
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct.	22,'37†	68.	Aug. 7,'37
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov.	5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov.	12,'37†	62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov.	26,'37†	77.	Nov. 13,'37
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68.	Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81.	Apr. 3,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov.	26,'37†	71.	Oct. 23,'37
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59.	Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81.	May 5,'34
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†	88.	Oct. 16,'37
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37	67.	Jan. 9,'37
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept.	24,'37†	58.	July 17,'37
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov.	12,'37†	79.	Sept. 28,'34
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	56	
King George VI Coronation 870	Technicolor Special	July	15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37†	84.	Oct. 9,'37
Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec.	31,'37†	84.	Dec. 25,'37
Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.)	Loretta Young-Tyrone Power	Feb.	26,'37	78.	Feb. 27,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75.	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73.	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84.	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37	57.	Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37	89.	Feb. 13,'37
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68.	July 24,'37
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct.	8,'37†	55	
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov.	19,'37†	79.	Nov. 13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57.	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102.	Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37	74.	Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37	64	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37	92.	June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37	69.	Jan. 30,'37
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec.	24,'37†	67.	Nov. 27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37	70.	Mar. 6,'37
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)	Sonja Henie-Tyrone Power	Sept.	3,'37†	78.	Aug. 28,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Think Fast, Mr. Moto (G)				
804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Time Out for Romance (G)				
741	Claire Trevor-Michael Whalen	Mar. 19,'37	72.	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G)				
813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
Wings of the Morning (G)				
737	Annabella-Henry Fonda	Feb. 19,'37	87.	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37	70.	Feb. 13,'37
You Can't Have Everything (G)				
801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37

Coming

Baroness and the Butler	Annabella-William Powell	Feb. 25,'38†		
Charlie Chan at Monte Carlo (G)	Warner Oland-Keye Luke	Jan. 28,'38†	71.	Nov. 6,'37
Checkers (G)	Jane Withers-Stuart Erwin	Feb. 18,'38†	78.	Dec. 11,'37
City Girl	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
Gypsy	Jane Withers-Robt. Wilcox			
Happy Landing 830	Sonja Henie-Don Ameche	Feb. 11,'38†		
(See "In the Cutting Room," Nov. 27,'37.)				
Hawaiian Buckaroo 828	Smith Ballew-Evalyn Knapp	Jan. 14,'38†		
(See "In the Cutting Room," Dec. 11,'37.)				
Headline Huntress 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
In Old Chicago	Tyrone Power-Alice Faye			
(See production article, Sept. 4,'37, p. 48.)				
Josette	Simone Simon-Don Ameche			
Look Out, Mr. Moto (G) 819	Peter Lorre-Rochelle Hudson	Apr. 28,'38†	60.	Oct. 30,'37
Love on a Budget	Jed Prouty-Spring Byington	Mar. 4,'38†		
(See "In the Cutting Room," Dec. 25,'37.)				
Rebecca of Sunnybrook Farm	Shirley Temple-Gloria Stuart	Mar. 11,'38†		
(See "In the Cutting Room," Nov. 6,'37.)				
Sally, Irene and Mary 827	Alice Faye-Fred Allen	Jan. 21,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Shanghai Deadline 826	Dolores Del Rio-George Sanders	Feb. 4,'8†		
(See "In the Cutting Room," Dec. 11,'37.)				
Tarzan's Revenge 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†		
(See "In the Cutting Room," Nov. 13,'37.)				
Walking Down Broadway	Claire Trevor-Michael Whalen	Mar. 18,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37 p. 76.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37	80.	Mar. 13,'37
(Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)				
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	83.	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37	89.	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37	97.	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.)				
Knight Without Armor (G)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37	82.	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G).	Edmund Lowe-Ann Todd	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65.)				
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Stand-In (A)	Leslie Howard-Joan Blondell	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37	111.	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37 pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.)				
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44.	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)				

Coming

Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie			
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Feb. 4,'38†		
(See production article, Oct. 9,'37, p. 16.)				
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Feb. 18,'38†		
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	70.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The	Phil Baker-Ritz Bros.			
(See production article, Nov. 13,'37, p. 14.)				
I Met My Love Again	Joan Bennett-Henry Fonda	Feb. 11,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains	Vivien Leigh-Paul Lukas			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Mar. 25,'38†	90.	Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58.	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59.	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64.	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58.	May 28,'37
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†	66½	Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½	Oct. 2,'37
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	66.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14,'37†	87.	Oct. 23,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr. Barbara Read	Jan. 17,'37	69.	Apr. 10,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p' 68.)				
Prescription for Romance(G) 2013	Wendy Barrie-Kent Taylor	Dec. 12,'37†	66.	Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37.	58.	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68.	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†	64½	
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37	86.	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catharine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers—James Dunn	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66.	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	58.	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	76.	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78.	May 15,'37
You're a Sweetheart (G)	Alice Faye-George Murphy	Dec. 26,'37†	96.	Dec. 18,'37

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Doll	Nan Grey-Donald Woods	Jan. 30,'38†		
(See "In the Cutting Room," Dec. 11,'37.)				
Border Wolves	Bob Baker-Connie Moore			
Forbidden Valley	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†		
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Jury's Secret, The	Fay Wray-Kent Taylor	Jan. 16,'38†		
Mad About Music	Deanna Durbin-Herbert Marshall			
(See "In the Cutting Room," Dec. 18,'37.)				
Midnight Intruder	Louis Hayward-Barbara Read	Feb. 6,'38†		
Singing Outlaw, The	2055 Bob Baker-Joan Barclay	Jan. 23,'38†	56	
Spy Ring, The	2033 Wm. Hall-Jane Wyman	Jan. 9,'38†	61	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Joan Barclay	Dec. 10,'37†	58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept. 30,'37†	55	
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37	56	
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37	56	
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37	62	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov. 30,'37†	56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct. 1,'37†	62. Nov. 20,'37	
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37	55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec. 30,'37†	55	
Sky Racket	Herman Brix-Joan Barclay	Sept. 1,'37†	63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73. Apr. 10,'37	
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37	83. Jan. 9,'37	
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89. Mar. 13,'37	
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov. 27,'37†	62. Sept. 11,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60. June 12,'37	
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4,'37†	*82. Sept. 11,'37	
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37	85. Dec. 26,'36	
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37	92. June 19,'37	
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30,'37	89. Oct. 2,'37	
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37	71. Dec. 12,'36	
(Exploitation: Apr. 10,'37, p. 91.)				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20,'37†	90. July 31,'37	
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101. May 8,'37	
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37	95. Mar. 6,'37	
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37	54	
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct. 2,'37†	116. July 10,'37	
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68. Aug. 14,'37	
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37	60. Jan. 16,'37	
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar. 6,'37	60. Mar. 13,'37	
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58	
Ready, Willing and Able (G) 112	Lee Dixon-Ruby Keeler	Mar. 6,'37	93. Feb. 6,'37	
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105. July 10,'37	
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80. July 3,'37	
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37	59. Dec. 5,'36	
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37†	*92. Dec. 4,'37	
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37†	121. Aug. 21,'37	
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60. Mar. 13,'37	
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64. July 24,'37	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood	Errol Flynn-O. de Havilland			
(See production article, Dec. 25,'37, p. 14.)				
Amazing Dr. Clitterhouse, The				
Blondes at Work	Glenda Farrell-Barton MacLane			
Boy Meets Girl	Marie Wilson-Allyn Joslyn			
Everybody Was Very Nice	Wayne Morris-Priscilla Lane			
Food for Scandal	Fernand Gravet-Carole Lombard			
Gold Diggers in Paris	Rudy Vallee			
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 29,'38†	55. Oct. 23,'37	
(Reviewed under the title, "Without Warning.")				
Jezebel	Bette Davis-Henry Fonda			
(See "In the Cutting Room," Dec. 11,'37.)				
Kid Comes Back, The (G) 123	Wayne Morris-June Travis	Feb. 19,'38†	*60. Jan. 30,'37	
(Reviewed under the title, "Don't Pull Your Punches.")				
Men Are Such Fools	Wayne Morris-Priscilla Lane			
Mystery of Hunting's End	Dick Purcell-Ann Sheridan			
(See "In the Cutting Room," Dec. 11,'37.)				
Over the Wall	Dick Foran-June Travis			
Patient in Room 18, The 274	Ann Sheridan-Patric Knowles	Jan. 15,'37†		
Penrod and His Twin Brother 226	Billy and Bobby Mauch	Feb. 26,'38†		
(See "In the Cutting Room," Oct. 30,'37.)				
Penrod's Double Trouble	Billy and Bobby Mauch			
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	*60. Dec. 11,'37	
Swing Your Lady 211	H. Bogart-Penny Singleton	Jan. 8,'38†		
(See "In the Cutting Room," Oct. 30,'37.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36	6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37	74	
Don Quixote (G)	Chaliapin	Sept. '37†	78. July 6,'37	
Life and Loves of Beethoven (G)	Harry Baur	Dec. 15,'37†	82. Dec. 4,'37	
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37	95. Feb. 13,'37	
My Song of Love	Tito Schipa	Mar. 31,'37	79	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Love on Skiis	Walter Rimil			
Monastery				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Jan. 15,'38†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)		Woodward Bros.		60. Nov. 27,'37	
Angel's Pit, The (A)	Amedo Nazzari			June	26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103. Apr.	3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90. Apr.	10,'37
Big Fella (G)	Paul Robeson	British Lion		73. July	10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma		Oct.	2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89. Oct.	23,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80. Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90. June	5,'37
Fury Over Spain (G)		Modern Film		55. Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Gobsek (A)	Leonid Leonidov	Amkino		74. Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88. Mar.	27,'37
In the Far East (G)	N. Bogollubov	Amkino	Oct. 19,'37	81. Oct.	30,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90. Mar.	27,'37
Jericho (G)	Paul Robeson	General		77. Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73. Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70. May	22,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120. July	3,'37
Last Night, The (G)	I. R. Peitser	Amkino	Apr. 27,'37	90. May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80. July	10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95. Sept.	25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78. Oct.	23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105. May	1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70. July	10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91. Sept.	25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67. Dec.	25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77. June	5,'37
Moonlight Sonata (G)	Paderewski	United Artists		90. Mar.	13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77. Sept.	18,'37
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105. May	15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77. Sept.	18,'37
Our Fighting Navy (G)	H. B. Warner	General		75. May	8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115. June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100. Mar.	20,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis.	Oct. 15,'37	120. Oct.	30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70. July	17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125. Dec.	25,'37
Sol Over Danmark (G)	Henrik Malberg	Scandinavian	Apr. 13,'37	73. Apr.	24,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58. Sept.	4,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85. May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85. July	17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77. Nov.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60. May	1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90. May	29,'37
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65. Nov.	20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods (3 Stooges)	May 14,'37	19½..
Big Squirt, The (10-2-37) Charlie Chase	Sept. 17,'37†18	....
Bury the Hatchet (8-21-37)	Aug. 6,'37	19....
Calling All Curtains	Oct. 1,'37†16	....
Calling All Doctors	July 22,'37	19½..
Cash and Carry (9-11-37) (3 Stooges)	Sept. 3,'37†18½	..
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½..
Fiddling Around (Collins-Kennedy)	Jan. 21,'38†17½	..
From Bad to Worse Charlie Chase	June 4,'37	17....
Goofs and Saddles	July 2,'37	17½..
Gracie at the Bat Andy Clyde	Oct. 29,'37†17½	..
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½..
Grips, Grunts and Greans (3-27-37) (3 Stooges)	Jan. 15,'37	19....
He Done His Duty Andy Clyde	Dec. 10,'37†17½	..
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17....
Lodge Night Andy Clyde	June 11,'37	18...
Man Bites Love Bug Charlie Chase	Dec. 24,'37†18	....
My Little Feller Andy Clyde	May 21,'37	18...
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½..
Oh What a Knight (Herman Bing)	Nov. 22,'37†16½	..
Playing the Ponies (3 Stooges)	Oct. 15,'37†17	....
Sailor Maid Polly Moran	Feb. 12,'37	19....
Sitter Downers, The (3 Stooges)	Nov. 26,'37†16	....
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18....
Super Snooper, The El Brendel	Feb. 25,'37	19½..
Termites of 1938	Jan. 7,'38†.2	rls.
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17....
Wrong Miss Wright, The... Charlie Chase	June 18,'37	17....

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15,'37†10	½..
Drug Store Follies (9-11-37)	Sept. 3,'37†10	½..
Rooftop Frolics (10-16-37)	Oct. 1,'37†11	....
Timberland Revels (11-27-37)	Nov. 5,'37†10	....

COLOR RHAPSODIES

Air Hostess, The	Oct. 22,'37†.8	....
Foxy Pup, The (6-5-37)	May 21,'37	.6½..
Gifts from the Air (re-issue)	Dec. 18,'37†.7	½..
Hollywood Picnic	Dec. 18,'37†.1	rl..
Indian Serenade	July 16,'37	.8....
Let's Go (4-17-37)	Apr. 10,'37	.7½..
Little Match Girl (11-27-37)	Nov. 5,'37†.8	½..
Merry Mannequins	Mar. 19,'37	.6½..
Mother Hen's Holiday	May 7,'37	.7....
Sad Little Guinea Pigs	Jan. 14,'38†.1	rl..
Scary Crows (9-11-37)	Aug. 20,'37	.8....
Skeleton Frolic (2-20-37)	Jan. 29,'37	.7½..
Spring Festival (8-21-37)	Aug. 6,'37	.8....
Stork Takes a Holiday, The	June 11,'37	.8....
Swing, Monkey, Swing (10-2-37)	Sept. 10,'37	.7½..

COLUMBIA TOURS

Fifty Years of Barter	May 28,'37	.9½..
Haiti's Black Napoleon (8-21-37)	Aug. 6,'37	.9....
Pirate Parts of the Caribbean	July 2,'37	.9....
When the West Was Young (3-20-37)	Mar. 12,'37	.9....

COMMUNITY SING

(1st Series)

Community Sing (No. 2)	Feb. 19,'37	.11....
Community Sing (No. 3) (6-5-37)	May 20,'37	.10....
Community Sing (No. 4)	June 18,'37	.10½..
Community Sing (No. 5) (9-11-37)	July 24,'37	.10½..

(2nd Series)

No. 1 (9-11-37)	Aug. 20,'37†10	....
No. 2 (10-16-37)	Sept. 17,'37†10	....
No. 3 (10-16-37)	Oct. 15,'37†10	½..
No. 4—(12-11-37)	Nov. 26,'37†11	....

COURT OF HUMAN RELATIONS

Wedding Deal, The	Feb. 26,'37	.11½..

FEATURETTES

Herald of the Skies	Apr. 2,'37	.9½..

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18,'37†.3	rls.
Goose Girl, The	May 30,'37	.3 rls.
Old Woman in the Woods, The	Apr. 23,'37	.3 rls.

KRAZY KAT CARTOONS

17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37	.7....
18. Krazy's Race of Time (6-26-37)	May 6,'37	.7....
19. Masque Raid, The	June 25,'37	.7....
20. Railroad Rhythm	Nov. 20,'37†.9	½..

SCRAPPY CARTOONS

Canine Capers	Sept. 16,'37†.6	½..
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16,'37†.6	....
Dizzy Ducks (12-19-36)	July 18,'37	.6½..
Fire Plug, The (11-13-37)	Oct. 16,'37†.6	....
Puttin' Out the Kitten	Mar. 26,'37	.7....
Scrappy's Band Concert	Apr. 29,'37	.7....
Scrappy's Music Lesson	June 4,'37	.7....
Scrappy's News Flashes	Dec. 8,'37†.6	....

SCREEN SNAPSHOTS

No. 6—	Feb. 19,'37	.10....
No. 7—	Mar. 23,'37	.9½..
No. 8—(5-29-37)	Apr. 30,'37	.9½..
No. 9—	May 22,'37	.10....
No. 10—	June 4,'37	.9....
No. 11—	June 25,'37	.10½..
No. 12—(10-16-37)	Aug. 13,'37	.10....
No. 13—(10-16-37)	Sept. 10,'37	.10....

(New Series)

No. 1—(10-16-37)	Sept. 17,'37†10	....
No. 2—(11-20-37)	Oct. 15,'37†.9	½..
No. 3—(12-11-37)	Nov. 18,'37†.9	½..
No. 4—	Dec. 24,'37†.1	rl..

SPECIAL SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17,'37†.9	½..
Fit to Win (6-12-37)	May 7,'37	.9½..
Fleet Hoofs (4-17-37)	Mar. 5,'37	.10....
Fun in the Water (4-17-37)	Apr. 10,'37	.10....
Future Stars	Aug. 30,'37	.....
Golf Magic (9-11-37)	Aug. 16,'37	.9....
Riding the Waves	June 4,'37	.10....
Scrambled Legs (3-27-37)	Feb. 22,'37	.9....
Set 'Em Up	Oct. 29,'37†.9	½..
Sport of the Seasons	June 25,'37	.9....
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	.9....
Trotting Thoroughbreds (10-16-37)	Sept. 30,'37†.9	½..
Unusual Hunting	Jan. 7,'38†.1	rl..

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The	Dec. 10,'37†.9	½..
Little Jack Horner (10-2-37)	Sept. 16,'37†.6	½..
Silver Threads (12-11-37)	Nov. 12,'37†10	½..

WORLD IN COLOR

Beautiful Bermuda	Sept. 10,'37†	.....
City of the Golden Gate (11-20-37)	Oct. 10,'37†.9	½..
El Salvador	Dec. 30,'37†.1	rl..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Ask Uncle Sol (10-23-37)	Oct. 8,'37†11	....
Big Apple, The (10-2-37)	Sept. 17,'37†.9	....
Calling All Crooners (12-4-37)	Nov. 19,'37†10	½..
Dental Follies (4-10-37)	Feb. 26,'37.11	....
How to Dance the Shag	Dec. 17,'37†.8	....
Love Goes West	Dec. 31,'37†.1	rl..
Miss Lonely Hearts (10-30-37)	Sept. 24,'37†10	½..
Pot Luck (8-14-37)	Aug. 6,'37†11	....
Rhythm Saves the Day (12-4-37)	Oct. 29,'37†11	....
Trailer Paradise	Nov. 26,'37†.9	....
TERRY-TOONS		
Barnyard Boss, The	Dec. 24,'37†.6	½..
Big Game Hunt, The	Feb. 19,'37	.7....
Billy Goat's Whiskers, The	Dec. 10,'37†.6	½..
Book Shop, The (1-30-37)	Feb. 5,'37	.6....
Bug Carnival (4-17-37)	Apr. 16,'37	.7....
Bugs Bettle and His Orchestra	Jan. 21,'38†.1	rl..
Close Shave, A	Oct. 1,'37†.6	½..
Dancing Bear, The (11-6-37)	Oct. 15,'37†.6	½..
Dog and the Bone, The (11-27-37)	Nov. 12,'37†.6	....
Farmer Al Falfa in Trailer Life	Aug. 20,'37†.5	½..
Flying South	Mar 19,'37	.7....
Hay Ride, The	Apr. 2,'37	.6....
Homeless Pup, The	July 23,'37	.7....
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37†.6	½..
Lion Hunt, The	Jan. 7,'38†.1	rl..
Mechanical Cow, The	June 25,'37	.7....
Ozzie Ostrich Comes to Town	May 28,'37	.7....
Paper Hangers, The (8-14-37)	July 30,'37	.7....
Pink Elephants	July. 9,'37	.7....
Play Ball	June 11,'37	.6....
Puddy's Coronation	May 14,'37	.7....
Red Hot Musie	Mar. 5,'37	.6....
Saw Mill Mystery, The	Oct. 29,'37†.6	½..
School Birds	Apr. 30,'37	.7....
Timid Rabbit, The	Nov. 26,'37†.6	½..
Villain Still Pursued Her, The	Sept. 3,'37†.6	½..
TREASURE CHEST		
Crystal Ballet	May 28,'37	.11....
Grey Owl's Little Brother	Jan. 7,'38†.1	rl..
How to Ski	Aug. 20,'37†11	....
Not So Dumb	Dec. 10,'37†.9	....
Ornamental Swimming	June 4,'37	.10....
Private Life of the Gannets (9-25-37)	Sept. 10,'37†11	....
Songs of the Danube	May 7,'37	.9....
Top Dogs	Dec. 24,'37†.1	rl..
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6,'37†19	....
Air Parade		2 rls.
Bashful Ballerina (10-2-37)	Sept. 17,'37†20	....
Bashful Buckaroo, The	Dec. 3,'37†19	½..
Big Courtship, The	Feb. 19,'37	.17....
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	.18....
Dates and Nuts	Dec. 31,'37†	.....
Dime a Dance	Dec. 24,'37†.2	rls.
Ditto	Feb. 12,'37	.17....
Freshies	May 7,'37	.17....
Fun's Fun (2-6-37)	Feb. 5,'37	.19....
Getting an Eyeful	Jan. 21,'38†.2	rls.
Girls Ahoy!	June 11,'37	.17....
Going, Going, Gone	Oct. 6,'37†18	....
Hamlet and Eggs	June 18,'37	.16....
Heir Today	Nov. 5,'37†18	....
Her Accidental Hero	May 21,'37	.17....
Hi-Ho Hollywood	Jan. 7,'38†.2	rls.
His Pest Girl	Apr. 30,'37	.18....
Hi-ya Doc?	Apr. 23,'37	.20....
Holding the Bag	May 14,'37	.19....
Hurray for Hooligan (12-4-37)	Nov. 19,'37†17	....
Koo-Koo Correspondence Skool, The	Nov. 19,'37†18	....
Love in Arms	May 28,'37	.18....
Love Nest on Wheels	Mar. 26,'37	.18....
Man to Man	Feb. 26,'37	.17....
Meet the Bride	Oct. 29,'37†17	....
Melody Girl	Apr. 16,'37	.17....
Montague the Magnificent (8-14-37)	Aug. 27,'37†18	....
Off the Horses (4-10-37)	Mar. 5,'37	.19....
Pixilated	Mar. 19,'37	.18....
Playboy Number One (12-4-37)	Nov. 26,'37†17	...
Ready to Serve (4-10-37)	Mar. 12,'37	.15....
Silly Night (10-23-37)	Oct. 1,'37†19	....
Slacks Appeal	Aug. 13,'37†19	....
Smart Way, The (10-30-37)	Oct. 15,'37†18	....
Sweeties	Sept. 3,'37†15	....
That's the Spirit	June 25,'37	.17....
Timid Ghost, The	Sept. 24,'37†16	....
Who's Crazy?	Aug. 20,'37†19	...
Will You Stop! (10-2-37)	Sept. 10,'37†17	....
Who's Who?	Oct. 22,'37†20	....

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		.....
Bamboo (5-29-37)	July 16,'37	.10....
Broadway Dance Parade	June 15,'37	.19....
Hollywood Magic (5-29-37)		.10....
In Shanghai (6-5-37)	July 16,'37	.12....
Isle of Paradise	July 30,'37	.20....
Spanish Interlude, A	June 15,'37	.....
MAGNACOLOR		
Blow, Bugle, Blow		.....
Catalina Island	Nov. 12,'37†	.....
Personalities on Parade		.....
Skiiing on Your Feet		.....
Yellowstone Park		.....

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		.8....
NOVELTIES		
Nero		.8....
PORT O' CALL		
City of the Sun		.9....
WORLD IN COLOR		
Dream Harbor		.8....

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5,'37	.21....
No. 11—Soak the Poor (10-2-37)	Aug. 21,'37	.16....
No. 12—Give Till It Hurts (11-13-37)	Sept. 18,'37	.20....
No. 13—Behind the Criminal (12-4-37)	Oct. 30,'37	.21....
FITZPATRICK TRAVEL TALKS		
Chile, Land of Charm (11-20-37)	Oct. 30,'37†	.9....
Colorful Bombay (5-8-37)	Apr. 3,'37	.8....
Copenhagen	Nov. 27,'37†	.9....
Floral Japan	July 24,'37	.8....
Glimpses of Peru (10-2-37)	Sept. 4,'37†	.8....
Hong Kong, Hub of China (6-26-37)	May 1,'37	.8....
Land of Incas	June 26,'37	.8....
Rocky Mountain Grandeur (7-24-37)	May 29,'37	.9....
Serene Siam (6-26-37)	Oct. 2,'37†	.9....
Stockholm, Pride of Sweden (11-13-37)	Dec. 25,'37†	.9....
HARMAN-ISING (Happy Harmonies)		
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37	.8....
30—Bosko and the Pirates (5-8-37)	May 1,'37	.8....
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	.8....
32—Wayward Pups (8-14-37)	July 10,'37	.9....
33—Bosko and the Cannibals	Aug. 28,'37	.10....
34—Little Buck Cheeser	Dec. 18,'37	.8....
35—Bosko in Bagdad	Jan. 1,'38	.....
HISTORICAL MYSTERIES		
King Without a Crown, The (11-20-37)	Oct. 9,'37†	.9....
Man in the Barn, The	Nov. 20,'37†	10....
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1,'37	.10....
Have Courage (7-24-37)	June 12,'37	.16....
Pacific Paradise (10-16-37)	Aug. 28,'37	.10....
Rainbow Pass (10-30-37)	Oct. 9,'37	.10....
Romance of Digestion	Mar. 13,'37	.11....
What Do You Think, No. 2	Dec. 25,'37†	.....
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37	.21....
Girl's Best Years, A (2-20-37)	Dec. 25,'37	.19....
Hollywood Party (5-8-37)	Apr. 3,'37	.21....
Our Gang Follies of 1938	Dec. 18,'37†	.....
Some Time Soon (4-10-37)	Mar. 6,'37	.20....
Sunday Night at Trocadero (10-23-37)	Oct. 2,'37†	.20....
OUR GANG		
Fishy Tales	Aug. 28,'37	.11....
Framing Youth (10-2-37)	Sept. 11,'37†	.11....
Hearts Are Thumps	Apr. 3,'37	.11....
Mail and Female	Nov. 13,'37†	.11....
Night 'n' Gales	July 24,'37	.11....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Pigskin Paiooka (11-27-37)	Oct. 23,'37†11	
Roamin' Holiday (7-31-37)	June 12,'37	11
Rushin' Ballet (6-26-37)	Apr. 24,'37	11
Three Smart Boys (5-8-37)	Mar. 13,'37	11
PETE SMITH SPECIALTIES		
Candid Cameramaniacs	Dec. 11,'37†	9
Decathlon Champion (11-27-37)	Nov. 20,'37†	10
Equestrian Acrobatics	Aug. 14,'37	8
Friend Indeed	Jan. 1,'38†	10
Golf Mistakes (6-26-37)	June 12,'37	10
Grand Bounce, The (6-26-37)	May 22,'37	11
Jungle Juveniles (11-6-37)	Oct. 2,'37†	9
Olympic Ski Champions (11-7-36)	July 3,'37	10
Penny Wisdom (5-8-37)	Apr. 10,'37	10
Pigskin Champion (9-25-37)	Aug. 14,'37	11
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium (10-23-37)	Oct. 23,'37	10
Ski Skill (4-10-37)	Oct. 23,'37	10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37	10
Tennis Tactics (5-8-37)	May 1,'37	10
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept. 18,'37†	37
Blotto (2-15-30)	Oct. 30,'37†	26
County Hospital (4-23-32)	Jan. 22,'38†	17
Perfect Day, The (3-18-27)	Dec. 11,'37†	20
ROBERT BENCHLEY		
How to Start the Day (10-16-37)	Sept. 11,'37†	10
Night at the Movies, A (11-20-37)	Nov. 6,'37†	10
SPECIAL		
Jimmy Fidler's Personality Parade	Jan. 8,'38†	20
New Audioscopiks, The	Jan. 15,'38†	
Servant of the People (3-20-37)	Apr. 9,'37	21
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Little Maestro (4-17-37)	Mar. 27,'37	11
Song of Revolt (7-24-37)	May 29,'37	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Candid Candidate, The (9-25-37)	Aug. 27,'37†	7
Ding Dong Doggie	July 23,'37†	7
Foxy Hunter, The	Nov. 26,'37†	1 rl.
Hot Air Salesman, The (3-20-37)	Mar. 12,'37	7
Impractical Joker, The (7-3-37)	June 18,'37	7
New Deal Show, The (10-16-37)	Oct. 22,'37†	7
Pudgy Takes a Bow-Wow	Apr. 9,'37	7
Pudgy Picks a Fight (5-22-37)	May 14,'37	8
Service With a Smile	Sept. 24,'37†	7
Zula Hula	Dec. 24,'37†	
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37	7
Car-Tune Portrait, A (7-3-37)	June 25,'37	7
Chicken a la King	Apr. 16,'37	8
Educated Fish (11-13-37)	Oct. 29,'37†	7
Foolish Fox, The	Dec. 31,'37†	
Peeping Penguins (9-18-37)	Aug. 27,'37†	7
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37	10
Frimi Favorites (7-3-37) Rudolf Frimi, Jr., and Orch.	June 4,'37	11
From the Minuet to the Big Apple	Nov. 19,'37†	
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29,'37†	11
Hula Heaven (10-16-37) Eddie Peabody	Oct. 1,'37†	11
Installment Collector, The Fred Allen	July 2,'37	10
Let's Go Latin (9-25-37) Xavier Cugat and Orch.	Sept. 10,'37†	11
Meet the Maestros	Dec. 17,'37†	
Music by Morgan Russ Morgan and Orch.	Feb. 12,'37	11
Night in Manhattan	July 30,'37	11
Oh Kay, Rhythm	Dec. 17,'37†	
Queens of Harmony Phil Spitalny and Girl Orch.	Aug. 20,'37†	11
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch. Boswell Sisters	Mar. 12,'37	11
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37	11
MUSICAL ROMANCE (In Color)		
Schubert's Serenade	July 23,'37	9
Song of the Islands (5-22-37)	May 21,'37	10
Trees (3-20-37)	Mar. 19,'37	9
PARAGRAPHICS		
Aviator Shorty	July 23,'37	10
Circus Comes to Town, The (7-3-37)	June 25,'37	10
Cowboy Shorty (10-16-37)	Oct. 8,'37†	10
Game Trails	Apr. 30,'37	10
Inventor, The (10-23-37)	Nov. 5,'37†	11
It's a Good Stunt (9-25-37)	Sept. 10,'37†	10
It's a Living	Mar. 5,'37	11
Killer of the Tonto	Aug. 13,'37†	10
Make Up and Live	Dec. 31,'37†	
Nobody Home	Apr. 2,'37	10
Safety in the Air (5-22-37)	May 28,'37	10
Tuna	Dec. 3,'37†	
Where Snow Is King	Feb. 5,'37	9
PARAMOUNT PICTORIAL		
No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions	Feb. 12,'37	9
No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias	Mar. 12,'37	10
No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37	10
No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37)	May 7,'37	10
No. 11—Fishing Highlights	June 4,'37	11
No. 12—(7-3-37)	July 2,'37	10
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug. 6,'37†	1 rl.
No. 2 — Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37)	Sept. 3,'37†	10
No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37)	Oct. 1,'37†	10
No. 4 — Tropical Toppers— Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov. 5,'37†	10
No. 5—	Dec. 3,'37	
POPEYE THE SAILOR		
Football Toucher Downer	Oct. 15,'37†	
Fowl Play	Dec. 17,'37†	
Hospitality	Apr. 16,'37†	7
I Like Babies and Infants (10-2-37)	Sept. 17,'37†	7
I Never Change My Altitude	Aug. 20,'37†	7
Lost and Foundry	July 16,'37	7
Morning, Noon and Night Club (6-26-37)	June 18,'37	7
My Artistical Temperature	Mar. 19,'37	7
Organ Grinder's Swing (3-6-37)	Feb. 19,'37	7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	7
Popeye the Sailor Meets Ali Baba and the Forty Thieves (Color Special)	Nov. 26,'37†	2 rls.
Protex the Weakerist (11-20-37)	Nov. 19,'37†	7
Twisker Pitcher, The	May 21,'37	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 3	Dec. 25,'36	11
No. 4 (3-27-37)	Feb. 26,'37	11
No. 5	Apr. 30,'37	11
No. 6	July 2,'37	11
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37†	10
No. 2 (11-20-37)	Nov. 12,'37†	10
No. 3	Jan. 14,'38†	
SCREEN SONGS		
Magic on Broadway Jay Freeman and Orch	Nov. 26,'37†	1 rl.
Never Should Have Told You (3-6-37) Nat Brandwynne and Orch.	Jan. 29,'37	8
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37	8
Twilight on the Trail The Westerners	Mar. 26,'37	7
Whispers in the Dark (10-9-37)	Sept. 24,'37†	7
You Came to My Rescue Shep Fields and Orch.	July 30,'37	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 33—An Underwater Romance (3-6-37)	Jan. 29,'37	10
No. 34—On the Nose (3-13-37)	Feb. 26,'37	10
No. 35—King Soccer	Mar. 26,'37	10
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37	10
No. 37—Swing Stars (5-22-37)	May 14,'37	10
No. 38—Pan-American Champion (7-3-37)	June 11,'37	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	10
No. 40—Aquabats	Aug. 13,'37†	10
No. 41—Picking Pets (10-2-37)	Sept. 10,'37†	10
No. 42—Four Smart Dogs (10-16-37)	Oct. 8,'37†	10
No. 43—Pick Your Favorite (11-6-37)	Nov. 5,'37†	10
No. 44—Ball Tossers	Dec. 3,'37†	
No. 45—Water, Water Everywhere	Dec. 31,'37†	
UNUSUAL OCCUPATIONS (In Color)		
No. 1	Aug. 6,'37†	1 rl.
No. 2 (10-16-37)	Oct. 8,'37†	10
No. 3	Dec. 10,'37†	

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept. 17,'37†	10
Murder in Swing Time (9-4-37)	Sept. 27,'37†	10
Prairie Swingeroo (12-25-37)	Oct. 15,'37†	10
LEON ERROL COMEDIES		
Dummy Owner, The	Jan. 7,'38†	19
Rented Riot, A	Nov. 5,'37†	17
Should Wives Work (10-9-37)	Sept. 10,'37†	19
HEADLINER SERIES		
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37	18½
4—Swing Fever	July 25,'37	20
1937-38		
No. 1—Trailing Along (10-16-37)	Oct. 8,'37†	16
No. 2—Music Will Tell	Feb. 11,'38†	
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11,'37	18
Ears of Experience	Jan. 28,'38†	18
Edgar and Goliath (12-25-37)	Nov. 19,'37†	17
Looks and Bonds	Apr. 16,'37	19
Morning Judge (10-16-37)	Sept. 24,'37†	18
Tramp Trouble	Aug. 6,'37	16
MARCH OF TIME		
No. 8	Mar. 19,'37	20
No. 9 (4-17-37)	Apr. 16,'37	21
No. 10	May 14,'37	18
No. 11	June 11,'37	18
No. 12	July 9,'37	16
No. 13	Aug. 6,'37	18
1937-38		
No. 1 (9-11-37)	Sept. 3,'37†	17
No. 2	Oct. 1,'37†	20
No. 3	Oct. 29,'37†	21
No. 4	Nov. 26,'37†	
No. 5	Dec. 24,'37†	
No. 6	Jan. 21,'38†	
MICKEY MOUSE		
Clock Cleaners, The (8-28-37)	Oct. 15,'37†	8
Donald's Ostrich	Dec. 10,'37†	9
Hawaiian Holiday (9-4-37)	Sept. 24,'37†	8
Lonesome Ghosts (12-25-37)	Dec. 24,'37†	9
Old Mill, The	Nov. 5,'37†	9
Pluto's Quintuplets	Nov. 26,'37†	9
NU-ATLAS PRODUCTIONS		
Devilled Ham	Apr. 28,'38†	
Phoney Boy (12-25-37)	Nov. 19,'37†	11
Rhythm in a Night Court (9-4-37)	Sept. 24,'37†	9
Sweet Shoe	Jan. 14,'38†	11
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept. 10,'37†	13
No. 2 (12-18-37)	Nov. 5,'37†	
No. 3	Dec. 31,'37†	
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Horse Play (4-3-37)	Mar. 13,'37	18
Many Unhappy Returns	Oct. 22,'37†	17
Stupervisor	Feb. 25,'38†	
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec. 3,'37†	20
Mississippi Moods (7-31-37)	July 23,'37	17
That Man Samson	May 28,'37	19
Twenty Girls and a Band	Apr. 8,'38†	
SMART SET		
Inlawful	Apr. 30,'37	17
Rhythm Wranglers (12-25-37)	Dec. 17,'37†	19
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar. 26,'37	18
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37	9½
Big League	May 7,'37	11
Foreign Sports	Apr. 9,'37	10
Golf Timing (8-21-37)	July 23,'37	11
Royal Steeds	July 2,'37	10
Saratoga Summers (3-27-37)	Mar. 12,'37	11
STRUGGLE TO LIVE		
Desert Land	Apr. 5,'37	9
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July 9,'37	18
Wrong Romance, The	May 14,'37	19
WORLD ON PARADE		
Circus Winter Quarters	May 14,'37	11
Florida Cowboy	June 11,'37	9½
Jungle Playmate	July 30,'37	9
Mt. Vernon	Mar. 19,'37	10
Workshops of Old Mexico	July 9,'37	11

STATE RIGHTS

Title	Rel. Date	Min.
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Halt! Who Goes There? (5-29-37)		9
JAM HANDY		
New Day, A (12-25-37)		12
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl.
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The (8-14-37)	Aug. 6,'37	10
Filming Modern Youth	Oct. 1,'37†	
Filming Nature's Wonders	Dec. 3,'37†	
Filming Nature's Wonders	Dec. 3,'37†	
Laughing at Fate (11-27-37)	Nov. 5,'37†	8½
Motor Maniacs (9-25-37)	Sept. 3,'37†	10
MAGIC CARPET SERIES		
Dude Ranch, The	Oct. 8,'37†	
Italian Libya (12-4-37)	Nov. 12,'37†	10
Land of the Maple Leaf, The	Dec. 10,'37†	
Mexican Mural (10-16-37)	Sept. 3,'37†	9½
Modern Dixie		
Portraits of Portugal (8-7-37)	Aug. 6,'37	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½

THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
110. Magician Mickey	June 17,'37†	.8½..
111. Mickey's Amateurs (6-19-37)	June 4,'37†	.1 rl..
112. Moose Hunters	Aug. 5,'37†	.9....
SILLY SYMPHONIES		
109. Mother Pluto (11-21-36)	Mar. 6,'37†	.8½..
110. More Kittens (1-9-37)	Mar. 27,'37†	.8½..
111. Woodland Cafe (6-26-37)	Mar. 15,'37†	.1 rl..
112. Little Hiawatha (6-26-37)	May 11,'37†	.....
113. Modern Invention (6-26-37)	June 17,'37†	.....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 34 (4-17-37)	Mar. 22,'37..	.8....
No. 35 (4-17-37)	Apr. 12,'37..	.7....
No. 36 (5-15-37)	May 10,'37..	.9½..
No. 37 (5-15-37)	June 7,'37..	.9½..
No. 38 (7-24-37)	July 26,'37.	.10....
No. 39 (10-23-37)	Oct. 18,'37†	.9....
No. 40 (12-4-37)	Nov. 1,'37†	.9....
No. 41 (12-11-37)	Nov. 15,'37†	.9....
No. 42	Nov. 22,'37†	.9....
No. 43	Dec. 6,'37†	.9....
No. 44	Jan. 3,'38†	.....
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20,'37†	.6....
Big Race, The (3-13-37)	Mar. 3,'37..	.7....
Country Store (8-7-37)	July 5,'37..	.7....
Fireman's Picnic (10-16-37)	Aug. 16,'37..	.6½..
Lumber Camp (3-20-37)	Mar. 15,'37..	.7....
Ostrich Feathers (10-2-37)	Sept. 6,'37†	.7....
Rest Resort (10-16-37)	Aug. 23,'37..	.7....
Steel Workers (5-15-37)	Apr. 26,'37..	.7....
Stevedores, The	May 24,'37..	.7....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec. 1,'37†	17....
Alpine Cabaret (8-14-37)	Aug. 4,'37.	10....
Bargain Matinee (3-20-37)	Apr. 14,'37.	10....
Cocktail Party, The (5-15-37)	May 12,'37.	10....
Hawaiian Capers (9-18-37)	Sept. 8,'37†	17....
It's On the Record	Mar. 17,'37.	10½..
Oh, Say Can You Hear? (12-18-37)	Dec. 29,'37†	15....
Rhapsody in Zoo (12-11-37)	Jan. 26,'38†	15½..
Shoes With Rhythm (5-15-37)	June 9,'37.	10....
Show for Sale (10-30-37)	Nov. 3,'37†	21....
Singing Bandit, The (7-3-37)	July 7,'37.	10....
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6,'37†	19....
OSWALD CARTOONS		
Duck Hunt (3-13-37)	Mar. 8,'37..	.7....
Dumb Cluck (12-11-37)	Dec. 20,'37†	.7....
Football Fever (12-4-37)	Nov. 15,'37†	.7....
Keeper of the Lions (11-13-37)	Oct. 18,'37†	.7....
Lamplighter, The	Jan. 10,'38†	.7....
Love Sick (11-6-37)	Oct. 4,'37†	.8....
Mechanical Handy Man (10-30-37)	Nov. 8,'37†	.7....
Mysterious Jug, The (12-11-37)	Nov. 29,'37†	.7....
Playful Pup, The (7-31-37)	July 12,'37.	.7....
Trailer Thrills (5-15-37)	May 3,'37..	.7....
Wily Weasel, The	June 7,'37..	.7....
STRANGER THAN FICTION SERIES		
No. 34—Novelty (4-17-37)	Mar. 29,'37.	.9....
No. 35—Novelty (4-17-37)	Apr. 26,'37.	.9....
No. 36—Novelty (4-17-37)	May 24,'37.	.8....
No. 37—Novelty (7-3-37)	June 21,'37.	.8½..
No. 38—Novelty (5-15-37)	July 19,'37.	.9....
No. 39—Novelty (7-24-37)	Aug. 16,'37.	.9....
No. 40—Novelty (9-18-37)	Sept. 6,'37†	.9....
No. 41—Novelty	Oct. 4,'37†	.9....
No. 42—Novelty	Nov. 1,'37†	.9....
No. 43—Novelty (12-4-37)	Nov. 29,'37†	.9....
No. 44—Novelty (12-11-37)	Dec. 27,'37†	.9....
No. 45—Novelty	Jan. 17,'38†	.....
UNIVERSAL SPECIAL		
Breathless Moments		2 rls.
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Bring On the Girls Edgar Bergen	Mar. 6,'37.	11....
Vitaphone Diversions Smith and Dale	Apr. 3,'37.	10....
Nickel Lowdown	May 1,'37.	10....
Charles Kemper		
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37.	11....
Vaude-Festival Fritz and Jean Hubert	June 26,'37.	.....
Vaudeville Hits Elaine Arden	July 17,'37.	.....
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37.	10....
BROADWAY BREVITIES		
Joe Palooka in "Kick Me Again" (3-6-37) Shemp Howard-Robert Norton	Feb. 6,'37.	21....
Captain Blueblood Georgie Price	Feb. 3,'37.	21....
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37.	22....
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37.	18....
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37.	20....
Mail and Female Ken Murray	Mar. 27,'37.	21....
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37.	21....
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37.	16....
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37.	21....
Joe Palooka in "Taking the Count' Shemp Howard-Robt. Norton	Apr. 24,'37.	21....
Movie Mania Dave Apollon	May 8,'37.	20....
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37.	20....
Day at Santa Anita Sybil Jason	May 22,'37.	18....
Sound Defects (6-12-37) Rufe Davis	June 5,'37.	22....
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37.	20....
Rhythm Roundup, The Estelle Taylor	June 19,'37.	21....
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37.	19....
Newsboy's Nocturne (7-10-37) Lane, Tree & Edwards	July 10,'37.	20....
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37.	22....
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37.	.....
Du Barry Did All Right Irene Bordoni	Aug. 7,'37.	.... ..
Doctor Cupid Ken Murray-Oswald	Sept. 4,'37†	.... .
Postal Union Georgie Price	Sept. 11,'37†	.....
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37†	20.. .
Ups and Downs Hal LeRoy	Oct. 9,'37†	.....
Starlets (11-20-37)	Oct. 23,'37†	20..
Toot Sweet Fifi D'Orsay-Rufe Davis	Nov. 6,'37†	... ..
Joe Palooka in "Calling All Kids"	Nov. 20,'37†	17. ..
Man Without a Country, The John Litel	Nov. 27,'37†	.....
Here's Your Hat Cookie Bowers	Dec. 11,'37†	2 rls.
One On the House Willie, West, McGinty	Dec. 18,'37†	2 rls.
Wedding Yells Ken Murray-Oswald	Jan. 1,'38†	20....
COLORTOUR ADVENTURE (In Color)		
Land of the Midnight Sun (3-13-37)	Feb. 27,'37.	10....
Nature the Artist (4-10-37)	Mar. 20,'37.	10....
Cradle of Civilization	Apr. 17,'37.	10....
Alpine Grandeur	May 15,'37.	10....
Gateway to Africa (6-12-37)	June 12,'37.	10....
Land of the Magyar (7-10-37)	July 3,'37.	.....
Crossing the Sahara	Aug. 14,'37.	.....
Long Bright Land (9-11-37)	Sept. 25,'37†	10....
It's Work	Oct. 23,'37†	.....
Mysterious Ceylon	Nov. 20,'37†	.....
Land of the Kangaroo (11-20-37)	Dec. 18,'37†	10....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept. 18,'37†	12....
Playing with Danger (11-20-37)	Oct. 30,'37†	13....
Danger—High Voltage	Dec.. 4,'37†	1 rl..
Alibi Mark	Dec. 25,'37†	.1 rl..
LOONEY TUNES		
No. 33—Porky's Romance	Apr. 17,'37.	.8....
No. 34—Porky's Duck Hunt	Apr. 17,'37.	.8....
No. 35—Porky and Gabby (6-12-37)	May 15,'37.	.8....
No. 36—Porky's Building	June 19,'37.	.8....
No. 37—Porky's Super Service (7-10-37)	July 3,'37.	.8....
No. 38—Porky's Bad Time Story	July 24,'37.	.7....
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37.	.7....
No. 40—Get Rich Porky	Aug. 28,'37.	.....
No. 41—Porky's Garden	Sept. 11,'37.	.....
No. 42—Rover's Rival	Oct. 9,'37†	.....
No. 43—The Case of the Stuttering Pig	Oct. 30,'37†	.....
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13,'37†	.7....
No. 45—Porky's Hero Agency	Dec. 4,'37†	.7....
MELODY MASTERS		
Roger Wolf Kahn and Orch.	Feb. 6,'37.	10....
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37.	10....
Peter Van Steden and Orch.	Mar. 6,'37.	10....
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37.	10....
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37.	10....
Rimac Orchestra, The	May 8,'37.	10....
Jack Denny and Orch.	May 29,'37.	10....
Eliseo Grenet and Orch. (6-19-37)	June 19,'37.	10....
Lennie Hayton and Orch. (7-10-37)	July 10,'37.	10....
David Mendoza and Orch. (8-21-37)	July 31,'37.	10....
Russ Morgan and Orch.	Sept. 11,'37†	.....
Milt Britton and Orch.	Oct. 2,'37†	.....
Mal Hallett and Orch.	Oct. 23,'37†	.....
Arnold Johnson and Orch. (9-11-37)	Nov. 13,'37†	10....
Jan Rubini and Orch.	Dec. 4,'37†	.1 rl..
Henry King and Orch.	Dec. 25,'37†	.1 rl..
MERRIE MELODIES (In Color)		
No. 32—I Only Have Eyes For You (3-6-37)	Mar. 6,'37.	.8....
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37.	.8....
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37.	.8....
No. 35—Ain't We Got Fun	May 1,'37.	.8....
No. 36—Clean Pastures	May 22,'37.	.....
No. 37—Uncle Tom's Bungalow	June 5,'37.	.....
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37.	.8....
No. 39—Sweet Sioux (7-10-37)	June 26,'37.	.8....
No. 40—Egghead Rides Again	July 17,'37.	.8....
No. 41—Plenty of Money and You	July 31,'37.	.7....
No. 42—Sunbonnet Blue	Aug. 21,'37.	.....
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37.	.7....
No. 44—Dog Daze	Sept. 18,'37.	.....
No. 45—I Wanna Be A Sailor	Sept. 25,'37†	.....
No. 46—The Lyin' Mouse	Oct. 16,'37†	.....
No. 47—Little Red Walking Hood	Nov. 6,'37†	.....
No. 48—Woods Are Full of Cuckoos	Dec. 4,'37†	.1 rl..
No. 49—September in the Rain	Dec. 18,'37†	.1 rl..
PICTORIAL REVIEWS		
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37.	11....
No. 8—Coiffeurs—Shoes	Apr. 10,'37.	10....
No. 9—Hats—Bathing Suits	May 11,'37.	10....
No. 10—Dancing-Leather (6-5-37)	May 22,'37.	10....
No. 11—Milk—Rugs	June 19,'37.	10....
No. 12—Pianos—Art (8-14-37)	July 17,'37.	10....
No. 13—Books—Furs	Aug. 28,'37.	.....
(NEW SERIES)		
No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18,'37.	10....
No. 2—Mauch Twins—Table Tennis	Oct. 16,'37†	.....
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13,'37†	10....
No. 4—Boxers—Dolls	Dec. 11,'37†	.....
VITAPHONE NOVELTIES		
Medium Well Done Hardeen	Mar. 6,'37.	10....
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37.	11....
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37..	9....
Check Your Cash Louis Zingone	May 22,'37.	10....
Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June 26,'37.	10....
Palm Beach Knights Charles Ahearn	July 31,'37.	.....
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37.	10....
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov. 6,'37†	11....
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept. 4,'37†	11....
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37†	10....
Roping 'Em Alive	Nov. 6,'37†	.....
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec. 4,'37†	10....

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20....

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10....
Men of Ships	Sept. 10,'37†	.9....
Paper Hanger, The (Cartoon)	Dec. 25,'37†	.....
Story of the Rose, A (1-16-37)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept. 1,'37†	20.... (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	-5.... (each)

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 (2-27-37) Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	.....
Lone Ranger, The 7401 Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	.....
Painted Stallion, The, 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	.....
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	.....
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov. 20,'37†	.....

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon's Trip to Mars Larry Crabbe-Jean Rogers		
Jungle Jim (12-26-36) Grant Withers-Betty Jane Rhodes	Jan. 18,'37.	2 rls. (each)
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37†	.2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37.	.2 rls. (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.,-Frances Robinson	Dec. 27,'37†	.2 rls.
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37†	.2 rls. (each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37.	.....

J C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

We've got the itch. Not the kind we used to have back when our mother would dope us with sulphur and molasses, but we've got the itch to hear from the exhibitors, whom we have the audacity to call our friends. It's the kind of itch that can be cured only in one way. Just a note, if it only said "Hello, you old stick-in-the-mud." We have just received a Christmas card of greeting that helped a lot. It was from Eddie Quillan out in Hollywood. Eddie, you know, is the one who played such a good part in "Mutiny on the Bounty," and his greeting assured us that there are still a few who remember to send our mail to Neleigh, Nebraska, rather than to a cell number.

▽

When this letter gets in print (if it ever does) it will most likely be too late to wish you all a very Merry Christmas, but we are hoping it will be in time to wish you a very Happy and Prosperous New Year, and it will be too late to send Santa any suggestions, but if we were sure Farley knows where to deliver a letter to Santa we would write him something like this—

Dear Santa:

You are, no doubt, very busy getting presents ready to deliver to the children down here and you are no doubt undecided just what to bring to the kids on Park avenue and the Gold Coast. We might suggest to you that you ought to bring them something but you will find it a hard job to know what it should be because they already have everything you can think of. Our thought is that you should concentrate somewhat on little Susie and Willie out here on the prairies where the wind howls of a day and the coyotes howl of nights and where the grasshoppers have been in evidence for several years. Susie won't want a whole lot, just a few clothes to keep her warm and a dollie made of a corncob with a dress on it and a few little trinkets like that, and Willie will be tickled with anything you want to bring him; and listen, Santa, don't forget that the Master once said: "Inasmuch as ye have done it unto the least of these my brethren, ye have don it unto me." And say, Santa, if you will think that over you will rejoice to know that what you do for them you will be doing for Him also. May the good Lord help you Santa to remember these children. And don't forget that the good book says, "Suffer little children to come unto me and forbid them not, for of such is the Kingdom of Heaven."

▽

A. Bemond operates the theatre at Ord, Nebraska, and he also has the Liberty theatre at Loup City, Nebraska, and he feels that both theatres ought to have the HERALD, and they should, of course, so he sends us a check and says for us to have the HERALD sent to his Liberty at Loup City, which we are mighty glad to do. This is positive evidence that Herr Bemond knows his business. When you are in Ord or Loup City don't fail to go to the show, for you will be mighty well entertained.

Parker, South Dakota, is located between the Lone Star state and Valley City, North Dakota, and Valley City is where the blizzards come from, and the Lone Star State is where the good grapefruit comes from. Parker would be listed on the map as just another town if it weren't that P. G. Estee of the Estee theatre has put the town on the map in big red letters. We have just received a card of Christmas greetings from Mr. and Mrs. P. G. Estee which operates as a tonic, and we needed a tonic.

▽

Down in Omaha, Nebraska, is an ace film salesman by the name of Fred C. Thorsten, and Fred knows his business. That's probably because Fred has been a close student of the MOTION PICTURE HERALD, and when they are that way, they don't have to be told. Fred has been a member of the HERALD family for a long time and he sends us a check to pay his dues for three more years. Thanks Fred.

▽

Last night we went to the show and saw, what purported to be a picture. It was, presumably, made in Hollywood, but we couldn't tell what it was about nor who played in it. It was a little of this and a little of that and not much of anything, so we went over to the drug store and got a coca cola and came home and slopped the hogs.

▽

Plattsmouth, Nebraska, is located on the west bank of the Missouri river, and the Missouri river is where they catch a lot of catfish, but G. G. Griffin is not much of a fisher but he does know how to operate a theatre. That's probably why the Ritz theatre has such an enviable reputation all up and down the river country.

G. G. believes that anything that is worth doing is worth doing right, and that partially accounts for why he wrote us to have the HERALD sent to him. We are going to do it.

▽

You ought to see this town. Broadway hasn't a darn thing on this place. In each intersection on main street they have erected a Christmas tree that is thirty or forty feet high and they are covered with colored lights and cover the street in a canopy of colored lights and not a cow on the streets. If Santa gets lost in this town he should have his eyes examined. When entering the town, honk your horn and the village cop will drive the shoats off the street.

▽

Roy E. Syfert operates the Ainsworth theatre at Ainsworth, Nebraska. He is also the undertaker for that community, and if you will go to his theatre he will undertake to show you a good picture and you will undertake to express your appreciation for the courtesy shown.

▽

Don't go to Harlan, Iowa, without visiting the Harlan theatre, operated by Carl J. Ernst. We know he is ace high because he has just sent us a check for a renewal of his subscription to the HERALD. That makes the boys 100 per cent plus.

▽

This is a lovely day, nice and warm, but the wind has switched to the north and now, how about mañana?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 30, Vol. 20.—Women picket auto plant in Kansas City....Lincoln Tunnel opened ....Children of foreign diplomats at capital extend holiday greetings to American friends....Names in the news; Duke of Aosta, King George, Queen Mary, Sonja Henie....Darryl Zanuck presents Congressional medals to Antarctic explorers....Fashions....Navy's latest flying boat....Ski season off to record start.

MOVIETONE NEWS—No. 31, Vol. 20.—California oil well bursts into flames....Czechoslovakia priests in air raid drill....Boat goes half way around the world without touching water....Parker Dam nears completion....Lew Lehr....Army tests dirigible converted from balloon....Southern swim season starts.... Skiing at Sun Valley....Santa Anita season opens ....Pictures of the Panay sinking [see page 13].

NEWS OF THE DAY—No. 228, Vol. 9.—News Parade of 1937....Coronation....Duke of Windsor and Wallis Warfield....Hindenburg disaster....Personalities.... Aviation....Floods....War....America, including the Inauguration and American Legion convention.

NEWS OF THE DAY—No. 229, Vol. 9.—California oil well blows up....Holiday message from the President....Happy New Year from Hollywood....France trains Moroccan heir....Capital hails peaceful end to Panay crisis....The Woman's Page....Whirlwind Skaters open season....Records smashed in Florida aquatic meet....Screen stars at Santa Anita opener ....Pictures of the Panay sinking [see page 13].

PARAMOUNT NEWS—No. 41.—Navy gets air giant ....Two escape Alcatraz....Co-ed fashions....Britain's worst train wreck....Initiation of freshmen at French institute....Mussolini speech hailed....Streamlined train starts first run....Paris murder mystery deepens....Season's greetings from many lands.

PARAMOUNT NEWS—No. 42.—Santa Anita track season inaugural....Liner brings record holiday arrivals including Lady Astor and Douglas Fairbanks, Sr.....Connie Mack celebrates 75th birthday....Farr arrives for Braddock bout....Katherine Rawls honored in Florida....150 Oklahoma prisoners get paroles for holiday with families....East-west basketball.

PATHE NEWS—No. 45, Vol. 9.—Tunnel links New York and New Jersey...."Snow White" thrills Hollywood audience....35 die in Scotch train wreck.... Every day's Christmas for Congress....Science hunts biggest dinosaur....Milk woven into grade A wool ....Senator Wagner explains housing....Ice skater tries out rocket attachment....Turf parade starts in Florida.

PATHE NEWS—No. 46, Vol. 9.—Big gusher goes up in flames....Badminton gaining in popularity....Two killed in train crash....Record crowd opens Santa Anita....Pageant of 1937....Change surges over America....A year of strikes and strife....Coronation ....Disasters shock the world....America goes on playing the game.

UNIVERSAL NEWSPAPER NEWSREEL—No. 626, Vol. 9.—Lincoln Tunnel opened....Fire wrecks big ice-house....Royal Duke to rule Ethiopians....Sleet destroys trees and telephone wires in Oklahoma.... Stubbs wins tropical opener....Gold flowing toward France....Santa visits Venice bathing beauties.... Furious action marks hockey....20,000 youths at church meet....Floods hit southern France.

UNIVERSAL NEWSPAPER NEWSREEL—No. 627, Vol. 9.—President celebrates Christmas....Huge flames top oil well....Italy makes wool from milk.... Girl swimmer named colonel....Now badminton is the rage....Train crashes into street....Demonstrates new rhumba....Santa Anita opens season....Croquet as played in Miami....Special on Panay sinking [see page 13].

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted: Classified advertising not subject to agency commission. Address correspondence, copy and checks to MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City.

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EVERY DAY'S A HOLIDAY FROM HIGH prices when you use our big complete theatre equipment catalog. Shows new and reconditioned projectors, lamphouses, sound systems, screens, speakers, rectifiers, and everything else for your theatre at industry's lowest prices. New class A metal tube amplifiers, from $39.50. Write today. S. O. S., 636-AA Eleventh Avenue. New York.

WE WISH TO THANK OUR OLD AND NEW customers for their patronage and extend to all a happy and prosperous New Year with bigger and better bargains. CROWN, 614 9th Ave., New York City.

WE BUY — SELL — EXCHANGE — MINIATURE and movie cameras. CAMERA-MART, 110 West 40th Street, New York.

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MANAGER, YOUNG, SIX YEARS' EXPERIENCE buying, booking and operation, desires permanent connection, college education, excellent personality and references. BOX 956, MOTION PICTURE HERALD.

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NEW YORK

916

1937 1938

Year in and year out, overcoming obstacles, outliving passing fancies, building solidly on everything truly progressive, the real showmen of this industry have carried the screen steadily forward through reliance on the fundamentals of entertainment—*quality and variety.*

Educational is justly proud of the part it has played in this steady progress for so many years. Confident that the screen's destiny is a continuing growth on *this* solid foundation, *Educational* greets



Educational Pictures

"THE SPICE OF THE PROGRAM"

all showmen everywhere, with a pledge to keep marching side by side with them in every step that will carry our great industry to still greater heights.

Happy New Year
E. W. Hammons

EDUCATIONAL FILMS CORPORATION
OF AMERICA

WEST COAST

newspaper critics vote

"EVERY DAY'S A HOLIDAY"

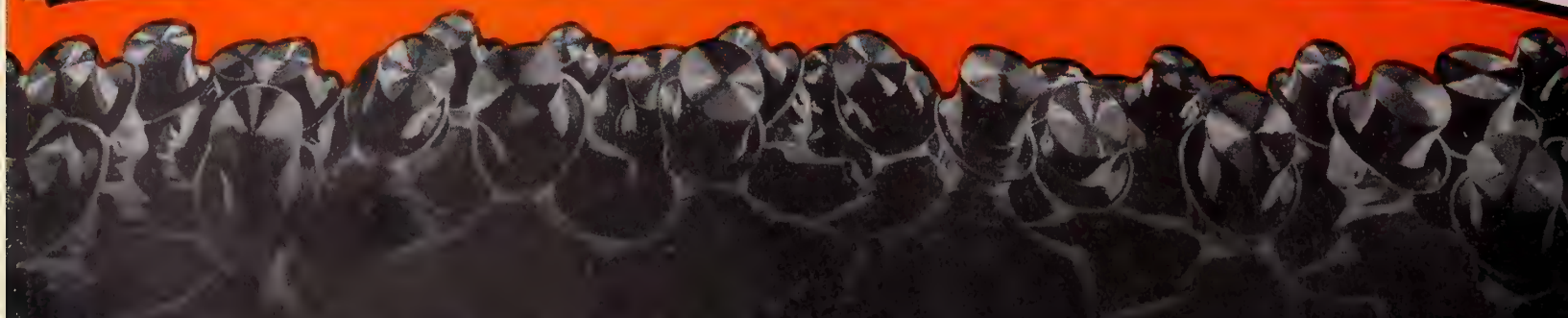
The Best of the Wests!



"Mae West best picture to date."
--Louella O. Parsons, Motion Picture Editor International News Service

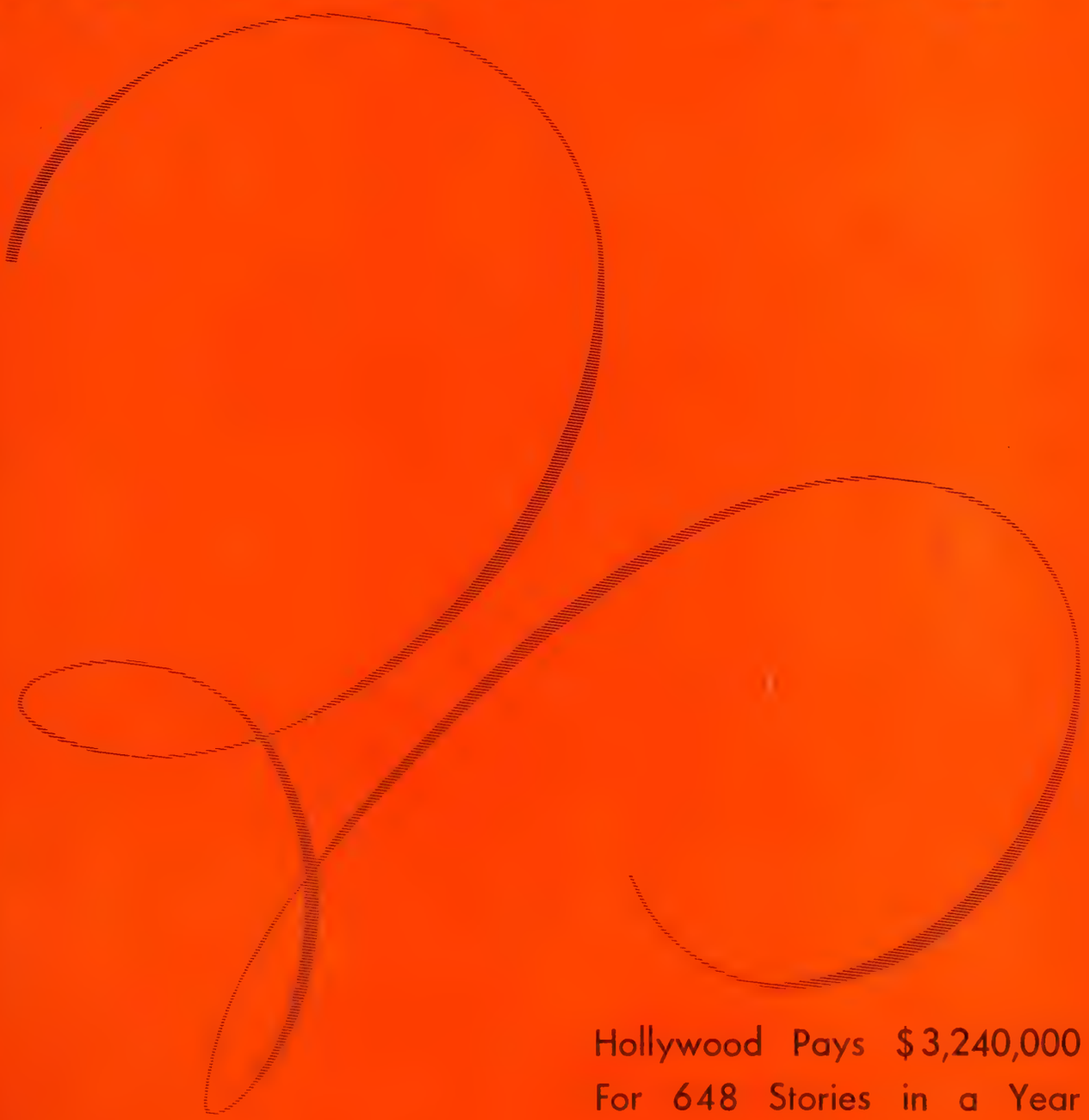
"A sockdollager of a movie...the best Miss West has made. Not a single off-color line or situation, scrupulously clean, yet funny." --Frederick C. Othman, United Press

"Mae West opus tops since 'She Done Him Wrong.' Sure-fire winner. No doubts could exist about the positive ten-strike won by 'Every Day's A Holiday'." --Edwin Schallert, Los Angeles Times



MAE WEST in **"Every Day's A Holiday"** with EDMUND LOWE • CHARLES BUTTERWORTH
CHARLES WINNINGER • WALTER CATLETT • LLOYD NOLAN • HERMAN BING • CHESTER CONKLIN and LOUIS ARMSTRONG
Screen Play by Mae West • An Emanuel Cohen Production • Directed by A. Edward Sutherland • A Paramount Picture

MOTION PICTURE HERALD



Hollywood Pays $3,240,000 For 648 Stories in a Year

Film Industry Ends Most Profitable Year Since 1930

Films Help Two Networks To Gross 73 Millions in 1937

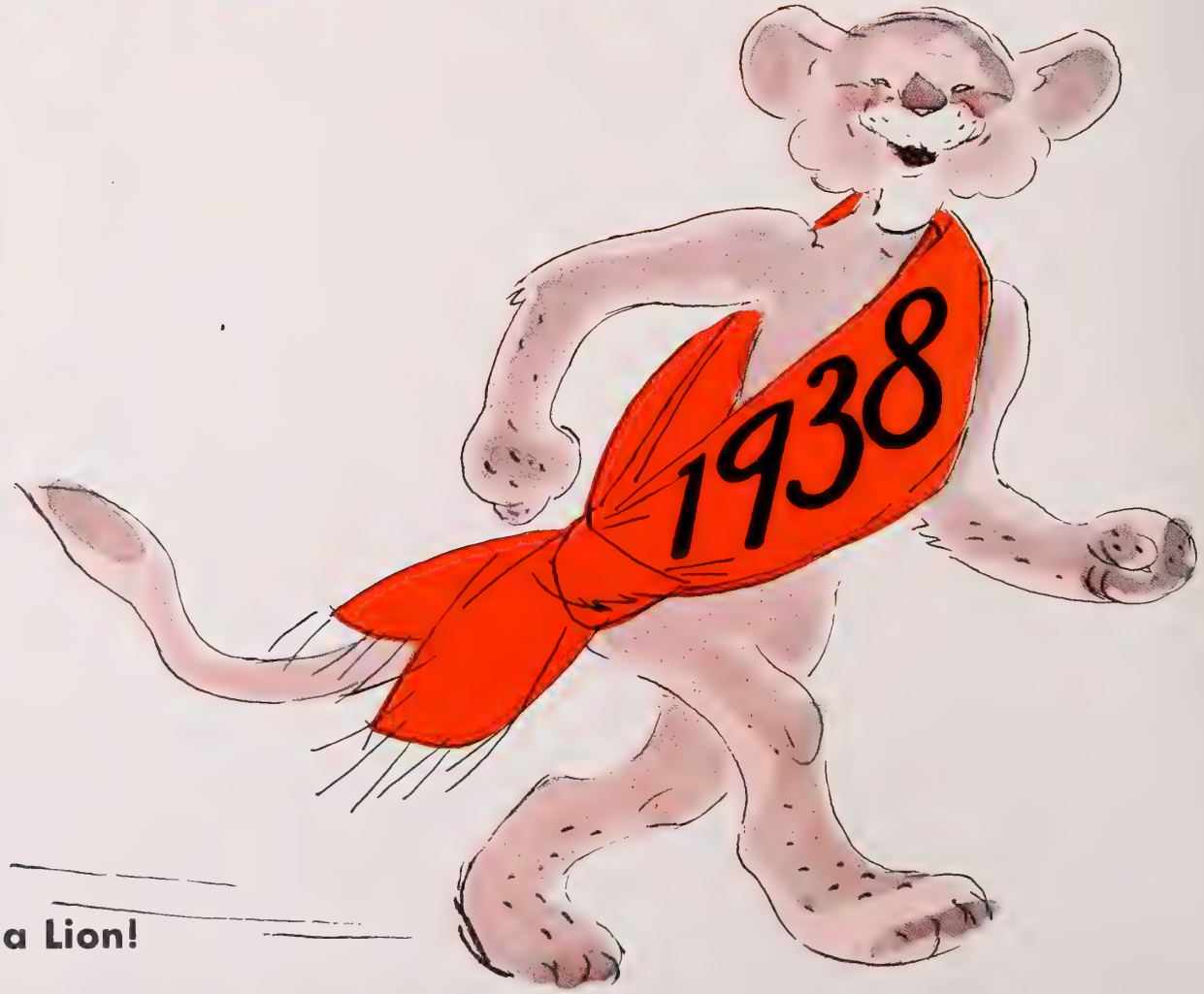
"Gossipers" Face Court Suit, Attack by 5 Exhibitor Units

In Better Theatres: "Typical Theatre in Average Town"

VOL. 130, NO. 2 In Two Sections — Section One JANUARY 8, 1938

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THE KID STEPS OUT!



1938 is a Lion!



Nelson Eddy and Eleanor Powell

EVERYTHING'S "ROSALIE"!

Biggest opening at the Capitol, N. Y. since the inauguration of the straight picture policy three years ago! And all over the nation merry crowds are chanting "Rosalie I Love You." What a delightful way to start a brand new year!



Myrna Loy, Rosalind Russell, Franchot Tone

"MAN-PROOF" MARVELOUS!

Just after she's elected No. 1 Feminine Star of the Screen, Myrna Loy proves they not only vote for her in the nationwide poll but they say it with cash at the box-office. From Coast to Coast they're hailing Myrna in "Man-Proof."



Joan Crawford, Spencer Tracy

NEXT COMES "MANNEQUIN"

The best Joan Crawford picture in five years is the unanimous opinion of reviewers and the wise boys of Film Row. Joan's drama of a shopgirl's millions is down-to-earth in the "Possessed" manner. And another triumph for Tracy! "Mannequin" is *Money!*



THE COAST TIP-OFF!

LEO HAS HIT A HIT-STRIDE THAT'S TERRIFIC!

Watch the trade papers for more!

ALL THESE PEOPLE ARE WAITING TO SEE

COLBERT and BOYER in TOVARICH



Claudette COLBERT • Charles BOYER
in "TOVARICH" with
BASIL RATHBONE • ANITA LOUISE
MELVILLE COOPER • ISABEL JEANS • Morris Carnovsky • Victor Kilian • An ANATOLE LITVAK Prod'n • Screen Play by Casey Robinson • Adapted from the Play by Jacques Deval • English Version by Robert E. Sherwood • Music by Max Steiner

At Radio City Music Hall

ALL THESE PEOPLE ARE WAITING TO SEE



ALL THIS S.R.O. BUSINESS IS WHY WARNER BROS. HAVE 2 SMASH HOLD-OVERS IN NEW YORK CITY!

. . . As The Sears Drive *Sweeps On!*


THE PICTURE WITH
Happiness
WRITTEN ALL OVER IT!
SONJA HENIE · DON AMECHE
in
happy landing
Darryl F. Zanuck's new big thrill for showmen!
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 130, No. 2 — January 8, 1937

"decision final"

ALL persons responsibly concerned with the conduct and wellbeing of the industry of the motion picture must view the year ahead with a realization that large issues and problems at home and abroad, external and internal, are to be met. The institution of Quigley Publications and its Motion Picture Herald where the events, opinions, expressions, trends of the amusement world are weekly woven into a coordinated and interpretive record, is especially conscious of the whole picture and its patterns.

For more than two decades now this growing institution of publication in the service of the whole industry has been building its technique, its policies of construction,—and most importantly its status in, not alone its own special field but also in the larger world of affairs. Motion Picture Herald as the forward looking published expression of the substantial interests and forces has long enjoyed premier standing with all concerned with the amusement world, and recognizing that has ever realized an institutional responsibility.

THE year's-end has brought many castings up and extentensive considerations of motion picture attainments in many publications, and most commonly a reference to or quotation from the recordings of Motion Picture Herald, defining this publication to lay readers in significant terms.

"MOTION PICTURE HERALD, the Domesday Book of the cinema industry," observed Time, the newsmagazine, in its discussion of money making stars of 1937.

Turning to the ponderous Century Dictionary one reads—"Domesday Book—so called because its decision was regarded as final."

That was the book, it is to be remembered, that was compiled for William of Normandy on the assets of Britain when he took over the country to make a nation of it.

"MOTION PICTURE HERALD, the classic of film weeklies," was the definition set down by Mr. Ashton Stevens, the celebrated critic of Chicago, now with the Chicago Evening American.

And that pridefully reminds us of a discussion of our reports by the New York Times, not so long ago, in which that imposing newspaper said:

" . . . the HERALD is a weekly journal whose status in the film industry may be compared to the importance elsewhere of the Encyclopedia Britannica or the Bible. . . . "

SO when Mr. Beverly Hills—and we know his real name—writes in the current Liberty Magazine of the Herald-Fame poll of showmen to designate the box office money makers of 1937, he says: " . . the Motion Picture Herald is the leading exhibitor publication. . . . "

And while we are on the subject of status and acceptance it may be here recorded that of this issue of Motion Picture Herald 17,500 copies are in circulation, of them 16,424 copies to paid subscribers of whom 12,843 are in the exhibition field, which means a circulation without parallel or precedent in this industry, and with a one hundred per cent coverage of top ranking executives in production and distribution and in film buying offices of the circuits great and small. Such circulation can be achieved solely by service rendered, continuously.

△ △ △

CULTURE NOTE

EVIDENCE accumulates tending to show that this Yankee-traditioned land, which began as a nation of whittlers, is now becoming just a mess of chiselers.

Your editor, who pertains to a strain that could make its way across the Western Reserve, is just now much bedevilled by applications for employment by young persons either recently emitted by schools of journalism or ejected by some newspaper suspensions or consolidations, strikes and such. He sees them all.

Recently, out of what some call his cynic whimsy, he hit on the notion of breaking a pencil, while making note of name and address, and seeking to borrow a knife with which to sharpen it. Up to this recording, after examining twenty-four applicants, he has found none carrying even a penknife. It would appear that when the modern reporter gets out of the range of a crank-driven pencil sharpener he is substantially without tools. That indicates that both journalism and the nation have gone to hell completely.

The self-peeling paper pencil, the safety razor, the crown cork, the zipper pants, the ready-made cigarette, the automatic choke carburetor, and the checkless hat-check girl are proof that the sap is drowning Homo Sap.

△ △ △

SUCCESS IN GREEN

SITTING here a-top and a-mid the towers of Rockefeller Center, today's capital of the amusement world, there comes to mind a whimsically improbable and poetic sequence in the success story of Mr. Lawrence A. Kirkland, who is the head of the renting department of this Center—our landlord, officially.

Mr. Kirkland is a lawyer from North Carolina and only a

[*Continued on following page, bottom of column one*]

This Week

Profits Reviewed

The best year in earnings since 1930, heavy box office receipts for the closing weeks of 1937, but a loss in stock market valuation of motion picture securities resulting from the general stock market recession were outstanding in a financial review of the year. Net profits showed a steady and encouraging increase but mounting production costs were a prime topic of discussion.

Charts of stock valuations, box office comparisons and a story on the year's finances are on pages 12, 13 *and* 14.

Organization

An overwhelming vote by local members of the International Alliance of Theatrical Stage Employees in Hollywood in favor of continuing the present supervision of the locals by International officers and refusing a return to autonomy was followed by indications that the IATSE plans to proceed with its campaign to include within its jurisdictions all crafts and unions concerned in the industry. William Bioff, personal representative of George Browne, president of the International, who has been in Hollywood directing organization work was called to Washington headquarters to take charge of "vital matters."

The story is on page 64.

SUCCESS IN GREEN

[*Continued from page* 7]

handful of years ago there was none more remote from a career of concern with the complexities of this city within a city on the hectic isle of Manhattan. In 1930 Mr. Kirkland, among his assignments, was engaged in locating and purchasing specimen trees and hedges of boxwood to be transplanted in the Rockefeller reconstruction of Williamsburg, Virginia.

So industriously and so competently did Mr. Kirkland surround the ancient and verdant gems of ornamental box that he commanded the attention of the managers of Rockefeller Center and drew, in time, his new post. A certain coincidental quality seems to pertain to this eventuation, the Rockefeller election of a man engaged in the restoring of America's first colonial capital to move into the operation of its great new capital of commerce, ordained, it seems, by a sprig of green boxwood.

Loew Profit-Sharing

Nicholas M. Schenck, president of Loew's, Inc., told stockholders this week that the company netted $14,426,062, equal to $8.62 per common share, in the year ended August 31, 1937, as compared with $11,076,823 and $6.79 per share in 1936.

At the same time, Mr. Schenck urged the stockholders to approve new personal service contracts for Louis B. Mayer, J. Robert Rubin, Edgar J. Mannix, Samuel Katz, Alexander Lichtman, Benjamin Thau, Hunt Stromberg, Bernard Hyman, Lawrence A. Weingarten, Harry Rapf and Mervyn Le Roy. In addition to salary, and, in some cases, additional concessions, the 11 officers and directors would receive a share in profits approximating some twelve and one-third per cent of the net, after certain deductions. Heretofore this share in the profits was divided only among three persons, Mr. Mayer, Mr. Rubin and the late Irving G. Thalberg.

Terms of the new contracts, and Loew's consolidated income account and consolidated balance sheet, appear on pages 16 *and* 17, *together with editorial observations by Martin Quigley on "Man-Power" in its relation to the new Loew personal service contracts.*

MOTION PICTURE HERALD

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Trade Practice Conference

Harry Brandt, president of the Independent Theatre Owners Association of New York, this week dispatched telegrams to Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and Nathan Yamins, head of Allied States, asking if they could arrange to attend a trade practice conference in New York City next week. The meeting was discussed several weeks ago but was postponed until after the holidays. Mr. Kuykendall answered that he could meet with Mr. Brandt and Mr. Yamins "any day after January 17th."

Social Security Films

The Social Security Board is releasing ten short subjects for as many states showing how the Social Security Act is administered, its benefits and the like. The films were made by Pathe, under contract with the Board, at a cost to the government of $3,000 per subject.

The films have already been prepared and are now being put into circulation, through the state branches of the Social Security Administration. Efforts will be made to get release in theatres.

The production of the films by the SSB was undertaken at the specific request of SSB officials of several states. One scenario was prepared covering the subject generally, with provision made for the insertion of pictures of officials of the particular Social Security Board of the particular state and for the introduction of sufficient other local "color" to make the film appear to have been made individually for the state.

Newsreel Competition

Three newsreel theatres, operated in the Metropolitan area of New York City, this week entered the competitive battle waged last week by three newsreel companies over the films of the Panay bombing and sinking. The three houses are owned by Newsreels Theatres, Inc.

The competition is the subject of a story on page 36.

Control in France

Publication of the long awaited French Government proposals for a new bill to govern the motion picture industry aroused opposition among distributors and exhibitors who, while receiving with satisfaction the news of a possible adaptation of the 40 hour work week law to studio work and changes, possibly favorable, in the amusement tax, viewed with alarm proposals for limitation of program length, control by the Government of theatre receipts, and a new dubbing tax.

Pierre Autre discusses the points in his Paris letter on page 57.

'37 Story Purchases

Producers spent an estimated total of $3,240,000 for 648 literary properties during 1937 as compared to $4,505,000 expended in 1936 for 901 stories. Original vehicles, as in the two preceding years, led the field, 390 being acquired by the various studios as against 75 plays, 79 magazine stories and 104 novels. RKO's purchase of "Room Service" for $255,000 was believed to be the highest price paid by any producer during the year for the rights to a single property. Last month producers acquired 54 vehicles, of which 38 were originals.

Figures for the year and the titles of December purchases are included in a story on page 37.

Losses in China

Distribution in China, with all of the northern provinces overrun by the Japanese army, is about 15 per cent of normal with exhibition almost at a standstill except in Shanghai, Hongkong and, to a lesser degree, the foreign concessions in Tientsin. Receipts in Shanghai, where the Japanese have assumed all functions of government, is about 50 per cent of normal but no move has been made for the rehabilitation of theatres in those sections of the city destroyed during the siege.

A complete report on the industry in China at present, sent by J. P. Koehler via the China Clipper, appears on page 65.

GB Change

Albert Margolies, in charge of GB's publicity department, has been appointed head of the advertising department by Arthur A. Lee, vice-president. He will handle both departments in the future.

He succeeds Al Selig, who resigned this week.

Mr. Margolies entered the motion picture industry from newspaper work in 1928 as assistant publicity director for the late Roxy. Following that he did publicity for Fox Theatres, director of publicity and advertising, Roxy Theatre; publicity and advertising, Fox Films, and was publicity manager for United Artists before joining GB.

Quota Reduction

The film distribution quota in New South Wales has been reduced to three per cent for 1938 and exhibitors have been granted a general rejection right of 12½ per cent of all non-British films contracted for and a further three per cent rejection right in order to find playing time for Australian films.

See page 60.

Legislation

It became apparent this week as the New York State Legislature convened for the 1938 session that much legislation affecting the motion picture industry would be introduced with particular stress on four important points. Meanwhile the long discussed theatre license fees ordinance in Chicago was passed by the City Council after reaching an agreement with theatremen.

For a complete summary of legislative activities see page 46.

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What the Picture Did for Me	Page 71

Record Year for Radio

Radio set a new record for business during 1937 and officials of the major broadcasting companies this week predicted continuance of the record trend. National Broadcasting Company had total network sales of $38,523,950 for 1937 as compared to $34,523,950 in 1936, and the Columbia Broadcasting System reported sales of $28,828,058, compared to $23,168,148 in the preceding year. The year 1937 was marked by a closer relationship between the radio and motion picture industries, the advent of programs from motion picture studios and the further development of television.

A report of the year in radio is on page 77.

Petition for Inquiry

The Norden committee of Gaumont British shareholders, strongly critical of the policies and administration of the Ostrer brothers, has sent circular letters to investors to obtain signatures to a petition to be sent to the Board of Trade asking a minute investigation of the company. A statement detailing pertinent questions on which information is sought accompanied the letters.

A summary of the statement from Aubrey Flanagan in London and a review of the actions of the House of Commons Films Act committee to the date of its adjournment appear on page 67.

Dual Bill Boycott

Spurred on by an Evanston newspaper, a group of residents of the Chcago suburb have banded together to boycott all theatres in the city that continue to show double feature programs. The newspaper, the *News-Index,* instituted the campaign against dual bills in its editorial columns and the plan immediately won the support of civic groups that claimed the prevalence of double features resulted in the standard of entertainment being lowered in Evanston.

William A. Crouch reports on the Evanston situation on page 74.

Chance Games Setback

The campaign to eliminate giveaways in New York City, sponsored by the Independent Theatre Owners Association, received a setback this week when an editorial appearing in the Association's house organ suggested to members that they now protect themselves against circuits by making their giveaways adequate. Other chance game developments concerned efforts on the part of prosecutors to enforce rulings banning the games in Missouri, Kentucky, San Francisco and Milwaukee.

See page 62.

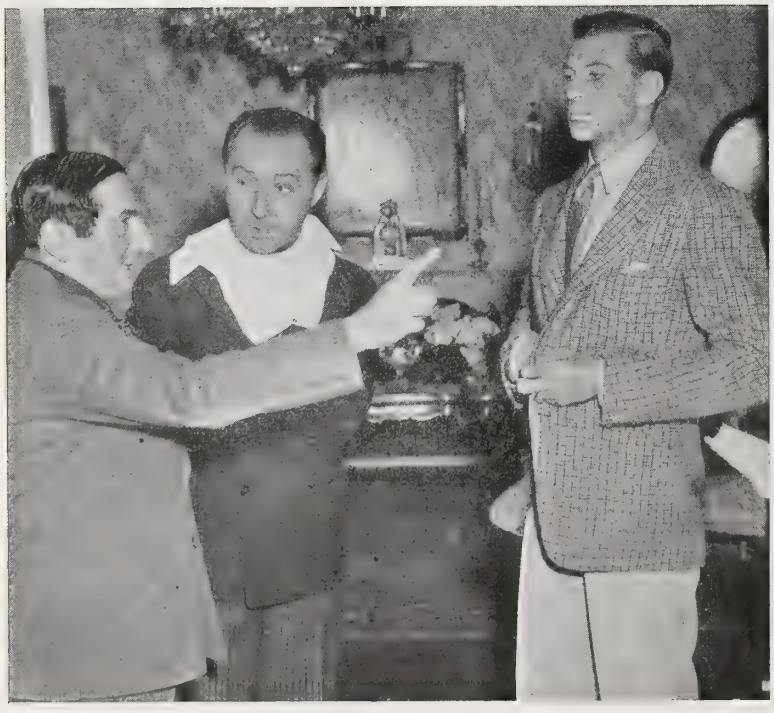
This Week In Pictures



Nicholas Schenck and Darryl Zanuck greeted at trainside in New York by Sidney R. Kent, a preliminary to the foregathering of Twentieth Century-Fox executives being the opening of Mr. Zanuck's latest production, "In Old Chicago" at the Astor theatre on Broadway Thursday evening.

Ned E. Depinet, below, with the world he would like to have—for RKO Radio and which his department will cover thoroughly in the forthcoming Depinet Sales Drive. Holding the globe are Walter Branson and Ben Cammack, campaign managers.





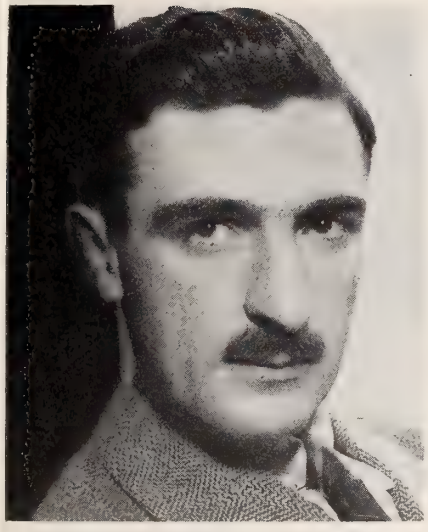


MRS. ARCHIBALD SELINGER, known to all England as "Our Gracie" and to the motion picture world as Gracie Fields, is now a Commander of the Order of the British Empire. Her elevation to the honor in the New Year's honors list issued by King George VI was applauded loudly in the British press as one of the most popular choices of all the names in the list, "universal pleasure" and "boundless fame" being among the adjectives used by the usually restrained London newspapers. That fame, attained by the 38 year old actress on the musical comedy stage and in British made motion pictures, is well attested by her designation for two consecutive years to the first position in the Motion Picture Herald *poll of the British money making stars. Miss Fields, now under contract to Twentieth Century-Fox for pictures to be made both in England and Hollywood, is shown above in the role of "Kit Dobson," vaudeville star of the eighties, in "He Was Her Man," her first picture for the American company which she recently completed at Denham.*

The "Lubitsch touch," of much recent note, is illustrated in action, left, as the director emphasizes his directions for a scene in Paramount's "Bluebeard's Eighth Wife" to Franklin Pangborn, attentive, and Gary Cooper, intently serious.

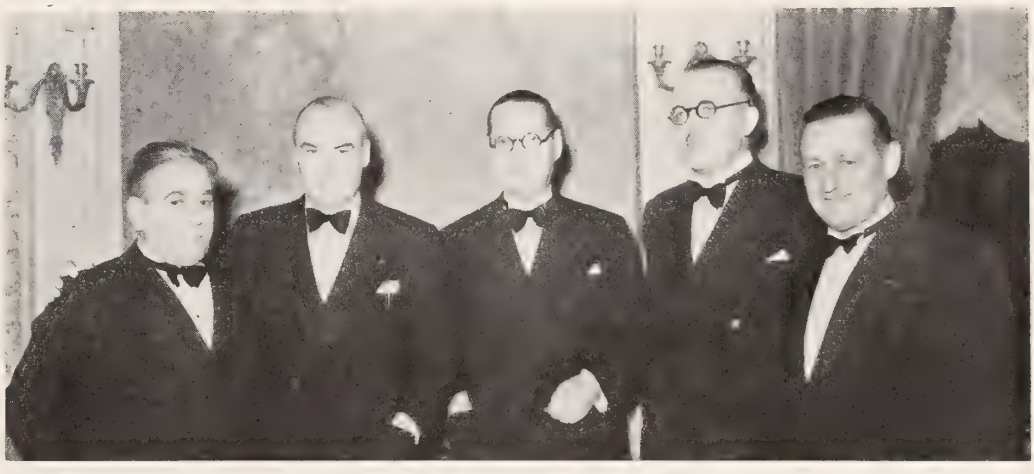


The scene at left of a large segment of the New York City public standing eagerly in a line stretching from the Music Hall entrance to the far reaches of Rockefeller Plaza waiting to spend their Christmas dollars for entertainment was reenacted daily at box offices throughout the country during the holiday week. The film attraction was Columbia's "I'll Take Romance" with Grace Moore, and the picture was then in its second week at the theatre.



Albert Margolies, Gaumont British publicity manager, who has been made director of both advertising and publicity.

Ben Miggins and Francis L. Harley, European and English managers for Twentieth Century Fox, with executives of the company at a dinner given in their honor Monday evening at the Plaza Hotel, New York. In ascending order, Mr. Miggins, Sidney R. Kent president; Truman Talley, general manager of Movietone News; Mr Harley, and Walter J. Hutchinson, foreign manager.





Gloria Swanson, left, waiting for an assignment under her Columbia contract, lights Mervyn LeRoy's cigar for him on the set of Warner Brothers' "Food for Scandal."

Gradwell Sears and Anatole Litvak, below, in a conversational moment at a cocktail party at the Music Hall, New York, before the opening of "Tovarich" which Mr. Litvak directed and Mr. Sears will sell.



MOTION PICTURE INDUSTRY CLOSES MOST PROFITABLE YEAR SINCE 1930

Box Office Receipts Heavy in Last Week; Stocks of Major Companies Evaluated on N.Y. Exchange at $623,738,750

The motion picture industry turned the New Year with the records showing its best year in earnings since 1930, a heavy box office intake for the closing week, and a year-end evaluation of some $623,738,750 on the stocks of its largest corporations as traded on the New York Stock Exchange.

All-time day and hourly records were shattered in many theatres during the holiday week. A check of grosses from key theatres in 22 cities showed that in many houses the figures established in the previous year's holiday week were surpassed by several thousands of dollars. In some theatres, however, the comparative figures showed a decline in the 1937 week.

"158% Above Average"

On the optimistic side were such reports as from Samuel Goldwyn, Inc., that the picture, "The Hurricane," completed the first week of its nationwide popular priced dates with a composite box office mark 158 per cent above average, and from Paramount that its picture, "Wells Fargo," ran 20 to 48 per cent ahead of average business in the ten key spots.

Attendance for the first performance at the Roxy theatre, New York, on Thursday surpassed every closing day up to 1 P.M.

In Hollywood, RKO reported that Walt Disney's "Snow White and the Seven Dwarfs" had smashed all-time house records of the Carthay Circle theatre for the first two weeks of any engagement.

The comparative grosses for 125 theatres in 22 cities follow:

City and Theatre	Holiday-Week Gross, 1937	Holiday-Week Gross, 1936
BOSTON		
Fenway	$5,600	$4,000
Loew's Orpheum	16,800	14,000
Loew's State	13,000	13,500
Metropolitan	18,600	24,000
Paramount	8,700	6,000
RKO Boston	24,500	5,000
RKO Memorial	13,000	8,000
Total	100,200	74,500
BUFFALO		
Buffalo	15,350	18,003
Century	8,800	8,700
Great Lakes	13,700	12,008
Hippodrome	6,500	6,700
Lafayette	9,500	11,000
Total	53,850	56,411
CHICAGO		
Apollo	6,000	10,200
Chicago	35,600	42,000
Garrick	6,100	9,500
Oriental	22,000	23,500
Palace	18,400	22,000
Roosevelt	14,900	18,500
State Lake	15,200	19,000
United Artists	19,600	18,800
Total	137,800	163,500

PREDICTS $6,000,000 "SNOW WHITE" GROSS

Walt Disney's film, "Snow White and the Seven Dwarfs," "promises to hearten the entire motion picture industry and already is being nominated winner among pictures that have gathered large grosses," Edwin Schallert wrote in an article that appeared in the Los Angeles Times.

The film, Mr. Schallert said, "'will gross at least $6,000,000 in the world market,' is the word you hear."

City and Theatre	Holiday-Week Gross, 1937	Holiday-Week Gross, 1936
CINCINNATI		
RKO Albee	14,000	12,000
RKO Palace	13,000	14,500
RKO Shubert	10,500	12,000
RKO Capitol	3,200	4,000
RKO Lyric	3,200	6,700
RKO Grand	2,200	2,600
RKO Family	2,450	2,200
Keith's	4,800	6,900
Total	53,350	60,900
CLEVELAND		
Allen	4,000	7,500
Warner's Hippodrome	16,000	12,000
Lake	2,000	.....
RKO Palace	20,000	23,000
Loew's State	19,000	19,000
Loew's Stillman	6,500	3,800
Total	67,500	65,300
DENVER		
Aladdin	3,500	2,000
Broadway	2,250	1,500
Denham	8,700	6,000
Denver	11,000	9,000
Orpheum	6,000	8,500
Paramount	6,000	4,000
Rialto	1,500	.....
Total	38,950	31,000
DETROIT		
Adams	5,500	3,500
Fox	23,500	19,600
Michigan	24,000	23,400
State	5,200	4,200
Madison	11,500	.....
Total	69,700	50,700
KANSAS CITY		
Mainstreet	11,000	11,600
Midland	12,000	26,300
Newman	13,000	10,200
Fox Tower	10,500	9,400
Uptown	3,200	5,700
Total	49,700	63,200

City and Theatre	Holiday-Week Gross, 1937	Holiday-Week Gross, 1936
LOS ANGELES		
Carthay Circle	19,300	6,500
Chinese	14,057	13,000
Esquire	2,200	.....
Four Star	2,871	.....
Grand	2,700	3,200
Hillstreet	6,500	5,650
Loew's State	17,431	15,000
Pantages	6,500	6,400
Paramount	15,500	20,800
Warner Brothers (Hollywood)	17,000	10,200
Warner Brothers (Downtown)	19,500	9,200
Total	123,559	89,950
MILWAUKEE		
Palace	6,500	4,300
Riverside	5,300	5,500
Strand	4,800	.....
Warner	8,000	5,300
Wisconsin	11,200	8,000
Total	35,800	18,100
MINNEAPOLIS		
Minnesota	11,500	12,000
Orpheum	3,500	6,000
World	1,800	3,000
Century	3,000	.....
State	3,000	5,500
Total	22,800	26,500
MONTREAL		
Capitol	11,000	10,500
Loew's	9,500	13,000
Orpheum	7,000	.....
Palace	13,500	12,500
Princess	8,500	5,500
Total	49,500	41,500
NEW HAVEN		
College	5,000	3,300
Loew's Poli	7,500	6,500
Paramount	6,000	7,000
Roger Sherman	11,000	4,700
Total	29,500	21,500
NEW YORK		
Astor	10,500	13,000
Capital	29,000	78,000
Paramount	65,000	60,000
Rialto	8,500	9,000
Rivoli	25,000	37,000
RKO Music Hall	105,800	108,000
Roxy	48,500	44,000
Strand	36,000	27,000
Total	336,300	376,000
OKLAHOMA CITY		
Criterion	6,500	2,600
Liberty	1,900	3,200
Midwest	5,000	2,100
State	3,700	.....
Tower	2,500	.....
Total	19,600	7,900
OMAHA		
Omaha	10,100	9,000
Brandeis	4,800	4,500
Orpheum	8,600	9,500
Total	23,500	23,000

(Continued on page 14)

MOTION PICTURE STOCKS IN 1937

High and Low in Stock and Bond Trading for Five Years, 1933 to 1937

(Closing Prices Are as of December 31, 1937)

NEW YORK STOCK EXCHANGE

Stock and Dividends	1937 Sales	1937 High	1937 Date	1937 Low	1937 Date	1937 Last	1937 Net Change	1936 High	1936 Low	1935 High	1935 Low	1934 High	1934 Low	1933 High	1933 Low
Columbia Pictures vtc. (1½A)	177,200	39½	Jan. 20	10	Oct. 19	12	—24	45½	31	81	34¼	41⅜	21½	28	6⅝
Columbia Pictures pfd. (2¾)	14,700	46⅛	Jan. 20	25¾	Oct. 19	27	—15¾	51¼	39½	49⅞	43½	not listed		....	....
Consolidated Film	135,100	5¾	Jan. 20	1	Oct. 19	1⅝	— 3⅜	7⅛	4⅛	7½	3¼	6¼	1⅝	5¾	1¾
Consolidated Film pfd. (½B)	124,400	18¾	Jan. 9	4¼	Oct. 19	5½	—11½	20⅛	15¼	22⅛	14¼	20¼	10⅜	14¾	5⅞
Eastman Kodak (8A)	161,400	198	Aug. 16	144	Nov. 24	160½	—14½	185	156	172¼	110½	116½	79	89¾	46
Eastman Kodak pfd. (6)	3,720	164	Nov. 4	150	Apr. 2	156	— 7½	166	152	164	141	147	120	130	110
General Theatre Equip. (1¼C)	205,400	33¾	Jan. 25	9½	Oct. 19	11⅞	—19	not listed		....	....	....	....	....	....
Keith-Albee-Orpheum pfd. (10½B)	1,190	110	Jan. 14	80	Nov. 20	80	—30	110	80	90⅛	34	37½	20	25	8
Loew's, Inc. (7½C)	1,010,400	88⅞	Aug. 11	43⅝	Dec. 27	45	—21¼	65¾	43	55⅞	31¼	37	20⅜	36½	8½
Loew's, Inc., pfd. (6½)	14,800	110	Jan. 23	99¾	Nov. 24	105½	— 1½	108⅞	104½	108¾	102	105	72	78⅛	35
Paramount	5,050,900	28¾	Jan. 28	8½	Oct. 19	9⅝	—14⅞	23¼	7⅛	12	8	not listed		....	....
Paramount 1st pfd. (6)	114,100	200½	Jan. 28	80½	Oct. 19	84¾	—87¾	170	59	101¾	67	not listed		....	....
Paramount 2nd pfd. (1.20)	581,500	26¾	Jan. 28	8	Oct. 19	10½	—11⅝	21¼	8⅛	14¼	9¼	not listed		....	....
Pathe Film Corp.	525,100	10½	Jan. 20	4	Oct. 19	5	— 4¾	11⅞	6⅝	8⅛	4⅞	not listed		....	....
Radio-Keith-Orpheum	1,511,300	10⅛	Apr. 19	2¼	Oct. 19	4	— 4⅛	10⅞	5	6	1¼	4¼	1½	5¾	1
20th Century-Fox (2½C)	604,200	40⅞	Mar. 13	18½	Oct. 19	19⅞	—15¾	38⅝	22½	24¾	13	not listed		....	....
20th Century-Fox pfd. (1½)	56,200	50	Mar. 13	25	Nov. 23	26⅜	—17⅝	47¾	31⅜	32	24⅝	not listed		....	....
Universal Pictures pfd.	6,080	108	Jan. 18	29	Oct. 20	29	—72	115	50	73	29	46½	16⅞	35	10
Warner Brothers	2,604,300	18	Jan. 5	4¾	Oct. 19	6	—11¾	18⅜	9¼	10⅜	2¾	8¼	2¾	9⅛	5¼
Warner Brothers pfd.	8,380	69½	Jan. 23	36	Oct. 19	34	—33	69	44	52	14½	31⅞	15	24½	15½

A—Including extras; B—Accumulated; C—So far this year.

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CURB EXCHANGE

Stock and Dividend	1937 Sales	1937 High	1937 Date	1937 Low	1937 Date	1937 Last	1937 Net Change	1936 High	1936 Low	1935 High	1935 Low	1934 High	1934 Low	1933 High	1933 Low
Columbia Pictures common (1A)	925	39	Jan. 20	29	June 14	29⅜	— 4⅝	45	34	73	38	35	24½	27¼	8¼
Grand National Films	551,300	4¼	Jan. 20	½	Nov. 23	¾	— 2⅛	4⅝	2⅛	not listed		....	....	....	....
Monogram Pictures	19,400	2⅜	Sept. 23	1	Oct. 19	1½	unch.	not listed		....	....	....	....	....	....
Sentry Safety Control	40,700	1¼	Jan. 26	¼	Oct. 20	5/16	— ½	1⅝	½	⅞	¼	½	⅛	⅝	⅛
Technicolor (¾C)	489,800	34	Aug. 16	14	Oct. 19	16½	— 5	32½	17¾	27	11⅝	14¾	7⅝	14	2⅝
Trans-Lux DPS (.20A)	191,900	5¼	Feb. 26	1⅝	Oct. 19	2⅝	— 1⅞	5½	3¼	4¾	2	3⅛	1⅛	3¾	1⅛
Universal Pictures	13,800	19	Jan. 18	3⅛	Oct. 19	5	— 4½	16¾	4¼	8	2	5½	3	4	1

A—Including extras; B—Accumulated; C—So far this year.

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BONDS ON STOCK EXCHANGE

Bond and Maturity	1937 Sales	1937 High	1937 Date	1937 Low	1937 Date	1937 Last	1937 Net Change	1936 High	1936 Low	1935 High	1935 Low	1934 High	1934 Low	1933 High	1933 Low
Keith 6s '46	652,000	100	July 10	82½	Oct. 19	82½	—16	100	92	95¾	67½	73½	51	61	29½
Loew's 3½s '46	2,784,000	101¼	Jan. 2	95½	Oct. 19	97¼	— 4	102	96	not listed		....	....	....	....
Paramount 6s '55	3,380,000	105½	Feb. 10	88	Dec. 31	88	—12⅛	101¼	83	97⅜	84¼	not listed		....	....
Paramount-Broadway 3s '55	629,000	75¼	Mar. 17	59	Nov. 27	60	—12¼	73	55	63	54⅛	47	30	38	27½
Paramount 3¼s '47	1,690,000	96¾	July 22	71	Nov. 29	71⅜	unch.	not listed		....	....	....	....	....	....
Radio-Keith-Orpheum 6s, '41	669,000	126½	Jan. 13	75	Dec. 27	77	—38½	122	63	88¼	26½	41	18¼	30	8½
Warner Brothers 6s '39	4,064,000	100¼	Jan. 25	70	Oct. 19	74½	—25	100¼	86	89½	48⅜	67	40⅞	48	12

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Comparison of Valuations of Stock Issues, 1936-1937

Stock	Approx. Shares Listed	Close 1936	Valuation	Close 1937	Valuation	Net Change	Change
Columbia Pictures vtc.	290,000	36	$10,440,000	12	$3,480,000	—24	—$ 6,960,000
Columbia Pictures pfd.	75,000	42¾	3,206,250	27	2,025,000	—15¾	— 1,181,250
Consolidated Film	530,000	5	2,650,000	1⅝	861,250	— 3⅜	— 1,788,750
Consolidated Film pfd.	400,000	17	6,800,000	5½	2,200,000	—11½	— 4,600,000
Eastman Kodak	2,300,000	175	402,500,000	160¼	369,150,000	—14½	— 33,350,000
Eastman Kodak pfd.	60,000	163½	9,810,000	156	9,360,000	— 7½	— 450,000
General Theatres Equipment	600,000	30⅞	18,525,000	11⅞	7,125,000	—19	— 11,400,000
Keith-Albee-Orpheum pfd.	65,000	110	7,150,000	80	5,200,000	—30	— 1,950,000
Loew's, Inc.	1,600,000	66¼	106,000,000	45	72,000,000	—21¼	— 34,000,000
Loew's, Inc., pfd.	140,000	107	14,980,000	105½	14,770,000	— 1½	— 210,000
Paramount	1,600,000	24½	39,200,000	9⅝	15,400,000	—14⅞	— 23,800,000
Paramount 1st pfd.	250,000	172½	43,125,000	84¾	21,187,500	—87¾	— 21,937,500
Paramount 2nd pfd.	650,000	22⅛	14,381,250	10½	6,825,000	—11⅝	— 7,556,250
Pathe Film Corp.	600,000	9¾	5,850,000	5	3,000,000	— 4¾	— 2,850,000
Radio-Keith-Orpheum	1,400,000	8⅛	11,375,000	4	5,600,000	— 4⅛	— 5,775,000
20th Century-Fox	1,660,000	35⅝	57,000,000	19⅞	31,800,000	—15¾	— 25,200,000
20th Century-Fox pfd.	1,000,000	44	44,000,000	26⅜	26,375,000	—17⅝	— 17,625,000
Universal Pictures pfd.	20,000	101	2,020,000	29	580,000	—72	— 1,440,000
Warner Brothers	3,900,000	17¾	69,225,000	6	23,400,000	—11¾	— 45,825,000
Warner Brothers pfd.	100,000	67	6,700,000	34	3,400,000	—33	— 3,300,000
			$874,937,500		$623,738,750		—$251,198,750

GROSSES IN KEY CITIES COMPARED

Listing continued from page 12

City and Theatre	Week Holiday-Gross, 1937	Week Holiday-Gross, 1936
PHILADELPHIA		
Aldine	14,500	11,000
Arcadia	2,300	3,400
Boyd	20,000	29,000
Earle	21,000	20,000
Fox	20,000	20,000
Karlton	3,300	3,400
Keith's	3,800	3,100
Stanley	12,000	20,000
Stanton	8,000	12,000
Total	104,900	121,900
PITTSBURGH		
Alvin	8,500	7,000
Fulton	12,000	7,500
Penn	16,000	17,000
Stanley	24,000	28,000
Warner	4,400	5,300
Total	64,900	64,800
SAN FRANCISCO		
Embassy	7,000	4,800
Fox	16,000	23,000
Golden Gate	16,000	21,000
Orpheum	9,000	17,200
Paramount	14,000	18,000
St. Francis	6,800	8,400
United Artists	11,000	10,500
Warfield	15,000	15,500
Total	94,800	118,400
ST. PAUL		
Paramount	7,500	6,500
Orpheum	3,000	5,000
Riviera	4,000	3,500
Tower	2,250	1,500
Total	16,750	16,500
SEATTLE		
Blue Mouse	3,700	3,400
Fifth Avenue	7,300	7,400
Liberty	5,200	10,000
Music Box	3,850	3,600
Orpheum	5,200	5,600
Palomar	4,200	4,500
Paramount	5,750	7,250
Total	35,000	41,750
WASHINGTON		
Earle	23,100	23,000
Loew's Capital	21,600	29,500
Loew's Columbia	4,800	5,300
Loew's Palace	16,200	16,000
Metropolitan	4,700	5,000
RKO Keith's	13,600	10,000
Total	84,000	88,800

Outstanding financial news for the year, from the standpoint of earnings, was the $14,426,062 net of Loew's, Inc., equaling $8.62 a share on the common, against a $11,076,823 net, and $6.79 a share earned in 1936.

Universal Pictures, Inc. was running at a profit as operations went into the fourth quarter, and predictions were made for a record gross in January. In the previous quarter, Universal grossed $400,000 more than in a similar period in the season preceding.

Paramount's latest report, for the 39 weeks ended October 2nd, showed net earnings of $5,276,000, which did not include approximately $1,400,000 equity in undistributed earnings of partly owned subsidiaries not consolidated. Including the equity, net was $6,696,000, or $2.36 a share on common. Paramount's 39-week earnings compared with a net of $2,255,224 for the same period in 1936.

Twentieth Century-Fox Film reported a net operating profit of $4,898,893, compared with earnings of $4,451,851 in the same 39-week period the year before. The profit does not include any dividends from the 42 per cent interest held by the company in National Theatres Corporation.

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, arriving in New York on Tuesday from Hollywood, predicted that the company will net $10,000,000 for the full year, reflecting for the first time dividends from National Theatres.

Trustees in Radio-Keith-Orpheum, still in reorganization, reported consolidated profits of $1,543,511 for the 39 weeks ended October 2nd, some $200,000 greater than in 1936. The consolidated net earnings for the year were estimated at $1,900,000 by financial interests associated with the company, approximately $650,000 below 1936.

Pathe Exchange, Inc. earned a net of $276,486 for the nine months ended October 1st, against a profit of only $24,687 in the preceding year.

Du Pont Film Manufacturing Corporation, in which Pathe owns a 35 per cent interest, had a net profit of $1,149,000 for the first nine months of this year, compared with $861,000 net in 1936.

Keith-Albee-Orpheum Corporation reported for the 39 weeks ended October 2nd a net profit of $914,672, nearly $300,000 more than in 1936, the while B. F. Keith Corporation earned $663,946 in the nine months, against $531,842 the year before.

American Seating Company reported net profits for nine months were $519,004, compared with $299,612 in 1936.

Consolidated Film Industries, largest film developing and printing establishment, earned $541,023 in the nine months ended September 30th. Last year, earnings were $776,290.

General Theatres Equipment Corporation reported a net of $257,805 for the quarter ended September 30th, and estimated nine months' earnings at $872,472, compared with $837,950 in 1936.

Sonotone Corporation earned $63,400 in the third quarter, compared to earnings of $350 for the same quarter in 1936.

Heywood-Wakefield Company, manufacturing seats for theatres and other auditoriums, earned $414,535 for the first nine months of this year, some $13,000 more than in 1936.

KUYKENDALL HAS A RECIPE FOR BUSINESS

"While it takes courage and initiative to do so, it has been successfully demonstrated by theatres time and again that receipts can be maintained in the face of declining business conditions by intensified advertising, better merchandising of the show and improved management of the theatre," declared Edward L. Kuykendall, president of the MPTOA, in a bulletin sent to members this week.

"The leading trade papers," he continued, "are much alive to this field of endeavor, and they are filled with splendid articles, plans, information, suggestions, ideas, facts, results, examples, illustrations and technical data on better theatre management and effective theatre advertising.

"The theatre manager must roll up his sleeves and go to work in earnest if he wants to stay in business, supplementing his own initiative, resourcefulness and ingenuity with all of the help he can get from this trade paper service," Mr. Kuykendall told MPTOA members.

Annual Profits Compared

Gaumont British Pictures, in England, made a net of $2,808,505 for the year from operations, and with other earnings reported $5,720,005, but, with deductions, netted $159,765.

Columbia Pictures had a net profit of $1,317,770 for the year, as compared with profits of $1,568,860 in 1936.

United Artists, in November, reported that the period was "the biggest week" in the company's history, since it was founded, in 1919. Because the company is a closed corporation, earnings figures are never made public.

Warner Brothers, for the year, netted $5,876,183, compared to $3,177,000 in 1936 and $674,159 in 1935, and for the fourth quarter estimated a net of $1,600,000.

United Artists Theatre Circuit reported net of $384,973 for the year, an increase of $197,127 over the $167,845 net of 1936.

As the year was drawing to a close, fourth quarter incomes were coming to light, indicating that receipts in some quarters were holding well up to expectations. Columbia Pictures had a net in the quarter totaling $147,311, compared to $129,258 in the same period in 1936. Twentieth Century-Fox reported a new one week's revenue record in the company's history, grossing $1,800,000 in the last week of November.

Dividends, regular and arreages, were the general order in the film business during the year.

Share Value Drops

Motion picture shares on the New York Stock Exchange lost $251,198,750 in market value during 1927 after touching the highest levels since 1932 and running a wide range of general market irregularity, war scares, a recession in general business and political uncertainties. Total evaluation of film stocks was $623,738,750. (A five-year comparison of film stock movements appears on the preceding page.)

It was the first net loss in paper value that these stocks have suffered since the recovery movement started in 1933, but there were several mitigating influences that indicated the setback was more or less temporary rather than a corrective movement.

There was no topheavy structure of speculative credit. Stock prices were not unduly inflated. Banks were sound and speculation excesses were checked by the regulatory policy of the administration.

Perhaps even more outstanding was the fact that the national income in 1937 had risen to $68,000,000,000. In 1932 it was $38,000,000,000.

Considering that the general market sustained its greatest reaction since the 1929 break, motion picture stocks fared comparatively well. On a percentage basis, their loss was less than that shown by most other stock groups.

Following the general trend, motion picture

(*Continued on page 54*)

SUIT FOR LIBEL AND FIVE EXHIBITOR GROUPS HIT "GOSSIPERS" ON THE AIR

Constance Bennett Demands $250,000 in Action Against Fidler; Exhibitors Consider Launching Own Program

The strongest blow against air "gossipers" who broadcast questionably intimate items about Hollywood personalities, and who arbitrarily "star-rate" pictures was delivered this week, by organized exhibition.

Heretofore engaging the individual attention of a few Hollywood film leaders, and the motion picture trade press, the campaign is enlivened by blasts at the "gossipers" from the Motion Picture Theatre Owners of America, Allied States Association of Theatre Owners, Independent Theatre Owners of New York, the Ohio Independent Theatre Owners, and by exhibitors of Chicago, who advanced the unique idea of conducting a radio program of their own to criticize the products of advertisers who employ "gossipers" to talk about stars and who star-rate pictures.

The gossipers were hit, too, with their first libel suit, Constance Bennett in Hollywood demanding $250,000 for remarks attributed to James M. Fidler, socalled "ace of the gossipers," on his Drene Shampoo NBC program for Procter and Gamble Soap, one of radio's largest commercial sponsors.

Miss Bennett said she was so incensed by the remarks that she will carry her complaint to the Federal Communications Commission, as well as through the Los Angeles supreme court, where her attorney, Barry Berman, is to conduct the libel action.

The actress considered that she had been slandered and her character defamed when Mr. Fidler, in a nationwide broadcast, a week ago, chatted:

"Here are some of the resolutions I would make if I were some of the following people:

"Constance Bennett—I shall never forget that the only splinters on the ladder of fame are those you get sliding down. . . .

Fidler Denies Malice

"A tense situation has developed at the Hal Roach studios between Constance Bennett and Patsy Kelly (appearing in "Merrily We Live")

"It seems that when Patsy came to work the first day Connie said: 'I'm glad to have you in my picture.'

"But the second day, for some unaccountable reason, Miss Bennett failed to speak to Miss Kelly at all. It became so noticeable that studio electricians and workers, siding with Miss Kelly, began saying 'Hello, Patsy', and they kept up the entire day, either in fun or else to make pointed digs at Miss Bennett.

"The workmen finally finished things off when they presented Miss Kelly with a large basket of flowers, but none for Miss Bennett."

The New York *Daily News,* reporting the foregoing transcript of Mr. Fidler's remarks, in a special dispatch from Los Angeles, quoted the broadcasting Mr. Fidler as follows: "There was absolutely no malice in what I said, and I have a huge pile of clippings to back up what is generally known in the moving picture business—that Miss Bennett is not as popular now as she once was."

It was said that Mr. Fidler "will base his defense on the assertion he told only the truth in a good-natured kidding of the actress."

Regardless, the resentment against air "gossippings" continues to grow. Following the expressed disapproval of them by Cecil B. DeMille Darryl Zanuck, Georgie Jessel and a few others in Hollywood, organized exhibition this week entered the campaign for the first time, not only against the so-called "intimate items" about rating of pictures, which, they claim, is arbitrary and unfair.

Declaring they are "disgusted" with the reviews given motion pictures by some of the radio chatterers from Hollywood who seek to rate pictures according to bells, stars or what have you, a number of independent theatremen in Chicago are investigating the possibilities of starting a radio program which will rate the products sold by the sponsors of the various Hollywood programs.

Possible Program Studied

Aaron Saperstein, president of Allied Theatres of Illinois, is conferring with network officials there to find out if a program of the type the theatremen desire can be arranged. Procedure to obtain time on the air for such a broadcast also is being investigated as it is believed that some networks probably would not agree to such a program as the theatremen wish to start.

The type of program in mind is a 15-minute broadcast once-a-week with a research bureau's findings reported by a wellknown commentator, over the air. The copy would tell that a number of products had been analyzed and the findings disclosed that a certain type of merchandise, for instance, rated two bells, or three stars or four toots, or whatever type of rating was given. Products advertised on the programs of Hollywood chatter-dispensers would be the main subjects of the broadcasts, along with informative material on pictures which would be more favorable to Hollywood than much of the material which now emanates from there.

The theatremen realize the seriousness of their plans and expect to make scientific investigations of the products they talk about over the air. They do not plan to give just one man's opinion of a product as do the Hollywood gossipers on films.

After the desired information regarding the broadcast plans has been collected, Mr. Saperstein will put the matter to vote of independent theatremen. If the idea proves worthy of starting there it is expected that other independent theatre groups will be asked to join in a nationwide radio campaign.

Independents Protest

The Independent Theatre Owners Association, in New York, joined the campaign with the declaration that, "the numerous air gossipers who tell the little-known doings of the Hollywood set have aroused a vicarious appreciation of motion pictures."

The ITOA also attacked the practice of film stars appearing en masse on sponsored air programs, concluding that, "When the theatres close down, Hollywood will make pictures for the sole purpose of letting the public hear and read about them."

Allied's blast at air "gossipings" came from Abram F. Myers, general counsel and board chairman, who formally protested the appearance of Jimmie Fidler, in a communication sent to his Procter and Gamble-Drene Shampoo sponsors.

Mr. Myers asked the soap company whether it believed it is fair for one industry, seeking public goodwill, to sponsor a program which oftens reflects on the product of another industry, as the "gossipings" frequently reflect on the motion picture and its people.

"A New Headache"

The Independent Theatre Owners of Ohio have also gone on record in strong opposition to air "gossipings" and air commentators' star-ratings of pictures.

The Motion Picture Theatre Owners of America, through Ed Kuykendall, its president, this week broadcast a plea against air "gossipers." Mr. Kuykendall called them a "new headache."

Their practice of star-rating pictures, he said, is unreasonable, adding that these "gossip peddlers" now go even further, "assailing the character and personal reputation of those who work in creating motion pictures, by spreading rumors, innuendo, inferences and near-libel about their private lives.

"The more daring they become," Mr. Kuykendall charged, "the more they collect from the sponsor, on the theory that the sponsor's advertising thereby gets greater circulation.

"They would not be on the radio networks if they were not paid by a commercial advertiser, who is certainly responsible for the content of his advertisement," continued the MPTOA president. "How long it will be before this form of scandal-mongering and uncalled for defamation of character is difficult to forecast. But rumblings of revulsion and resentment are already being heard," he added.

The MPTOA officially extended its campaign against wholesale star appearances on radio broadcasts with the demand of radio broadcasters that "scandal gossip about the private lives of motion picture workers by illegitimate 'news' commentators as a commercial advertisement on the radio seems to us to be completely out of place on sponsored radio programs."

NOMINATE EXHIBITOR AS "USEFUL CITIZEN"

T. B. Noble, Jr., managing director of the State and Pix theatres in Oklahoma City, Okla., operated by the State Theatres, Inc., has been nominated as Oklahoma City's Most Useful Citizen of 1937. He was nominated because "he provided the best laughs of the year" by sending state legislators huge annual passes when a legislator demanded passes early this year.

Mr. Noble was also credited with saving thousands of Oklahoma City people considerable money by opening the State theatre there. Top admission prices have been dropped from 55 cents to 40 cents since Mr. Noble opened the State last March in opposition to the Standard Theatres Circuit.

Gertrude Bryant, Oklahoma City, said: "It is easy to see what his breaking up of the theatre monopoly has meant to the pocketbooks of all of us who turn to the motion pictures as the best relaxation and recreation the city affords."

MGM EXTENDS PROFIT-SHARING TO INCLUDE 11 OFFICERS, DIRECTORS

Mayer, Lichtman, Rubin, Mannix, Katz, Thau, Stromberg, Rapf, Hyman, Weingarten, LeRoy to Share 12-1/3% of the Net

Stockholders of Loew's, Inc., were asked this week to vote approval, on January 25, of new personal-service contracts for 11 directors and executives which would considerably extend existing contracts and give to each a share in the corporation's profits, totaling 12 1/3 per cent for the group, on net income, after deductions. The aggregate percentage of net profits which the 11 would share is the same percentage formerly allocated to three officials of the company—Louis B. Mayer, J. Robert Rubin and the late Irving Grant Thalberg.

To be included in the new profit-sharing, besides Mr. Mayer and Mr. Rubin, are: Edgar J. Mannix, Samuel Katz, Alexander Lichtman, Benjamin Thau, Hunt Stromberg, Bernard Hyman, Lawrence A. Weingarten, Harry Rapf and Mervyn LeRoy, all producer-executives, except Mr. Lichtman, who is engaged in distribution and home office affairs.

Proposal Explained

The Wall Street financial news service of Doremus and Company last Friday issued to the press the following explanation of the proposal:

"In a letter today to stockholders of Loew's, Inc., Nicholas M. Schenck, president, urges their approval of 11 personal service contracts and renewals with leading producer executives or officers of the company, as recently authorized by the directors subject to favorable action by the stockholders at a meeting to be held on January 25, 1938.

"The letter to stockholders was accompanied by a copy of the company's annual statement, which indicated earnings of $8.62 per share of common stock outstanding during the fiscal year 1937, as against $6.79 in 1936 and $4.53 in 1935. In the fiscal year 1937, the company paid dividends aggregating $8.50 per share on the common stock.

"Under the proposed agreements, in pursuance of a policy which has been followed by Loew's, Inc., since 1924, according to Mr. Schenck, compensation of key men will be made partly dependent upon the success of their efforts. He states that while the new contracts include 11 individuals, instead of the three formerly entitled to share in the company's profits, the same aggregate percentage of profits formerly allocated to the three officials will now be divided among 11 whose producer and managerial talent or executive ability has, in the opinion of the directors, been principally responsible for the success of Metro-Goldwyn-Mayer Pictures.

"These producer-executives and officers are: Louis B. Mayer, J. Robert Rubin, Edgar J. Mannix, Samuel Katz, Alexander Lichtman, Benjamin Thau, Hunt Stromberg, Bernard Hyman, Lawrence A. Weingarten, Harry Rapf, Mervyn LeRoy.

Formerly, percentages of profits were allotted to three individual executives of the production department, namely: Louis B. Mayer, J. Robert Rubin and the late Irving G. Thalberg.

"Simultaneously, the contract with David

(*Continued on following page, column* 1)

MAN-POWER

by MARTIN QUIGLEY

MR. NICHOLAS M. SCHENCK, who speaks with a voice of especial authority on the subject of profitable operation in the motion picture industry, makes the following declaration:

It is my firm opinion that the determining factor in the success of a motion picture enterprise is the man-power which operates it.

All who know the business of motion pictures and are in a position to realize the peculiar exactions which it imposes upon those who administer its affairs successfully will concur unhesitatingly in this opinion.

Mr. Schenck's declaration comes in explanation of the introduction by Loew's, Inc., of a profit-sharing arrangement which brings into existence an ideal which has long been under discussion in the industry. Under the arrangement a group of executives and producers who occupy key positions in the affairs of the company will have a direct interest in profits to the end, obviously, of insuring both continuity and quality of performance.

A striking feature of the new arrangement which already has been authorized by the board of directors is the substitution of contracts covering a group of 11 executives and producers for previous contracts participated in by only three persons, yet the aggregate percentage of profits to be disbursed remains the same.

Study of the record of the past two decades in the motion picture industry reveals a long series of changes in the relative positions of the leading companies. Almost invariably the rise of an institution has been attended by the enlistment at the time of man-power of outstanding ability. Again, with the changes that have so frequently come about, we find a former top-ranking company lodged down the list in prestige and profits as the result of the loss of the man-power that engineered its former success.

And so the scene has changed, sometimes within the space of from one season to another.

The management of Loew's, Inc., obviously seeks to avoid the changing order of the past and to ordain in its stead arrangements which will hold its vital man-power intact. That this may best be done by means of long-term contracts entailing a direct share in the company's success seems entirely plain.

That the requisite skill and experience is the essential need of the business of motion pictures is a fact that receives constant affirmation. In other industries materials, factories, formulae, patents, trademarks and many other elements give a corporation a measure of permanence and stability. But in motion pictures no similar condition applies; first reliance must inevitably be upon the skill and experience of the directing personnel.

The business of motion pictures, particularly in its production department, involves constantly a multitude of decisions, many of them entailing the expenditure of substantial sums of money and almost all concerned with the intricate and sometimes fantastic stuff of entertainment. Upon the quality and promptness of the judgment depends the screen value of the resultant picture and consequently the profits of the company.

Hence, fortunate indeed is the company which once that it has assembled man-power capable of obtaining the desired results is both able and willing to take steps to insure the continued availability of such man-power and to avoid constantly facing competitive bidding.

This development which naturally has important product implications will be viewed with interest and approval by theatre operators who inevitably become partners in the fortunes of product sources. It is as well that kind of reward to creative effort which becomes generally a healthy stimulus and encouragement.

If, then, as Mr. Schenck says—and none denies—that the determining factor in the success of a motion picture enterprise is the man-power which operates it, he has made at this year-end a notable contribution to the institution over which he presides and one which adds a note of permanency and stability to the industry at large.

TERMS OF NEW CONTRACT ARE LISTED

(*Continued from preceding page, column 1*)

Bernstein, vice-president and treasurer, has been extended for five years.

"The proposed contracts provide for compensation based in part upon a percentage of Loew's share of the combined annual net profits of Loew's Inc., and all subsidiaries, after reserves, interest, taxes, depreciation on the company's properties and after deduction of cumulative dividends on all present or future preferred stock of Loew's, Inc., and after deduction of $2 per annum for each share of outstanding common stock (other than shares issued as a stock dividend) the last representing $2,612,424 per annum on the common stock now outstanding.

"In his letter, Mr. Schenck states: 'It is my firm opinion that the determining factor in the success of a motion picture enterprise is the man-power which operates it. In harmony with that belief I have endeavored as president to obtain the best men available in the industry and to hold them firmly in the company's service.'"

Contracts Summarized

The nature of the new personal service contracts, compensation, extent of profit-sharing and other concessions is summarized as follows:

Louis B. Mayer, vice-president in charge of production—New contract to run from January 1, 1939, to December 31, 1942, at $3,000 weekly salary, plus 6.77 per cent of net profits, continuation of stock option agreement made on December 15, 1932, an unnamed percentage of receipts on reissue, and 6.77 per cent of net from foreign receipts, which are not to be included, however, until actually received from abroad. If contract is terminated during the four years of its life, Mr. Mayer will be entitled to 10 per cent of net profits on further distribution of pictures produced from April 7, 1924, to date of termination, and also 10 per cent on pictures half completed at time of termination, less deductions for distribution and production costs not previously charged off.

J. Robert Rubin, second vice-president and general contact—New contract to run from January 1, 1939, to December 31, 1943, at $2,000 weekly salary, plus 1.4 per cent of net profits, and upon any termination of the new contract Mr. Rubin will be entitled to 5.4 per cent of net profits from further distribution of pictures produced from April 7, 1924, to date of termination.

Edgar J. Mannix, a fourth vice-president and production executive—Old contract provides for $2,500 weekly salary, plus $500 weekly for expenses. This contract will be extended from expiration date, on November 6, 1938, to December 31, 1945, provides for payment of $3,000 weekly plus 1.4 per cent of profits.

Samuel Katz, fifth vice-president and production executive—Present contract provides for $3,000 weekly salary, is extended from expiration, on October 7, 1939, to December 31, 1945, with 1.4 per cent of the net profit to be added starting January 1, 1939.

Alexander Lichtman, third vice-president and executive aid to Nicholas M. Schenck, president—Present contract, paying $3,000 weekly, is extended from November 17, 1938, on expiration, to December 31, 1938, and a new contract to run seven years, to December 31, 1945, provides for a similar salary, plus 1.05 per cent of the profits, starting on January 1, 1939.

Benjamin Thau, first assistant secretary, and an executive producer—Present contract is for $1,750 weekly salary, to be renewed on expiration, on December 1, 1938, for seven years, until December 31, 1945, at same salary, plus seven-tenths of one per cent of profits, starting January 1, 1939.

Hunt Stromberg, an executive producer—Present contract runs to December 5, 1942, at $5,000 weekly salary, plus a bonus of $15,000 for each picture produced over eight annually. New contract extends to December 5, 1944, paying same salary, eliminating bonus payments, but adding 1.05 per cent of profits starting January 1, 1939.

Bernard Hyman, executive producer—Present contract, expiring March 4, 1939, is extended

(*Continued on following page, column 1*)

Loew's Net Jumps $3,349,239, to $14,426,062 and $8.62 a Share

Net earnings of $14,426,062 are reported by Loew's, Inc. and subsidiary Loew-Metro-Goldwyn-Mayer production, distribution and exhibition companies for the fiscal year ended August 31, 1937, representing earnings of $8.62 per share on the average 1,570,500 shares of common stock outstanding, as against earnings of $11,076,823 in 1936, equal to $6.79 per common share. The 1937 earnings are after effecting all charges, including federal tax on undistributed profits and minority interests' share in partly owned subsidiaries.

Gross operating revenues of Loew's, Inc., for the 12 months ended August 31, 1937, amounted to $121,828,606, of which $118,464,900 was represented by theatre receipts and rentals and sales of films and accessories, and the balance, in excess of $3,350,000, by rent and miscellaneous income. For the year ended August 31, 1936, gross operating revenues were $108,780,542. The gross, then, in 1937, was $13,048,064 greater than in 1936; the net for 1937 was $3,349,239 over 1936.

Total current assets of Loew's, Inc., and wholly-owned subsidiaries on August 31, 1937, were $52,404,545, against total current liabilities of $12,107,408, a ratio of about four and one-third to one. The company's earned surplus on August 31, 1937, was $44,354,274. Total assets were $142,544,024.

The consolidated income account of Loew's, Inc., including wholly and partly owned subsidiary and affiliated corporations, for the year ended August 31, 1937, compares with 1936 and 1935 as follows:

Years ended	Aug. 31,'37	Aug. 31,'36	Aug. 31,'35
Operating revenues	$121,828,605	$108,780,542	.....
Expenses, amortization, etc.*	98,688,243	89,058,040	.....
Depreciation§	4,026,919	3,880,555	.....
Operating profit	$ 19,113,443	$ 15,841,947	.....
Other income	571,306	644,735	.....
Total income	$ 19,684,749	$ 16,486,682	$ 11,201,867
Interest	2,186,295	2,273,058	2,463,127
Subsidiary preferred dividends	95,267	76,576	218,809
Amortization debt disbursements, etc.	270,879	225,928	.....
Loss on investment	.....	76,586	.....
Provision for contingencies	.....	500,000	.....
Federal income taxes, etc.	2,019,131	1,656,860	825,233
Surtax on undistributed profits	4,851	.....	.....
Minority interest property	682,264	600,851	114,954
Net profit	$ 14,426,062	$ 11,076,823	$ 7,579,744
Preferred dividends	888,693	888,571	888,531
Common dividends	13,445,129	3,753,144	3,316,737
Surplus	$ 92,240	$ 6,435,108	$ 3,374,476
Dividends from subsidiaries†	.....	.....	46,741
Previous surplus	44,354,379	41,088,279	37,667,062
Total surplus	$ 44,446,619	$ 47,523,387	$ 41,088,279
Adjustments	.....	‡2,675,722	.....
Undistributed income, partly owned companies	92,345	493,286	.....
Profit and loss surplus	$ 44,354,274	$ 44,354,379	$ 41,088,279

*Includes rents and ordinary taxes. †Dividends from prior year's profits of affiliated corporations, etc. ‡Consists of $2,396,172 adjustment of value of productions in suspense and continuities, and $279,550 adjustment of investments in corporations formerly partly owned. §Depreciation of buildings and equipment (exclusive of studio depreciation charged to cost of films).

Loew's consolidated balance sheets for three years are compared in the table on the following page.

DEDUCTIONS IN PROFIT SHARING PLAN

(Continued from preceding page)

six years, to December 31, 1945, at same $3,250 weekly salary, plus seven-tenths of one per cent of net profits, starting January 1, 1939.

LAWRENCE A. WEINGARTEN, an executive producer—Present contract expiring December 30, 1941, is for $2,500, with yearly increases until $3,250 is reached. New contract is for $3,250 weekly, starting January 1, 1939, and running to December, 1941, plus .0035 per cent of profits.

HARRY RAPF, executive producer—New agreement will be extended from April 8, 1939, at $2,200 weekly, to April 8, 1943, at same salary, plus .0035 of profits, starting January 1, 1939.

MERVYN LE ROY, production advisory executive and producer-director—Present contract, which is to become effective not later than March 15, 1938, to run to March 15, 1941, at $3,500 weekly salary plus quarterly bonus of $29,500, is to be changed, so that in lieu of the quarterly bonus, he will receive seven-tenths of one per cent of the profits, starting January 1, 1939.

DAVID BERNSTEIN, vice-president and treasurer—Salary remains the same as at present, $2,000 per week, plus one and one-half per cent of the profits, the new agreement extending the present contract from January 1, 1939, to December 31, 1943, and continuing in effect a stock option.

Deductions

Sharing in the net profits, however is subject to a series of deductions. These include the average $2,612,424 annually on the $2 common stock outstanding. Stock issued as a stock dividend is exempted from the provision. A deduction of $2 per share also is to be made for stock issued in the future, including shares to be issued under stock options. A third deduction will be up to seven per cent annually for cumulative dividends on present and future preferred stock. A fourth deduction will be for all taxes, except taxes from profits where these profits are not included as income for the benefit of the employee.

In computing the profits the proposed contracts provide for still other deductions from profits before the shares of the contract holders are computed.

Fixed compensation paid the contract holders will be deducted.

Profits or losses from 25 per cent owned subsidiaries will be included to the extent of the ownership. Dividends or receipts from other companies will be included only if actually earned and paid to Loew's. Dividends on preferred stock held by Loew's in other companies will be deducted in computing Loew's share of net profits. Cash received from real estate sales will be included in profits. Reserves and depreciation will be deducted.

SEC Report

Security and Exchange Commission this week reported disposition by J. Robert Rubin of 350 shares of $6.50 cumulative preferred Loew's stock held through a holding company and of 800 shares of common stock held direct, reducing his common stock holdings to 16,155. Arthur M. Loew disposed of 100 shares of common, leaving him with 195 shares.

Besides the holdings of Mr. Rubin, other officers and directors held stock in Loew's, according to their last reports to the Securities and Exchange Commission, as follows: David Bernstein, 8,680 shares of common, as of August 31, 1937, and Sam Katz, 750 shares of common, on October 31. On October 7 Edgar Mannix and Alexander Lichtman each reported they held no stock. The SEC on Tuesday said at Washington that no reports of Loew stock holdings were ever filed by Louis B. Mayer, Hunt Stromberg, Harry Rapf, Mervyn Le Roy, Benjamin Thau, Bernard Hyman or Lawrence Weingarten.

Consolidated Balance Sheets of Loew's for Last Three Years

The consolidated balance sheet of Loew's, Inc. and wholly owned subsidiaries as of August 31, 1937, compares with 1936 and 1935 as follows:

Assets:	1937	1936	1935
Property, plant, etc*	$ 71,988,704	$ 71,768,430	$ 71,511,042
Due from affiliated companies, etc.	27,737	32,562	132,138
Cash	4,303,142	4,776,634	3,718,803
U. S. Government securities	5,044,649	7,265,397	3,376,181
Foreign government securities	.....	183,763	.....
Accounts and notes receivable	3,022,786	2,452,078	1,210,199
Inventories	38,470,519	35,634,587	32,504,979
Investments, etc.	14,843,146	10,887,551	11,856,468
Sinking fund req. antic.	58,576	174,904	316,229
Advances	1,535,711	1,912,059	2,020,193
Deferred charges	3,249,054	3,474,747	2,625,464
Total	$142,544,024	$138,562,712	$129,271,696
Liabilities:			
Common stock	†$ 41,166,810	$ 38,154,430	$ 37,353,280
$6.50 cumulative preferred stock	§12,920,229	12,920,229	12,920,229
Bonds and mortgages of subsidiaries	16,039,388	16,872,053	18,918,387
Debenture bonds	††13,107,000	††13,864,000	‡‡7,717,500
Subsidiaries preferred stock outstanding	1,357,400	1,363,700	1,368,200
Notes payable, current	573,394	745,686	1,595,457
Accounts payable, current	6,250,536	4,072,348	4,940,160
Federal and state taxes, etc.	3,647,503	2,756,638	778,460
Accrued interest	317,553	322,167	494,875
Due to affiliated companies	.....	.....	16,449
Sinking fund and installment payment¶	1,318,423	1,326,376	1,290,511
Reserve for contingencies	250,000	500,000	.....
Deferred credits, etc.	1,241,514	1,310,706	789,909
Profits and loss surplus	44,354,274	44,354,379	41,088,279
Total	$142,544,024	$138,562,712	$129,271,696

*After depreciation. †Represented by 1,599,053 no-par shares. §Represented by 136,722 no-par shares. ¶Sinking fund and instalment payments due within one year. **Including $1,428,089 in foreign banks, subject to export restrictions. ††3½% debentures. ‡‡6% debentures.

"Life of Zola" Is Picked by Critics

Opinions of film editors and reviewers of newspapers resulted in the selection of Warner Brothers' "The Life of Emile Zola," as the best in *Film Daily's* "ten best" poll for 1937, as announced Thursday.

The nine other "bests" based on the critics' personal selections were: "The Good Earth," Metro-Goldwyn-Mayer; "Captains Courageous," MGM; "The Lost Horizon," Columbia; "A Star Is Born," United Artists; "Romeo and Juliet," MGM; "Stage Door," Radio-Keith-Orpheum; "Dead End," United Artists; "Winterset," RKO, and "The Awful Truth," Columbia.

The critics' preferences differed to the extent that the different selections covered some 47 different pictures.

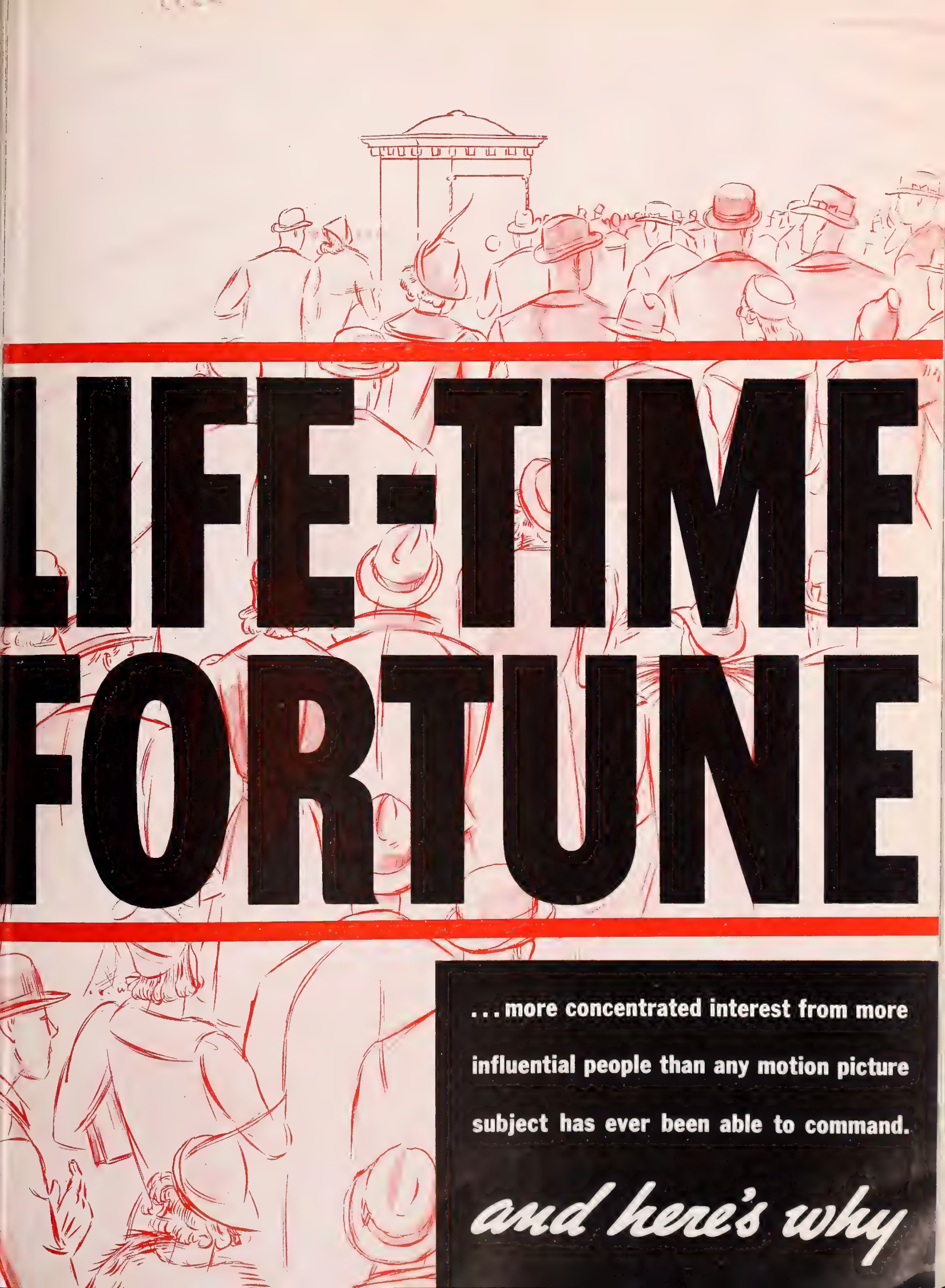
"The Life of Emile Zola" was also chosen by the New York Film Critics, whose membership is composed of film reviewers on the metropolitan newspapers, as the "most distinguished picture of 1937."

The performance of Paul Muni in "Zola" and of Greta Garbo in "Camille" were rated by the critics as "outstanding" for the year. Gregory La Cava for his direction of "Stage Door," was selected as the "outstanding" director.

The "most distinguished" foreign language film, in the opinion of the New York reviewers was "Mayerling."

Plan Free Distribution Of Children's Films

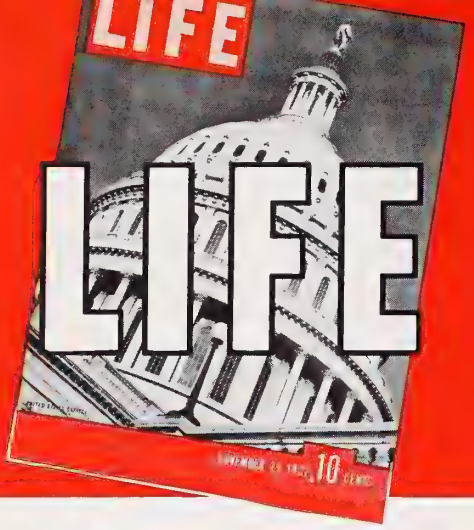
Julia Ellsworth Ford Foundation, Los Angeles, has inaugurated a nationwide program for the production and free distribution of pictures in color for children. They will be distributed for showing in schools, and through parent-teacher, women's and civic organizations.



LIFE·TIME FORTUNE

. . . more concentrated interest from more influential people than any motion picture subject has ever been able to command.

and here's why



LIFE

16,200,000 LIFE READERS (9 readers per copy) are seeing and reading *March of Time* advertising. (In 1937 $22,800 worth of LIFE space.)

16,200,000 LIFE readers know that the men who this year made LIFE the "biggest show in publishing history" are putting that same showmanship and that same sixth sense of news and of pictures into the making of *The March of Time* each month.



TIME

2,500,000 TIME ENTHUSIASTS were in on the beginning of *The March of Time* three years ago and have been following its advertising ($138,800 worth of space) in TIME ever since.

They know that back of *The March of Time* on the screen stands TIME's world wide news-gathering facilities, TIME's all important behind-the-news sources, TIME's journalistic brains and TIME's authoritative accuracy in news-reporting.



FORTUNE

2,280,000 FORTUNE READERS, the nation's most influential, important and business-minded people, have during the past three years been sold on *The March of Time* on the screen ($32,000 worth of FORTUNE space).

They know that the same keen, fearless study of the hard-to-get facts, the searching, clear analysis of the deep-rooted truths which make them read and respect FORTUNE, go into every issue of *The March of Time* on the screen each month.



MARCH OF TIME ON THE AIR

30,000,000 MARCH OF TIME RADIO LISTENERS* were the first great group of *March of Time* screen enthusiasts. They heard the first public announcement of *The March of Time* on the screen three years ago and since then ($316,500 of radio time) they have been following *March of Time's* screen success.

They know that *March of Time on the air* and *on the screen* both have that unbiased force and courage, that dramatic, impartial realism which the name *March of Time* stands for today.

* Dr. Starch Radio penetration study, "Ears and Incomes."

MILLIONS OF FANS FOR

MARCH OF TIME

ON THE SCREEN

Produced by the Publishers of LIFE, TIME, FORTUNE, and MARCH OF TIME Radio



THE FIFTY MILLION alert American men, women and children, who are enthusiasts for the magazines LIFE, TIME and FORTUNE, and fans for *The March of Time* on the Air, all know that the Cinema *March of Time* brings to the screen that same showmanship and courage and honesty which distinguish their favorite magazines and their favorite radio program.

They are first of all news-minded people. Their highest interest is in the living, struggling world of today.

They want to know what is going on in the world—the facts, the trends, the conflicts, the triumphs, the disasters.

They want the truth—told without bias and without varnish, by an authority they can respect.

And they know that the *one* motion picture feature which will compress the world's news into complete, understandable, sense-making stories is *The March of Time.*

They are *your* fans for *The March of Time* — every month.

And there are fifty million of them in the U. S. today.

AND-

THIS WEEK IN







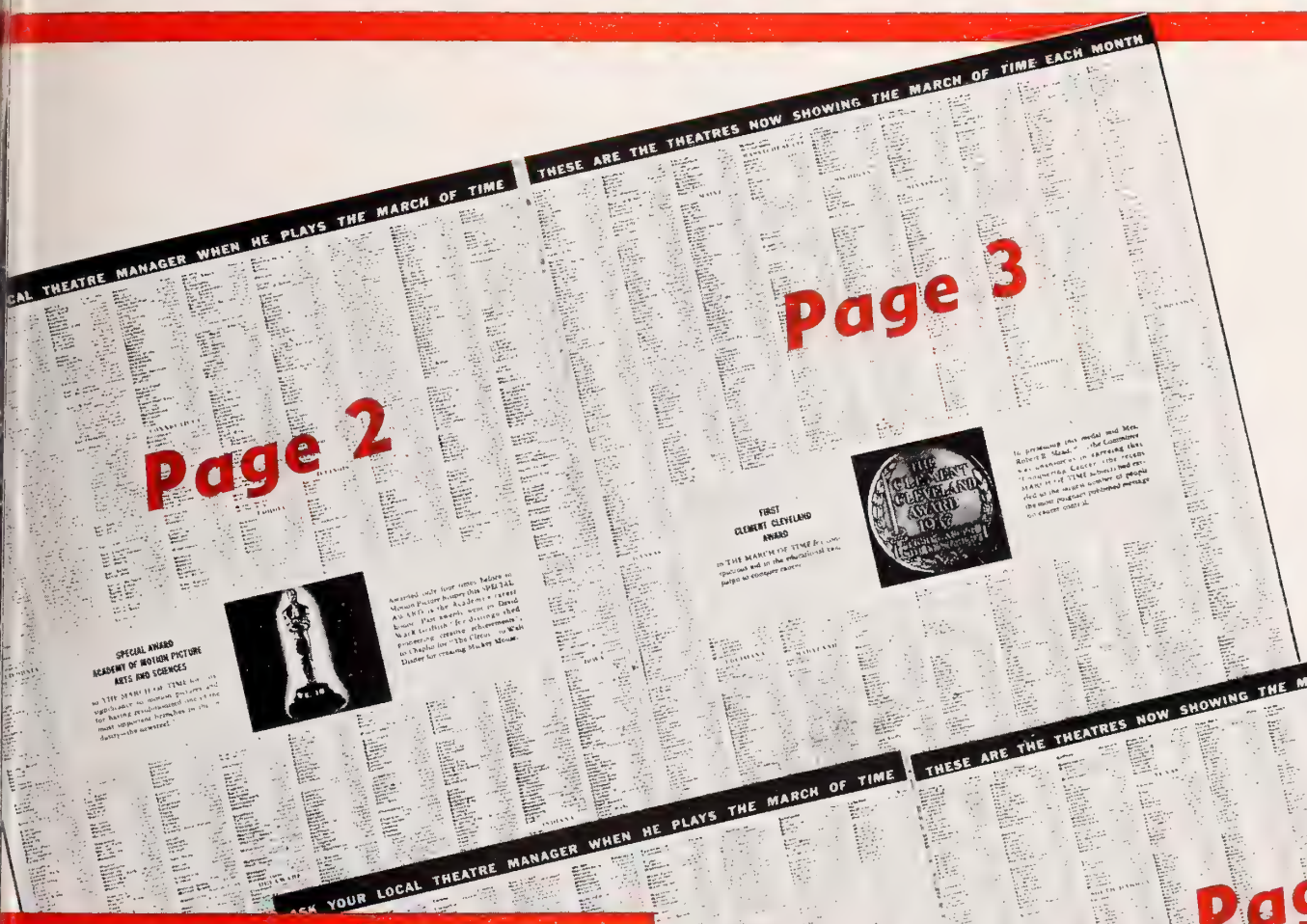
The Biggest

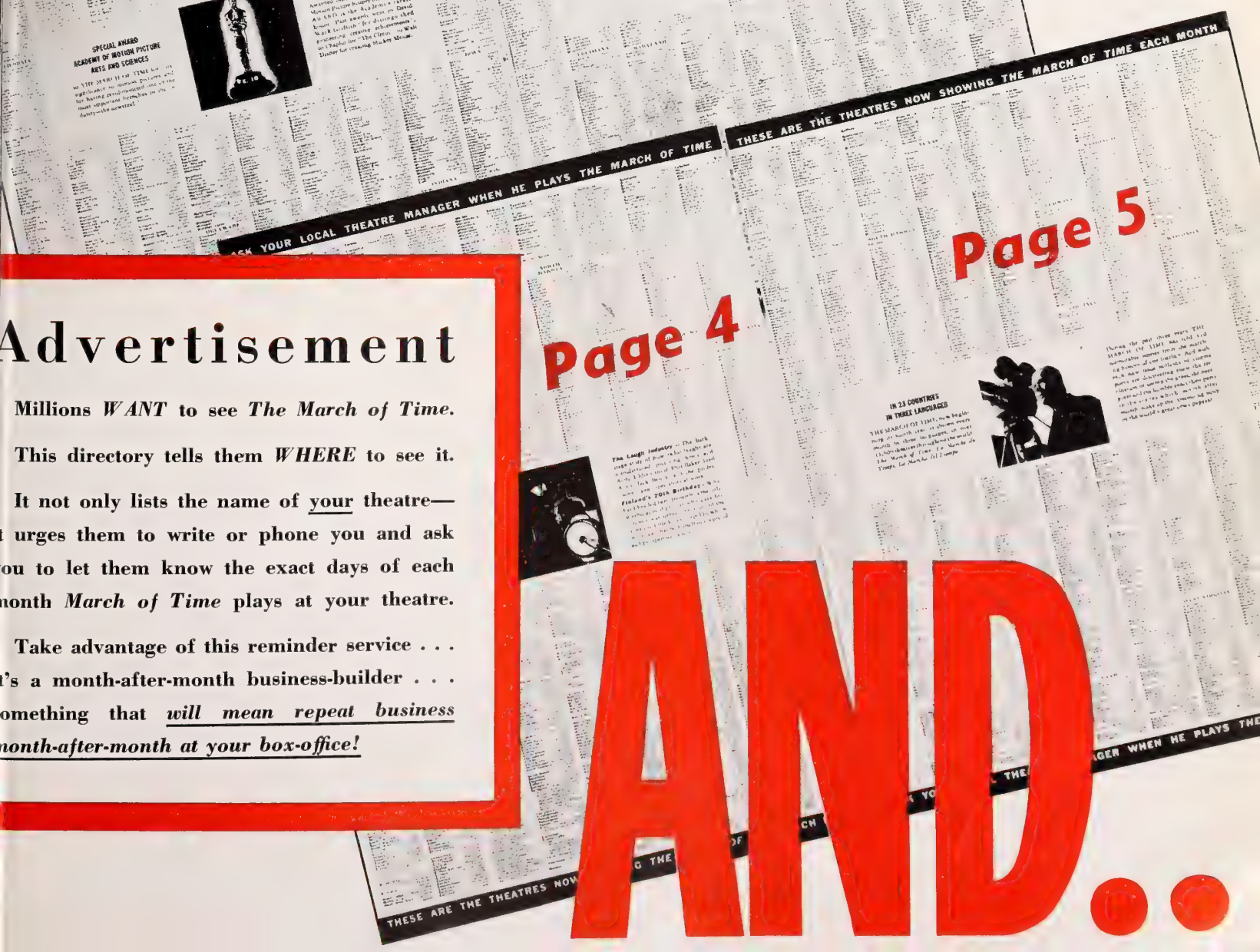
This week *March of Time* publishes the biggest single motion picture advertisement ever printed—***5 pages in LIFE, 8 pages in TIME.*** (A total magazine advertising investment of $38,200 worth of space.) And it goes to the 18,700,000 readers of LIFE and TIME.

It lists the name of every theatre in the U. S. playing *The March of Time*.

This giant advertising smash inaugurates a special service for you . . . and your patrons.

LIFE AND TIME





Advertisement

Millions *WANT* to see *The March of Time.*

This directory tells them *WHERE* to see it.

It not only lists the name of <u>your</u> theatre—
t urges them to write or phone you and ask
ou to let them know the exact days of each
nonth *March of Time* plays at your theatre.

Take advantage of this reminder service . . .
t's a month-after-month business-builder . . .
omething that *<u>will mean repeat business
nonth-after-month at your box-office!</u>*

AND...

WHO ELSE?

In the U. S. There Are

9,000,000 STUDENTS IN HIGH SCHOOL

18,000,000 ADULT FORUM MEMBERS

FOR THEM...

MARCH OF TIME'S ORGANIZED CURRENT EVENTS STUDY PLAN

PHOTO REPORTER—started as an experiment two years ago, is today the fastest growing U. S. school publication. The PHOTO REPORTER is a full-fledged monthly periodical which supplements *The March of Time* on the screen and makes for a keener understanding of each new issue.

Schools like the PHOTO REPORTER for class study because it compresses the far-reaching background material on the significant events covered by *The March of Time* into concise, easy, informative reading.

Exhibitors like the PHOTO REPORTER because it opens up a new avenue for school-theatre cooperation, not only on *The March of Time* but on feature pictures and theatre activities as well.

The PHOTO REPORTER has proved its value to more than 1800 exhibitors who use it. *They know it sells tickets* (see next 8 pages).

MANUAL FOR DISCUSSION—published in conjunction with the PHOTO REPORTER, it supplements every issue of *The March of Time.* Prepared by a board of prominent educators and current history professors, it points out pertinent questions for discussion, suggests group activities and references for the study of the events, trends and personalities as presented in each issue of *The March of Time* on the screen.

Many exhibitors recently have discovered that this manual is not only valuable to the teachers who are using PHOTO REPORTER, *but that adult Forum groups (such as Women's Clubs, P.T.A. groups, Current Events Clubs, etc.) find the MANUAL FOR GROUP DISCUSSION and The March of Time excellent basic material for their group discussion meetings.*

Here is another avenue opening up to your box office.

HERE IT IS!

IE MARCH OF TIME

PHOTO REPORTER

Prepared by the Editors of TIME and LIFE



This is a facsimile of page one of the PHOTO REPORTER — the eight-page picture newspaper

now being used each month by more than 500,000 students in 3800 U.S. schools

Most concrete evidence of the box office value of the PHOTO REPORTER is the comments of exhibitors and teachers who use it . . . (see following pages).

U. S. MERCHANT MARINE

in need of drastic changes

The relicts lying in the Kill van Kull at Staten Island, New York, waiting to be broken up into usable chunks of scrap iron, are the unlaid ghosts of an American dream — a World-War-born dream to build America a merchant marine capable of carrying the exports of the U. S. to every corner of the globe. For one brief moment in her history America boasted a merchant marine second to none. That was in the period between the beginning of the California Gold Rush and the Civil War. Then her famed clipper ships sailing out of Gloucester and

(*Continued on Page 2*)

This facsimile of the second page of *PHOTO REPORTER* is reduced in size for this advertisement

MERCHANT FLEET FAILING SINCE 1865

despite $3,500,000,000 in government aid

(*Continued from Page* 1)

Boston and New York, around Cape Horn to California, there to deposit their cargo of avid prospectors, and sail on to the rich markets of China, were the swiftest, most luxurious and newest afloat. For a time they even outweighed and outsailed the fleet which had made and kept England a world power since the days of Queen Elizabeth. But the coming of steam power spelled the doom of America's brief and spectacular career in foreign shipping.

The sturdy wooden clippers which American shipbuilders could construct cheaply because of their vast supply of fine timber gave way to iron ships powered by steam, giving the advantage to industrial countries with lower wage scales. Then, too, up to the time of the Civil War, America was primarily a coastal country, looking to Europe and the Far East for markets and trade. The interior was a sparsely settled wilderness connected by a few mud roads with the industrial cities of the East. The laying of railroads across the continent drastically shifted the routes of trade. Millions of immigrants and pioneers poured into the Middle and Far West, created an insatiable market for the raw materials and manufactured goods which had formerly gone abroad. People with money to invest turned to the profitable markets in their own backyard.

Meanwhile, the older countries of Europe had no new lands to populate and to sell their goods had to keep up their foreign trade. To keep her vessels afloat



U. S. Clippers were once swiftest ships afloat

and carrying raw materials to factories and finished goods to markets

doing 10% of American business, the balance of traffic being carried by foreign ships.

WORLD WAR MARKED LOW POINT

The war had only been in progress three weeks when U. S. merchants and the government began to regret the depleted state of the merchant marine. As soon as England entered the war, she withdrew her merchant fleet from commercial service and put it to work transporting troops and supplies. Germany was immediately blockaded and for the remainder of the war was unable to send ships to America. Just at a time when American merchants might have expanded their trade to undreamed of proportions, the means of transportation were withdrawn and millions of dollars in goods were left to rot on Atlantic wharves. The government hastily amended an act which had prohibited the use of ships more than five years old for foreign trade. Coastwise shipping companies were quickly turned to overseas trade and 500,000 tons of foreign ships added to the U. S. fleet. But it was not enough.

C STATE

ards were thing left to build an the e con- ipping n the ment on- re e

PRESIDENT APPOINTS COMMISSION

In 1936, the president, recognizing seriousness of the situation, appointed Joseph Patrick Kennedy, a business with a reputation for clear-headed thinking and a talent for bringing order out of chaos, to investigate the whole U. S. shipping industry and make recommendations based on his discoveries as to the future of the merchant marine. On pages 4 and 5 of this issue of *Photo Reporter*, you will find a pictorial description from LIFE, picture magazine, of some of the conclusions Mr. Kennedy's commission has unveiled and the drastic corrections he suggests.

they were kept busy transporting soldiers back from France. Then they went into ordinary trade and in the first year earned $50,000,000. For the past 16 years, the government has been trying to get rid of its ships, selling or leasing at great loss to as many as possible to private companies for overseas and lake commerce, granting huge subsidies to private operators to carry mail or build new ships. But in spite of $3,500,000,000 spent since 1917 to give the U. S. a sufficient merchant marine, shipping remains a sick industry. It has not only failed to pay back the huge investment of public funds, but has steadily lost more money and by 1933, was in such a state of financial chaos that a Senate investigation was demanded. The investigation revealed a state of confusion, inefficiency and downright misappropriation of funds that amounted to a major scandal. Shipping was moribund. It attracted no new capital. The fleet was on the verge of becoming obsolete and in case Europe became embroiled in war, the country faced another situation exactly like that which had occurred in 1914.

"SELLS TICKETS"

". . . PHOTO REPORTER distribution opens a new cooperative field for school tie-ups . . . and one which sells tickets."

MARC WOLF
Theatrical Managers, Inc.
Indianapolis, Indiana

STATE OF NEBRASKA

". . . PHOTO REPORTER has definite educational value and can be made to play a prominent part in the modern-way school program in connection with the *March of Time* film. I recommend use of this material by school people of our state . . ."

CHAS. A. BOWERS, *Exec. Secy.*
Nebraska State Teachers Assn.

FINDING NEW JO

involves endless searchi

Fifteen years ago, when the first commercial broadcast went out over the ether from station WEAF to a few thousand fans sitting spellbound in headphones at their radio sets, a strange new business was launched, the business of supplying radio entertainers with jokes and humorous stories to tell their listeners between sales talks and other entertainment. The business grew at first rather slowly. Most announcers told jokes as a method of introducing singers or musicians. At first the order of both radio humor and humorist was very low. And all sorts of rubbish escaped from the loudspeaker.

Before long the public began to sour on the stale jokes and inept clowning of announcers, and program directors decided they would have to do something better. They began to hire professional comedians. Invariably the first two or three programs were tremendous hits. Then the comedians promptly ran out of jokes, and a frantic search for new material began. Thus, a new craftsman, the jokesmith, came into being. Today, around a dozen highly paid joke specialists supply the bulk of the humor that the better comedians turn out each night.

Before radio, a comedian touring from city to city could use the same jokes indefinitely, and a dozen gags if properly told with business and costumes could keep a performer talking for a full half-hour. Radio has changed all that. In the first place, a radio humorist must get his laughs entirely from the words since audiences cannot see expressions and gestures which might add to the humor of a story. In the second place, top-rank radio comedians have audiences of anywhere from two to twenty million listeners for each broadcast. Their jokes once told are finished and cannot be used again for many months or even years to come.



Searching for old jokes which can be "twisted"

There are approximately 2,000 comedy programs broadcast each week over network and local stations. Comedians estimate that they need approximately 75 jokes for one half-hour broadcast compared with the dozen which used to suffice before the days of radio. At this rate, about 150,000 gags are needed each week to keep the mass-production humor in-

books and ich can be used change and other jokes n modernized setting and contemporary characters are as funny today as they were in 1860. Another source is the radio comedian himself. The jokesmith listens to as many humorous broadcasts as he can, takes down the jokes which were successful. He then sets to work trying to rewrite the joke so that, while the essential humorous situation remains the same, there is enough new in the story that listeners will not recognize it, and it will still hold their attention. The art of making old jokes sound new is the one on which radio gag writers have most to depend today.

But there is some question whether the jokesmiths will be able to keep up indefinitely with the insatiable public demand. It is possible that some day the well may dry up. Then, in all probability, gag writers will turn from the out-and-out story jokes which are still popular today to a more pointed type of spoofing at the expense of politics, news and personalities. Meanwhile, gag writers and comedians work day and night to keep abreast of the public clamor for more fun, and each knows that he could not get along without the other. For in this day of mass-production laughter, nothing is more disastrous than a gag which, in popular radio parlance, "lays an egg."



Fred Allen tells a lifetime's jokes in 6 months



Amos and Andy write 1800 words of jokes daily



Jack Benny checks what makes them laugh

This facsimile of the third page of *PHOTO REPORTER* is reduced in size for this advertisement.

NLAND NOW TWENTY YEARS OLD

inding secure place in family of nations

thernmost nation of the world, Finland, has been an independent state only ince 1917. The history of Finland, so far as is known, goes back to 100 A. D., n the ancestors of the present Finns began to migrate to Finland from the ic countries. In the twelfth century, Finland came under the influence of den, her more powerful neighbor. At that time, Sweden was not a unified e, but consisted of several federated provinces. Finland was one of these inces. Beginning in the seventeenth ury, Sweden became a unified king- and by the eighteenth century took place as an important European er. As the Swedish nation grew and ired territory to the South on the nland of Europe, Finland's importance Sweden waned, and soon she was ed upon merely as a frontier prov-

the meantime, as Sweden became ng, a country to the East was also ving powerful. That country was Rus- and it was not long before she was llenging Sweden's place among the ons. In the wars that followed be- en these two countries, Finland was aded and partitioned several times, finally, in 1809, was ceded to Russia result of the Russo-Swedish War. inland became a Grand Duchy of Rus- The Finns were allowed to have their n constitution and their own institu- ns, and, in general, Russia did not in- fere in their internal affairs holas II became Czar of Russi 4 and issued decrees which abroga Finns' time-honored rights, compel m to serve in the Russian army. The pressive conditions prevailed down t 4, when the Finns, taking advantage the fact that the Russian army was in Far East waging war with Japan, de- nded the return of their rights. Their nands were granted, but within a few rs conditions were as bad as ever.

Russia's entrance into the World War vided Finland with an opportunity for ive resistance. Her soldiers refused to nt for Russia, were encouraged in their olt by Germany. Then in March, 1917, il war broke out in Russia and left the y open for Finland to assert her in- pendence. The first revolutionary gov- rnment of Russia guaranteed autonomy the Finnish nation. A second revolu- n in Russia gave the Finns an oppor- nity to sever completely their unwilling , and in 1917, the Finnish parliament clared Finland's independence.

But independence declared was not in- pendence achieved. In the spring of 8, civil war broke out between two tions in Finland. On one side were se who had come under the influence Russian Communism and on the other s the property-owning middle class. e latter enlisted the aid of Germany, l after a brief but bitter civil war de- ted the Communist forces, who were pported by Russian volunteers. There- er, a constitution was framed and the w nation began to function as a re- blic.

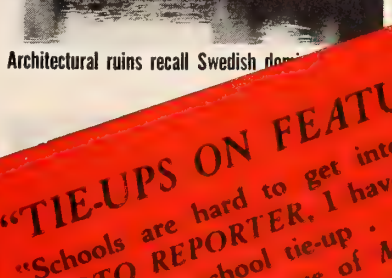
Since conservative forces had won the il war, they controlled the new gov- rnment. However, in 1921, they lost ound in the Finnish parliament, and re replaced by a combination of liberal itical parties. About this time, the mmunists again became a force in Fin- h politics. By 1929, they were suffi- ntly strong to gain 23 out of 200 seats parliament and, encouraged by this ccess, they set out to convert the people their doctrines. But a hurriedly formed fascist group marched upon the capital and demanded that the government suppress Communism. When the government refused to pass all their sweeping demands, the leaders of the fascist movement took things into their own hands, wrecked a Communist newspaper plant, kidnapped Communist leaders. The government was powerless to act against them. The cabinet resigned and a new one giving representation to these fascist groups was formed. Liberal groups in parliament tried to prevent the passage of laws proposed by the fascists abrogating the Bill of Rights, for they realized that such a move would destroy the republican constitution. No compromise could be reached, so parliament was dissolved. In order to assure the passage of these laws in the new parliament, the fascist group kidnapped socialists, commandeered election lists and removed whatever names they pleased. As a result the laws were passed, the Communist party outlawed.

But opposition to the policies of the fascists did not die and, in 1931, the liberal parties gained new strength. Fascist agitation rose again, but by this time the liberal parties were sufficiently strong to maintain themselves in power.

In the elections of 193? ral groups gained even mor this year conservati vud, who w fascist allio, a either esen- in- ew er



Architectural ruins recall Swedish dom



But today



As Finland builds in her own style. . . .



A prosperous and vigorous little nation

"TIE-UPS ON FEATURES"
"Schools are hard to get into, but with the aid of PHOTO REPORTER, I have been able to work out a successful school tie-up . . . teachers call students' attention to each issue of *March of Time* at my theatre . . . and praise highly the PHOTO REPORTER . . . as a result I have no difficulty making tie-ups on feature attractions."
WILLIAM H. WHYTE
Strand Theatre
Pottstown, Penna.

TENNESSEE'S HIGH SCHOOLS
"The *March of Time*'s PHOTO REPORTER has definite value . . . very profitably used in our Tennessee High Schools in connection with courses in Social Science, English and American literature."
R. R. VANCE
Tennessee State Supervisor
Division of High Schools

FINLAND'S SIBELIUS

a first ranking composer

For a great many years Finland has been known to the world chiefly for her wooded beauty and her thousands of lakes and islands, but in the last generation she has acquired a greater claim to fame in the person of one man. That man is Jean Christian Sibelius, one of the world's foremost composers.



Composer Sibelius has brought Finland fame

When Sibelius was still a young man, the state recognized his genius and gave him a pension, so that he might have security and time in which to devote himself to musical composition. In the years that followed, Sibelius created seven symphonies and a number of tone poems, which brought him—and indirectly his country—great fame.

Sibelius leads a secluded life at his home near Helsinki and spends much of his time in the nearby forests. So highly is his music regarded that many a musician today considers him the lineal successor of Beethoven and Brahms.

G IN SCANDINAVIA

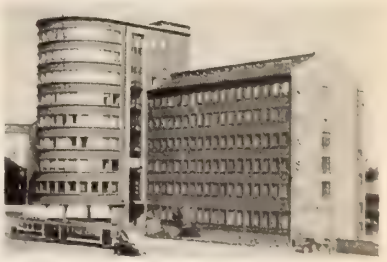
land's business

workers were receiving wages rovide cheap food, a group of s the Equitable Society of ings and opened a grocery store ars later, so successful was their under- buy a flour mill, two years later, a shoe factory cooperative so- ished. Today, there are ves in practically every country the world—nearly 500,000 of them with a membership of over 139 million people.

What is a cooperative? It is a group of people who band together for the purpose of supplying themselves with certain goods or services through stores or factories which they themselves own and operate in the common interest. The investors in a cooperative enterprise are not in business to make a profit, as are the owners in private industry, but to supply themselves with goods and services at the lowest possible price. If there is any money left over in a cooperative enterprise after all expenses have been paid, this amount is called an overcharge and is returned to the members, the proportion which each receives depending on the amount of money he has spent.

Cooperatives differ in another way from ordinary businesses. In the ordinary corporation, the number of votes a man has is determined by the amount of stock he owns in that corporation. But no matter how much money a person puts into a cooperative enterprise, he is allowed only one vote in determining the policies of the cooperative.

Today, in 43 countries in the world, there are many kinds of cooperative societies, but, in general, their activities fall into four main categories—purchasing, financing, marketing, and producing. Some of the most successful are to be found in Great Britain and the Scandinavian countries.



Cooperative stores do large retail business

In Great Britain, seven million people belong to the cooperative movement, which does one-twelfth of the country's retail business. The cooperative banking system does a business equal to the fourth largest bank in England. Flour, shoe and soap manufacturing cooperatives produce more of these products than any other English manufacturer. Almost everything an Englishman needs can be supplied by

(*Continued on Page 6*)

LIFE COVERS THE AMERICA

This facsimile of the fourth and fifth pages of the *PHOTO REPORTER* is reduced in size for this advertisement.

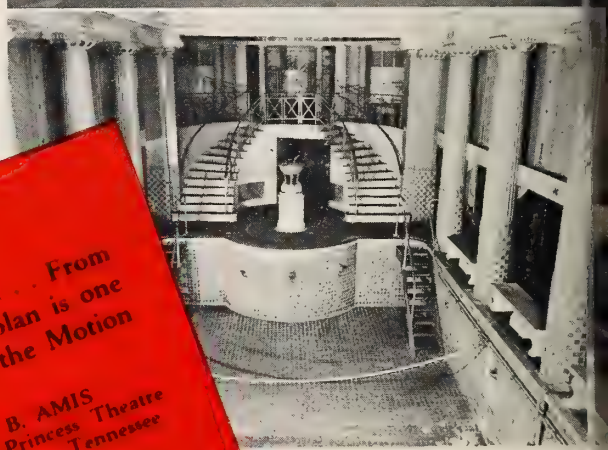
LEVIATHAN SOLD FOR SCRAP

On the hightide of German Imperialism at Hamburg in April 1913, was launched the S. S. Vaterland, the mightiest ship of its day It was built not for profit but to enhance the prestige of Germany But pride went swiftly to a fall Interned in New York harbor when the War began, the Vaterland was seized by the U S. and renamed the Leviathan in 1917, carried nearly 100,000 doughboys to France and back. During the 1920's it flourished in the Atlantic passenger trade, but was soon outmoded by newer ships, finally, after running for a time at a heavy loss, was retired. For three years, the famous old ship has lain on Hoboken, New Jersey's dreary waterfront, rotting and rusting away.





In 1914, the Vaterland's Pompeian swimming pool, called the Roman Bath, was one of the wonders of pre-War society In 1937, the vanished luxury of the Leviathan ming pool is hid darkness be



"BUILDS PATRONAGE"

"My schools use the PHOTO REPORTER . . . From the angle of a theatre manager, I feel this plan is one of the most important moves yet made by the Motion Picture Industry to build patronage."

GUY B. AMIS
New Princess Theatre
Lexington, Tennessee

"500 PAID ADMISSIONS"

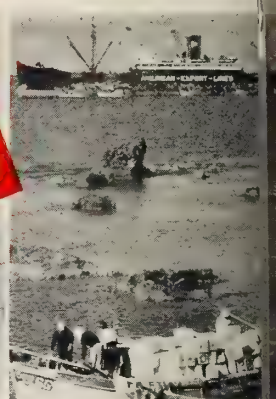
"The PHOTO REPORTER has been so popular here that I find I shall have to increase my order to 500 copies each month. Students enjoy the *March of Time* at the theatre so much better after reading about the events in your publication."

DAVID FOSNER
Newark High School
Newark, N. J.

AMERICA IS T IN THE WORL

CARGO



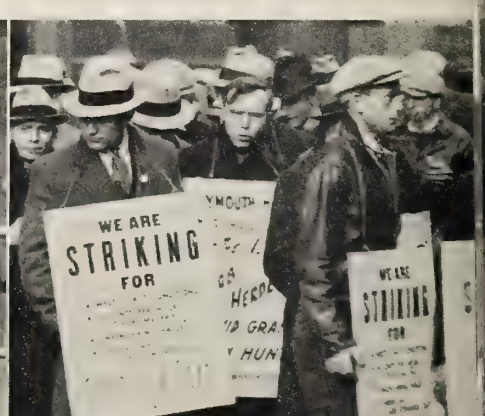


U. S. normally sells 10% of its movable goods abroad. First in exports, it is topped in value of imports only by the United Kingdom. But only one third of U. S exports are today being carried in U. S. bottoms. With Secretary Hull's reciprocal trade trea- its foreign commerce is definitely on the upgrade. This year, it is selling the rest of the world more than $3,000,000,000 worth of goods. To provide best shipping service for that commerce as well safeguard U. S. in time of war, Joseph Patrick nedy wants American ships modernized and subsi to ply 23 important world trade routes.

LABOR







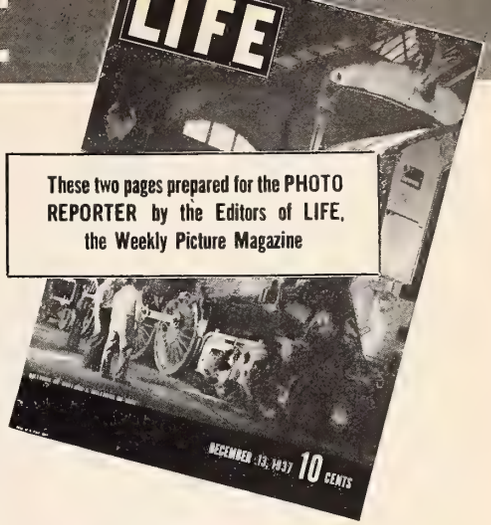
By tradition, the lives of seafaring men are filled with a love of the sea. Untold volumes have romanticized the rigors and adventures of the hard-bitten men who spend their lives at sea. But in the past three years, the men who work at sea have ceased to regard their hardships as picturesque, have demanded in 122 major strikes living and working conditions at least as good as those in any other American industry. To correct abuses of American seamen who protest that they work as many as 12 hours a day for a wage of as little as $25 a month, live in crowded, ill-ventila unsanitary forecastles, eat food unfit for human sumption, the Maritime Commission suggests m mum wage agreements, a permanent board of arbi tion, better quarters for the crew.

Adv.

ERCHANT MARINE



ts, above, of the California Nautical Sch
ch trains merchant marine officers.
mission reports that American merc
raining and discipline. He recomme
supervision of the C



These two pages prepared for the PHOTO REPORTER by the Editors of LIFE, the Weekly Picture Magazine

The world-traveling merchant marine of the United States of America, once the greatest seagoing nation on earth, is a flop, a mess and a headache. It includes a few well-run lines, with a handful of up-to-date ships. But as a whole it is badly managed, shockingly ill-manned, and so uniformly old and outmoded that it is about to go in mass to the scrap heap To replace it with an efficient fleet will cost American taxpayers at least $35,000,000 a year for an indefinite number of years to come.

Chairman Kennedy's job and his Commission's report are concerned solely with ships in foreign trade, since they alone need to be subsidized against foreign competition He concludes that American ship lines, because of high building and operating costs, must have subsidies of at least $25,000,000 a year to survive. Why, then, must the U S. have a merchant marine at all, when plenty of foreign ships are ready to carry its goods in world trade? Two of Chairman Kennedy's answers have to do with war One, in case of war abroad, is to prevent a repetition of 1914, when warring nations suddenly withdrew their ships and left America's trade goods piled up on its shores. The other, and more important, is that if the U S. goes to war, the Navy will require a first-rate merchant fleet readily convertible into troop and supply ships.

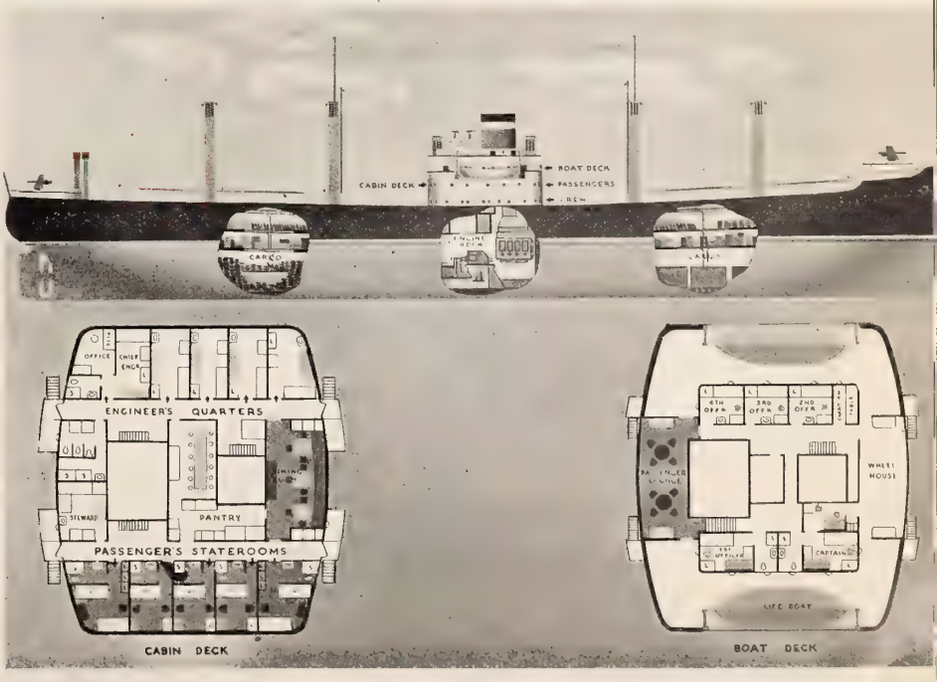
WILL BE PRACTICAL



TRANS-OCEANIC AI

The Maritime Commission opposes the construction of any superliners, such as the Queen Mary, and points to air transport with its increased speed and safety as the future luxury mode of travel to Europe. Airships are now being built, says Kennedy, which will be able to cross the ocean in 20 hours, carry 50 passengers.





s drawn in scale *above* reighter shown at bottom of with the Leviathan's 908 feet, carry , cost ⅓ to ½ as much as a new Leviathan.

er (*below*) which could be constructed on a mass-production basis. table quarters for a crew of 46, can carry 12 passengers. In event of war, cargo decks could house 2,000 troops. The Kennedy Commission has $2,000,000 to subsidize shipbuilding and operation.

"INVARIABLY ATTEND"

"Teachers and students here look forward to each issue of PHOTO REPORTER for class discussion and invariably attend theatre in groups for March of Time. Its distribution in high schools is proving of great value to us."

STEWART B. TUCKER
Byrd Theatre
Richmond, Virginia

"COST SO SLIGHT"

"PHOTO REPORTER is the best school newspaper for current events that I have seen, and since you have added pictures from LIFE it certainly stands in a class by itself. The cost is so slight, it is practically an outright gift."

CHARLES A. AYLSWORTH
Trott Vocational School
Niagara Falls, New York

This facsimile of the sixth page of *PHOTO REPORTER* is reduced in size for this advertisement.

PICTURES ON CINEMA SCREEN

projected by throwing light beam through moving film

In earlier issues of the *Photo Reporter* the editors have described how motion picture film is made and how the thousands of feet of film taken in various parts of the world by many different camera crews are cut and spliced and edited and made to tell a story. Some readers may have wondered how the tiny still images on a film could ever be converted into the lifelike images which move across the cinema screen, talking in their natural voices and giving such an impression of reality that the audience rarely thinks to question the actual existence of what is sees.

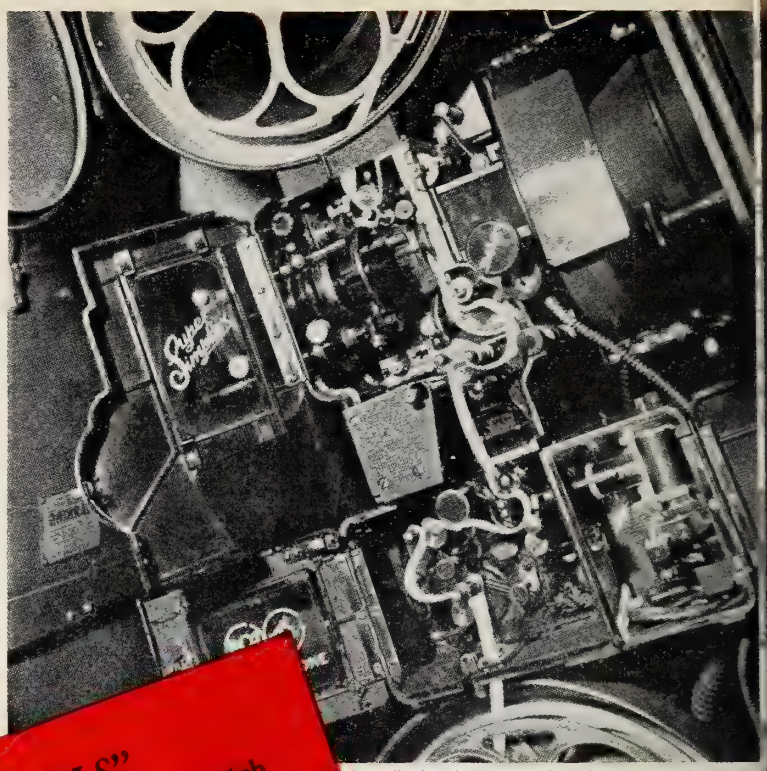
The machine which transfers to the screen the images on the film is located in a booth at the back of the theater near the ceiling. This transfer is accomplished by a beam of light which passes first through the film, then through a magnifying lens which enlarges the image many hundred times before it reaches the screen. The machine is driven by an electric motor, which draws film at the rate of 90 feet per minute from one spool to another past an opening through which the light beam is thrown. As each foot of film contains 16 pictures, or frames, 1,440 individual pictures are projected each minute, giving the illusion of continuous lifelike motion.

But the pictures are only a part of what makes up a motion picture today It is also necessary to reproduce the dialogue and natural sound which have been made with the pictures. In order to do this, the projection machine contains a second part, called the sound head, through which the film also travels. A photographic record of dialogue and sound is carried on the film in a band one-tenth of an inch wide which runs along the side of the pictures. The minute tracings on the sound track are not projected onto the screen but into the sound head, where they set up electrical impulses which are amplified and carried by wires to loudspeakers behind the screen. The screen is covered with hundreds of little holes to allow the sound to come thro clearly from the loudspeake audience.

Running a proj specialized tec



Charles Muller operating Music Hall machines



sic Hall with sides removed to show course of film

it from one reel to the other impercepti to the audience.

When the projection of each reel is f ished, the operator removes the film fr the lower magazine, rewinds it and turns it to the fireproof storage compa ment to await the next showing.

If you are interested to see for yo lf exactly how projection machi rk and what the screen and lo akers look like, have your teacher uch with the theater in your nei od showing the *March of Time* e e manager to arrange for y visit his theater.

"IN TEN HIGH SCHOOLS"
"We distribute PHOTO REPORTER in ten high schools in our city and it creates great interest in March of Time at our theatre. Consider the PHOTO REPORTER the best medium gotten out for short subject promotion in years."
BILL JENNER
California Theatre
St. Bernardino, Calif.

UNIVERSITY OF MINNESOTA
"The PHOTO REPORTER and the accompanying Teacher's Discussion Manual is a swell idea. I put them to widespread use here at the University of Minnesota. This material creates a desire to see the March of Time and adds to its enjoyment."
ROBERT A. KISSACK, Jr.
Director Visual Education
University of Minnesota
Minneapolis, Minnesota

COOPERATIVE MOVEMENT

growing rapidly throughout world

(*Continued from Page 3*)

cooperatives. They will design, build and furnish his house. They will clothe and feed his family, will even launder and dry clean his clothes.

In Sweden, cooperatives have developed most rapidly in the industrial field, and have been very successful in lowering the cost of milling flour, manufacturing galoshes and automobile tires —industries formerly controlled by profit-making groups who charged the highest prices they could get. By going into production and selling at cost, cooperatives were able to force manufacturers to meet their prices on these articles or go out of business.

In Denmark, on the other hand, cooperatives began in the agricultural communities. They have aided the government in its attempt to reduce land tenantry and helped make it possible for farmers to buy the land they worked and make a decent living from it. From a nation of tenant farmers one hundred years ago, the Danes have become a nation of landowners, and today, 97% of the farmers own their own land. There are cooperative dairies, egg marketing societies, credit associations, bacon factories, and so forth—all of which have enabled the farmer to market his produce at an economic price.

In Finland, the cooperative movement is very strong, both in urban and rural districts. It dates back to 1899, with the founding of a cooperative known as the Pellervo Society. The growth of cooperation in Finland filled a national need. Under the rule of the Russian Czars, the country was gradually deprived of self-government. The people turned to economic organization as a substitute for political action. By 1903, there were 189 cooperative societies. Today, more than



Cooperatives produ butter



Finnish forests her chief source of wealth

tives made little headway cities in the U S. until the en when people found th tle to spend for the things th needed, they became interested in operative methods. Today, in the U. there are five hundred associations ope ating retail stores and a thousand oth rendering a variety of services includi housing, bakeries, restaurants, medi care, insurance, and electric power.

life insur- pension institute. erprises include a sawmill, works, flour mills and factories manufacturing matches, margarine, macaroni, hosiery, underwear, chemicals, and fertilizers. Cooperative dairies produce about 95% of the country's butter supply And there are even rural electrification societies serving 9,000 families.

In the United States, cooperative enterprises have developed more slowly There were cooperatives as early as 1855, but none met with any great success and it was not until after the World War that the movement really got under way In the twenties, while industry prospered, agriculture did not, and the desperate condition of rural populations turned them to cooperation. Very soon, they saw the advantage of buying supplies in quantity at wholesale prices and started purchasing cooperatives. Beginning with the wholesale purchase of feed, seed and fertilizer, they next proceeded to buy gasoline and oil for farm machines, later went into automobile life and fire insurance, and finally set up stores and wholesales to handle groceries and dry goods. Today, about one-third of the six million farmers in America are members of at least one cooperative.

IN THIS ISSUE

MARCH OF TIME

Issue 5—Volume IV

SHIPS—STRIKES—SEAMEN
THE LAUGH INDUSTRY
FINLAND'S 20th BIRTHDAY

PHOTO REPORTER

Published every four weeks by the MARCH OF TIME

Subscription rates Single issues . . . 5c
For academic year (10 issues) 50c

Special bulk rates for schools and study groups are available, write

PHOTO REPORTER
March of Time
369 Lexington Avenue, New York City

Adv.

This facsimile of the seventh page of *PHOTO REPORTER* is reduced in size for this advertisement.

ALT DISNEY, CREATOR OF MICKEY MOUSE CARTOONS, MAKES A FULL-LENGTH PICTURE: the story of Snow White from Grimm's Fairy Tales in technicolor cartoon

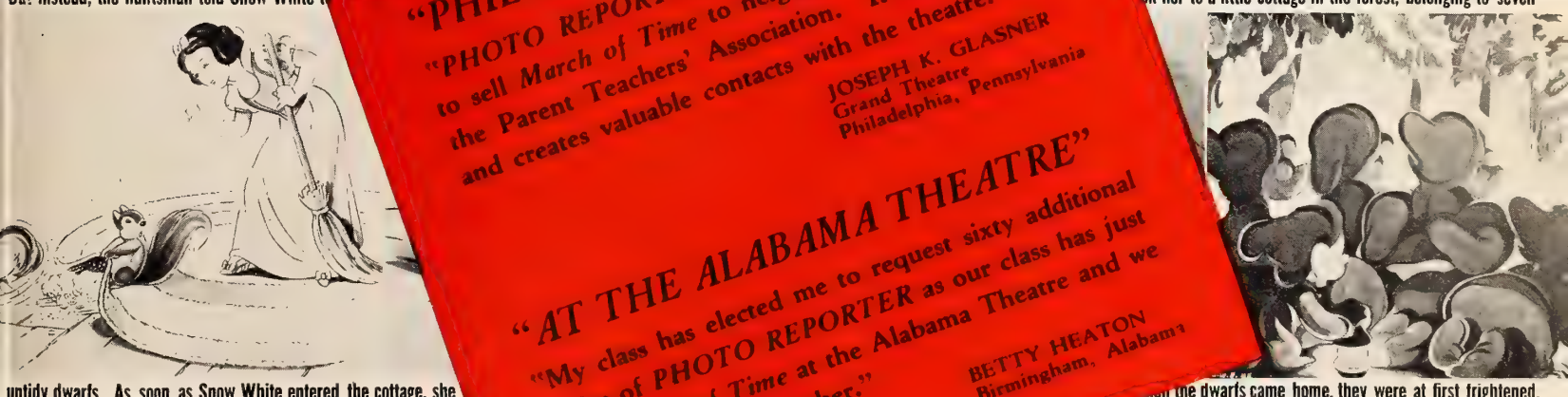
lt Disney, who in 1928 presented to mo-n picture audiences one of the most loved characters of cinema history, ickey Mouse, and in 1932, in his first lly Symphony, *Flowers and Trees*, ded color to the already delightful com-nation of sound and animated drawings, s now produced a full-length cartoon in chnicolor which for the first time makes tensive use of human characters. *Snow hite* will be released by RKO Radio Pic-res after the Christmas holiday season.



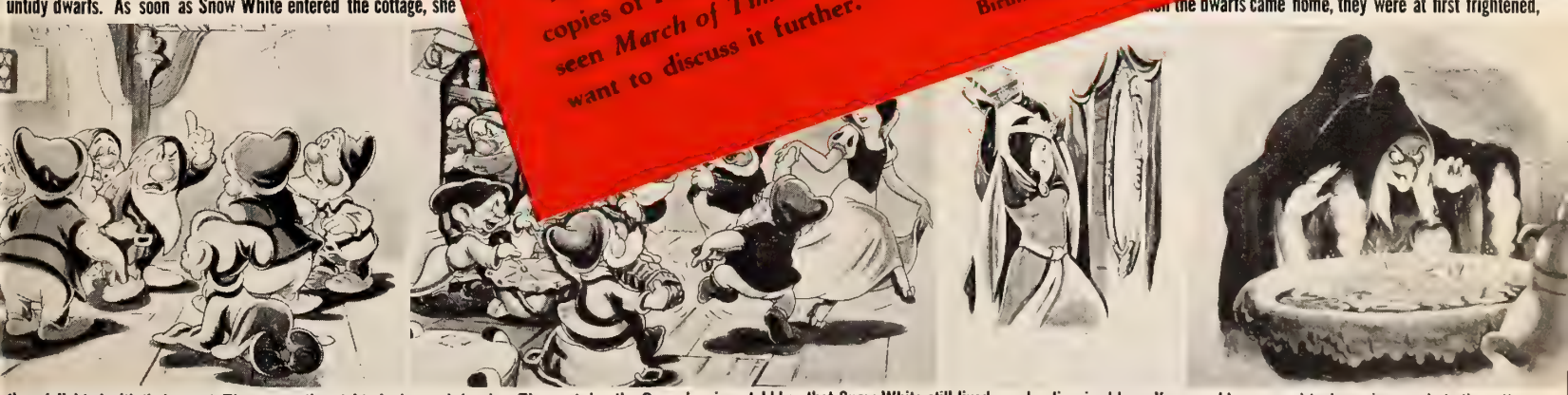
Because Snow White was very beautiful, her wicked step-mother was jealous, so she told her chief huntsman to take the Princess into the forest and kill her.



But instead, the huntsman told Snow White t… …k her to a little cottage in the forest, belonging to seven



untidy dwarfs. As soon as Snow White entered the cottage, she … …n the dwarfs came home, they were at first frightened,



then delighted with their guest. They spent the night singing and dancing. The next day the Queen's mirror told her that Snow White still lived, so she disguised herself as an old crone and took a poison apple to the cottage.



As soon as Snow White took a bite, she fell into a deep sleep and her friends were grief stricken thinking her dead. But soon a Prince rode through the forest and seeing Snow White knelt at her bier and awakened her with a kiss.

"PHILADELPHIA'S P.T.A."

"PHOTO REPORTER is indispensable as I use it to sell *March of Time* to neighborhood schools and the Parent Teachers' Association. It brings results and creates valuable contacts with the theatre."

JOSEPH K. GLASNER
Grand Theatre
Philadelphia, Pennsylvania

"AT THE ALABAMA THEATRE"

"My class has elected me to request sixty additional copies of *PHOTO REPORTER* as our class has just seen *March of Time* at the Alabama Theatre and we want to discuss it further."

BETTY HEATON
Birmingham, Alabama

This facsimile of the eighth page of *PHOTO REPORTER* is reduced in size for this advertisement

A RADIO SCRIPT FOR CLASS DRAMATIZATION

to illustrate creation of realistic sound effects

The script from the radio *March of Time* in this issue of the *Photo Reporter* was selected for the purpose of illustrating what an important part sound effects play in the production of a radio program. If your class can get a real microphone to use in presenting this script, it would be interesting to try to create some of the realistic sound effects used in the professional broadcast.



Twisting a bundle of dry grass or straw before the microphone indicates that something is astir in the underbrush.

The sound of a bombardment is very effectively produced over a microphone by shaking a rubber balloon blown very tight and filled with b-b shot. The balloon should be held close to the mike. The noise of cannon and distant big guns is usually produced by beating a bass drum after loosening the head. Machine-gunning is accomplished in some studios by beating with flat sticks the leather seat of a straight chair; in others, drum sticks are played rapidly on a frame of ordinary window screen. There are many other sounds in the following script which should be included to give it a realistic production, the falling bells, the sound of hammering and cutting stone, the crowd in church at the dedication, the men being moved from the cathedral. It would be particularly interesting to present this s... view of your audience to see how realistic an illusion you... devices.



This box of loose stones is, for broadcasting purposes, a coal mine. The sound effects n... by stamping around, using the ax and throwing it roughly into the box can create impression of great activity in the mine. Notice that the microphone has been brou... down to the level of the box.

Voice of Time: Rheims Cathedral, in the... France! It is the night of September... Cathedral, now being used as an eme... at the front, nurses move among the... the straw-covered-stone, as a new Ger... *bardment under*)

Nurse: Here is some water for you.

Soldier: Thank you.

Nurse: Let me hold up your head. (*Explosion o...*

Doctor: Nurse. Nurse.

Nurse: Yes, Doctor Lamet?

Doctor: We've got to evacuate these men from the... target for those shells. The stretcher crews are co... are outside. Hurry and tell the other nurses. (*Clos...*

Nurse: Yes, doctor.

Doctor: Orderly. Stretcher crews will begin with this ro... Be careful, but hurry. (*Very close explosion*)

Orderly: Yes, doctor. Stretcher. Take this man.

Stretcher: Yes, sir. (*Music sneak*)

Orderly: Next. Stretcher. Hurry... Stretcher. (*Music up and down*)

Voice of Time: (*Bom...* In the year 1211, in the reign of Phi... Augustu... en in the town of Rheims by men inspir... arning to convey to future generations... es their vision of the glory of God. F... tion, the history of Rheims Cathedral... hly carved altar, thirty-six kings we... natchless rose window, knelt Anne... wily Richelieu; here Charles Seven... asant girl who made his coronati... vent Louis Sixteenth on his fut... tury later, Napoleon to the battl... ge) And in the early days of t... little groups, steal into the di... ment's brief devotion on the... ght of September, 1914! (*Ba...* ll crashes through the flyi... e; (*Blam*) another smash... ard de Soisson in the thi... Blondel of Rheims splinte... traw where the wounde... e figures of the wood... hose names have lo... aring skyward arou... that for centuries ha... aze up, (*Straining and snappi...* avy weight of iron, suddenly collaps... am) (*Music up and down*)

chant) Terribilis est locus iste: hic domus Dei est,... et vocabitur aula Dei. (*Comes out of music and repeat in cha...* *Archbishop, crowd mumbling along as needed under*)

Voice of Time: This week of 1937, a procession of six hundred priests and dign... taries of the Catholic Church, headed by the Archbishop of Rheims, circl... the Cathedral three times, sprinkling holy water upon the newly restore... walls, celebrating the completion of the twenty years' work of reconstru... tion. The procession reaches the great carved door. The Archbishop ste... forward, knocks upon the closed door with his crozier, (*Wham, wha... wham*) chanting: "Lift up your heads, O ye gates, and be ye lifted up, y... everlasting doors, and the King of Glory shall come in." (*Chant out; doo... grate open*) Slowly the ponderous doors swing open, and the processio... enters: (*On echo choir begins triumphant chorale, fading under Voice... Time after about fifteen seconds.*)

Voice of Time: Once in a hundred years, a Cathedral is dedicated to the servi... of the Church. And this week of 1937, occurs a ceremony which few livi... men have ever seen, as the restored Cathedral of Rheims, which, for so... reason unexplained, has never been dedicated in all its five centuries, ... this week solemnly consecrated to the service of God. (*Choir up to mus... curtain*)

Time Marches On!

(*Finish with theme music, fading gradually as Announcer's voice comes ... with*)

Announcer: You have just listened to Class XYZ broadcasting the dedication cere... mony of the restored Cathedral of Rheims.

"A PROFITABLE AUDIENCE"

"In our schools with the PHOTO REPORTER we have created an appreciative audience for *March of Time* among the students . . . PHOTO REPORTER is a consistent and profitable tie-up between schools and my theatre."

G. E. LANCASTER
Huntington Theatre Company
Huntington, Indiana

"I SEND EVERY STUDENT"

"I send every student to see *March of Time* at the local theatre because I discovered that they make livelier current events reports on what they see and hear in *March of Time* than in what they see in newspapers and magazines."

MARGARET CASE
Aptos Junior High School
San Francisco, California



Wooden sticks strung from a single board are clacked together to give the illusion of rattling bones. The crackle of twisted cellophane held in front of the mike can be a grate fire or a four-alarm blaze, depending upon how close to the microphone the cellophane is held.

Adv.

...NOW TO CASH IN EVERY MONTH

Here's how

THE MARCH OF TIME

R.K.O RADIO

PRODUCED BY THE EDITORS OF LIFE AND TIME



1 Get the PHOTO REPORTER started in your schools. Get your local Forum Groups (Women's Clubs, Current Events Clubs, P. T. A. Organizations, etc.) to use the GROUP DISCUSSION MANUAL.

2 Build up and use mailing list of your *March of Time* fans. Notify them by postcard of your playdates on each new issue. *(Special new MOT postcard is now available at a very low cost.)*

3 Use telephone and mail to notify the special groups in your community who will find particular interest in specific episodes in each issue (see each release's Clip and Work Sheet).

4 Sell each issue in your theatre in advance from screen and lobby. See MOT's 48c accessory package at all RKO Exchanges.

5 Sell each episode in each issue in newspapers, heralds and in theatre (every MOT story has it own particular following in your community).

LET YOUR PATRONS KNOW WHEN YOU PLAY *MARCH OF TIME* EACH MONTH!

CLIP POST CARD and AIR MAIL TODAY

MARCH OF TIME PROMOTION DEPT.

Right! I want to get every box office dollar from *March of Time*. Please send me by return mail—

1. ☐ Sample copies *PHOTO REPORTER*, subscription rates and your manual which tells how to make and complete an effective school-theatre tie-up.
2. ☐ Samples of the *GROUP DISCUSSION MANUAL* on each release for teachers and forum groups.
3. ☐ Sample copy of special MOT postcard which will be available on every release and information on how to use it.
4. ☐ Additional information on new MOT accessory plans.
5. ☐ Advance copies of CLIP and WORK SHEET on each MOT release and special publicity material.

Name .... *Theatre* ....

Address .... *City* .... *State* ....

NOW PLAYING EVERY FOUR WEEKS in 11,074 THEATRES

THE MARCH OF TIME

RELEASED BY RKO RADIO PICTURES

PRODUCED BY THE EDITORS OF LIFE AND TIME

BUSINESS REPLY CARD
No Postage Stamp Necessary If Mailed in the United States

— 7c POSTAGE WILL BE PAID BY —

TIME
135 EAST 42nd STREET
NEW YORK, N. Y.

MARCH OF TIME DIVISION

FIRST CLASS
Permit No. 361
(Sec. 510, P.L.&R.)
NEW YORK, N. Y.

VIA AIR MAIL



SPECIAL AWARD
ACADEMY OF MOTION PICTURE ARTS AND SCIENCES
to *The March of Time* ". . . for its significance to motion pictures and for having revolutionized one of the most important branches in the industry — the newsreel."



FIRST CLEMENT CLEVELAND AWARD
to *The March of Time* for conspicuous aid in the educational campaign to conquer cancer.



1937 GRAND SHORTS AWARD
As voted by exhibitor readers of the Jay Emanuel Publications.

THE HOLLYWOOD SCENE

Year's End

Not many pictures were started during the last week of 1937. There were only three, but two of those three should be of much interest to exhibitors and the public. Undoubtedly the one which will attract most attenion for the next several months is "Marie Antoinette," MGM, in which Norma Shearer will return to the screen. Originally planned as a starring vehicle for her by her late husband Irving Thalberg, the film will be directed by Sidney Franklin who directed Miss Shearer in "Smilin' Through" and "The Barretts of Wimpole Street." With many more names to be added, the present supporting personnel includes Tyrone Power, Cora Witherspoon, Robert Morley and Peter Bull.

The second picture which has unique significance is "Swiss Miss," a Hal Roach production for MGM in which Stan Laurel and Oliver Hardy will make their first co-starring appearance in more than a year. It will also present as featured players Della Lind, Walter Woolf King and Adea Kuznetzoff. John Blystone is the director.

"Highway Racketeers," Paramount, the third starting production, will present Lloyd Nolan, Mary Carlisle, Roscoe Karns, Larry Crabbe, J. Carroll Naish, Anthony Quinn, Harvey Stephens, Benny Baker, Barlowe Borland and Ginger Manners. Louis King is directing.

With the close of the year seven pictures were marked off the active shooting schedules. Two are credited to Paramount. "College Swing," the studio's annual collegiate musical comedy romance will feature Martha Raye, George Burns and Gracie Allen, Bob Hope, Jerry Colonna, Edward Everett Horton, Florence George, Betty Grable and Jackie Coogan with the Slate Brothers, Nell Kelly, Skinnay Ennis, Charles Trowbridge, Jerry Bergen, John Payne, June Ray, Cecil Cunningham, Tully Marshall, Irving Bacon and St. Brendan's Choristers. Raoul Walsh directed. In "Deputy Sheriff," a Harry Sherman "Hopalong Cassidy" production, which Lesley Selander directed, William Boyd, Russell Hayden, George Hayes, Paul Sutton, Gwen Gaze, Pat O'Brien, Joseph De Stefani, William Duncan, Walter Long and John Beach will be seen.

Two pictures also were finished at 20th Century-Fox. The cast of "Sally, Irene and Mary" lists Alice Faye, Fred Allen, Joan Davis, Marjorie Weaver, Tony Martin, Gregory Ratoff, Jimmy Durante, Peters Sisters, Raymond Scott Quintet, Mary Treen, Barnet Parker and Louise Hovick. William A. Seiter directed. The principals in "Shanghai Deadline" which Eugene Forde directed are Dolores Del Rio, June Lang, Dick Baldwin, Ruth Perry, John Carradine, Leon Ames, Keye Luke and George Sanders.

For Columbia release David L. Loew completed "Wide Open Faces." Joe E. Brown is the star and Alison Skipworth, Lyda Roberti, Jane Wyman, Alan Baxter, Barbara Pepper and Stanley Fields will be seen in support. Kurt Neumann directed.

Final picture in the completed group is "Flash Gordon's Trip to Mars," a Universal serial. The cast includes Larry Crabbe, Jean Rogers, Frank Shannon, Charles Middleton, Donald Kerr, Beatrice Roberts, Richard Alexander and Montague Shaw. Forde Beebe and Robert Hill served as co-directors.

ANONYMOUS CONTRIBUTION

It's quiet in the office on the morning of New Year's Eve when the 'phone rings and an unidentified voice says, "Say, why don't publicity men get screen credit?"

Now that's no way to start off a journalist's last day of a good year for him, so the answer is, "What would he want with it?"

"What would anybody want with it?" comes back through the receiver, and then, "More dough, of course."

"Oh," with a down beat.

"And why not? Look who all's gettin' credit. They're even giving it for montage now—whatever that is—and here's us guys settin' up nights losin' our health whackin' out press books for these kluckeroos so's the guys in the sticks can sell 'em to the savages. 'Taint fair."

"Nope," in gentle agreement, "maybe 'taint, but why tell me about it? I don't dish 'em out. And who are you, anyway?"

"Never mind who I am, an' I ain't blamin' you, but I woke up with the idea this morning and thought maybe you'd know the answer."

"Only answer I can guess out is maybe you guys ain't got a union to crack down like the —"

"We gotta guild."

"All right, you gotta guild, so why call me?"

"Well, I thought maybe you'd start a little publicity campaign for us and —"

"Okay, fellow, it's a dull day for copy anyway, so I'll tell 'em what you said."

"Attaboy, and Happy New Year."

"Happy New Year to you, too—what'd you say your name was?"

"I didn't say."

"Well, I won't start a campaign, either."

So this isn't a campaign. Odd little item, though, don't you think?

Formula

James Gleason's name is not found up in the illustrious greats of filmdom. But he has been in a great many pictures. Usually he has been cast in a comedy relief role. As such a character, it hardly would be presumed that he would be a keen student of the more serious phases of motion picture production. Yet, with Republic, he holds the most unique contract in Hollywood. It establishes him as a writer-producer-director-actor.

As a writer his greatest achievement was the stage play "Is Zat So." He has directed a few films. Eventually Mr. Gleason plans to retire as an actor. He intends to concentrate on the writing-producing-directing ends of his contract.

His long experience on the stage and screen have enabled him to formulate ideas, which, in digest are a concrete summarization of the technique of picture production. Out at Republic where Mr. Gleason is preparing to produce his first picture "One For The Money" which he wrote in collaboration with Peter Ruric, he let drop a remark that we asked him to enlarge upon.

He said, "Every producer is trying constantly to find some definite plan, formula or technique which will reduce fluctuations in successful picture making to a minimum.

"The struggle to do this, in a great many cases, defeats the intent. It results in a lack of flexibility. Flexibility, in my mind, is the keynote to successful production. I used to think, still do, that about three-fourths of the successful pictures were the results of luck. But I believe the producer who consistently makes good films should listen to the advice and comments of others, be able to select good suggestions and discard worthless ones.

"I have an idea and it's more than a theory, that the average producer asks for too much story from his writers. There are too many plots and sub-plots which make for confusion. When the film is finished, thousands of feet must be left on the cutting room floor in order to reduce the picture to the normal length. Trying to pick out the best shots, the producer and cutter must sacrifice continuity and quite often the picture results in a series of excellent shots, maybe, yet so loosely strung together that the result more often than not is a jumpy illogical story hard to understand in many cases.

Coming Events

An inkling of what to expect in the line of picture entertainment from Warner Brothers in 1938 is found in a statement made by Jack Warner.

"We will continue our efforts to find stories that are off the beaten track, that present new and interesting ideas. We will film a story called 'Panama Canal' and present modern and color versions of 'The Sea Hawk' and 'The Valley of the Giants.'

"History and literature together furnish an inexhaustible source of material for screen offerings yet our staff of writers will continue to make use of the front pages of the nation's newspapers as a source of material for up to date screen plays. We own the rights to many of the recent and current plays on Broadway and will film many of them during the coming year. Included are 'Brother Rat,' 'Yes, My Darling Daughter' and 'On Your Toes.' Other titles which we believe are subjects that will interest audiences are 'The White Rajah,' 'You Can't Escape Forever,' 'Sea Wolf,' 'White Banners,' 'The Amazing Dr. Clitterhouse' and 'Voodoo.'"

PANAY NEWSREEL TILT SPREADS OVER U. S.

Pictures of Sinking of Gunboat Draw First Page Attention in Newspapers

The competitive battle of the newsreels over the pictures of the Panay was spread over the screens of the United States this week, along with manifestations of open bitterness beyond all precedent in the history of the newsreel or the motion picture industry.

Most extraordinary was the eruption on the screens of the Newsreel Theatres, Inc., a New York circuit, of an "editor's note" which, while officially representing only the theatres, in fact reflected the combined editorial ire of the other reels concerning the Universal's much heralded Norman Alley special on the sinking of the Panay.

But, the while, Universal had in distribution 564 prints of its three part Panay special, and reported that the films were so busy that they were being "bicycled" by official authorization.

Norman Alley, Universal cameraman who was aboard the Panay and obtained the shots Universal released, was in Chicago, his home town, this week to make personal appearances at the RKO Palace in conjunction with the showing of the film.

The theatre screen note said:

"The editors of the Newsreel Theatres, Inc., after viewing all of the versions of the Panay bombing, have selected the films of 20th Century Fox Movietone News, MGM News of the Day, and Paramount News.

"We are not using the Universal release. Our films are far superior and more complete.

"Heartiest congratulations to those heroic, modest cameramen: Eric Mayell, Arthur Menken, Bonney Powell, 'Newsreel' Wong, who obtained these historic films under fire, of the bombing of the U.S.S. Panay and the fall of Nanking."

The company operates three houses, one at 47th Street and Broadway, a second in Fordham Road, Bronx, and the third in Broad Street, Newark.

Carried Into Newspapers

The seriousness with which the three companies, Universal, Movietone and News of the Day, engaged in the competition was reflected in the fact that Movietone announced release of its film in 800-line advertisements in all New York City morning and afternoon newspapers.

In addition to listing the contents of the film, Movietone named all the theatres in the metropolitan area in which the film was booked.

The films of the several companies drew extensive front page space in virtually all newspapers throughout the country. Most papers, in addition to carrying reviews of the newsreels, published news stories on the reactions of audiences.

The Public's Reactions

In St. Louis, a group of women, acting at the suggestion of Mr. James M. Rogers, sent telegrams and letters to United States Senators Bennett C. Clark and Harry S. Truman protesting against public exhibition of the films. They expressed fear that the pictures might tend to foment war hysteria.

Newspapers reported the reaction of audiences with such headlines as "Ready to fight tomorrow, says man seeing Panay Film—'Give Japs some of own medicine,' asserts another in movie theatre"; and "New Yorkers ready to avenge Panay."

The typical reaction of individuals, however, as reported in newspapers, was to the effect that the Panay incident was officially closed and that, while the films were important documentary evidence, the incident should remain closed.

Charles E. Ford, producer of the three-reel special feature and editor of Universal Newsreel, announced that Mr. Alley would return to New York and for the next few weeks would complete newspaper and magazine assignments in connection with his experience. He said no new assignment was set for Mr. Alley as yet, and added that it was unlikely the cameraman would be assigned back to the Sino-Japanese War.

Denies Cancellations

A report that exhibitors had protested against Universal's action in selling the Panay film as a special feature and had cancelled contracts with the company was published in the New York *World-Telegram* along with the denial of John E. Joseph, director of advertising, publicity and exploitation for Universal.

Mr. Joseph explained that an exhibitor's first reaction to buying a special feature might be rebellious but that he would realize quickly the drawing power of such a film and buy it. He reiterated his denial that contracts were cancelled by exhibitors and attributed the report to the rivalry that had flared up over the films.

Both Movietone and News of the Day devoted their entire weekend release to the Panay sinking and bombing. With the exception of one or two shots the reels were the same. The Panay shots were taken by Eric Mayell, Fox Movietone cameraman, but a lavender print was given News of the Day under an agreement between the two companies to split coverage of the war.

Movietone credited Mr. Mayell and Bonnie Powell with taking all the shots, which included the fall of Nanking, while News of the Day gave credit to Mr. Mayell and its own cameraman "Newsreel" Wong. Mr. Mayell and Mr. Alley were aboard the boat when it was attacked by Japanese in the Yangtze River, 27 miles from Nanking.

Alley Confers at Washington

The Universal feature included, in addition to the bombing and sinking of the ship and the fall of Nanking, shots of Mr. Alley guarding the negative in transit to New York.

Mr. Alley arrived in New York Thursday, and on Friday and Saturday he conferred with State and Navy Department officials in Washington. The Navy Department projection room was used over the weekend for showing the Panay films to Army and Navy officers and Government officials.

There was no indication that the Government would use the films as a basis for reopening the closed Panay incident.

The regular semi-weekly release of Universal Newsreel contained no shots of the Panay sinking nor did that of Pathe.

Menken Stays in Nanking

Paramount, although not having shots of the bombing and sinking, covered its accounts by including in its release stills from Wide World pictures obtained by Norman Soong, news photographer who was aboard the Panay. This part of the reel ran about three minutes and the remainder of the reel was made up of shots taken by the Paramount cameraman, Arthur Menken, of the fall of Nanking.

Mr. Menken, instead of departing on the Panay, remained behind in Nanking.

Studio and Cinema Planned in Mexico

by JAMES LOCKHART
in Mexico City

Film making and exhibition in Mexico are to continue their upward swing it is demonstrated by two important facts: a studio-laboratory and a novel type cinema are being prepared for early inauguration in the Mexican capital. The studio is to be directed by Gabriel Garcia Moreno, leading young producer. He has obtained $50,000 worth of equipment in the United States for the venture and is to have two foreign technicians, George Fallon, back projection expert, and Douglas Winnie, sound engineer as consultants. The plant will start operating this winter.

The cinema is to be a feature of Spanish America's most important center for spreading culture among the proletariat. It will accommodate 3,000 and have a theatre. The center is being built here by the Confederation of Mexican Workers and Farmers, the republic's strongest labor organization. The hall will specialize in exhibition of pictures of proletarian themes. The center is also to be equipped with what the Confederation says will be Mexico's most powerful and best radio station.

More tax trouble is in the offing for Mexico City exhibitors. They have protested to congress against a bill presented by the municipal government which provides for an additional five per cent levy on all amusements, asserting that if this impost goes into effect it will handicap them to the extent that some of them will have to go out of business as overhead, a considerable part of which is taxation that now takes about 15 per cent of the exhibitors' revenues, would be too heavy.

The amusement tax and two other imposts, one on houses and land, the other on mercantile documents, are intended to afford the city a yearly increased income of about $695,000 and to obviate the necessity for floating more loans to finance public works.

President Lazaro Cardenas is considering a measure presented to him by congress calling for state aid to establish a bank in Mexico City to finance the domestic picture industry. The bank is to have a capital of 100,000,000 pesos (approximately $28,000,000). This fund is to be forthcoming from the government and the industry, which is sponsoring the proposition.

A move for organization of a society to further their industry is afoot among Mexican producers and distributors.

Mothers must be included among film censors so as to assure the right kind of pictures being exhibited in Mexico, the national federation of women's leagues has urged upon congress.

American equipment is to be obtained for a large and powerful radio station the National Lottery is to establish in Mexico City to further its publicity. The station is to be installed early this year.

Columbia has opened new offices in Alexandria, Egypt and Prague, Czechoslovakia. The branches were opened under the supervision of J. H. Seidelman, foreign manager, who recently returned to New York, after a tour of Great Britain and the Continent.

HOLLYWOOD BOUGHT 648 STORIES IN 1937 AT COST OF $3,240,000

Literature, History and Legitimate Stage Sources for Properties; Total Cost Shows Decrease of $1,265,000 from '36

Hollywood producers, in their quest for material to mold into motion pictures, delved into the world's literary, historical, fictional and dramatic fields and acquired, during 1937, a total of 648 properties at a cost of approximately $3,240,000.

The expenditure was a decrease of $1,265,000 as compared to the $4,505,000 paid by producers for 901 literary properties in 1936.

As in the preceding year, original stories proved the most fruitful source of material in 1937. However, even in this leading classification there was a proportional decrease in the number of properties purchased as compared to the previous 12 months. In 1936, 497 originals were spread among the studios while last year the total reached only 390. On a percentage basis originals represented 59 per cent of the 1936 total and 60 per cent of the 1937 total.

A comparison of other sources for the last three years follows:

	1935	1936	1937
Books	222	170	104
Magazines	7	167	79
Plays	73	58	75

The figures show only one definite change in trend. Magazine story purchases increased in 1936 over 1935, but dropped again last year; plays decreased in '36 and increased in '37, but in the book division there was a steady decrease for the three-year period.

It was evident that Hollywood is no longer buying story properties arbitrarily and packing them into studio vaults with the idea of building up story assets, but is now buying more conservatively, as needed. Evidence of this is found in the fact that, numerically, the 648 properties purchased is about the same as the number of features produced.

The estimated total expenditure of $3,240,000 in 1937 is based on the generally accepted average expenditure of $5,000 a story. Costs, however, actually ran as high as the $255,000 paid by RKO for the screen rights to the current Broadway play, "Room Service." Although figures are not released, it is generally conceded that the cost of originals often runs as low as a few hundred dollars.

Among purchases in the high brackets were "You Can't Take It With You," bought by Columbia for $200,000; "The Women," bought by Gordon-Goetz for $125,000; and "Having Wonderful Time," purchased by RKO for $82,500.

For the most part the purchases were for pictures to be released during the 1937-38 season, although early in the year some of properties acquired were for the preceding season and in the last few months some of the stories were for the coming season's films.

54 in December

During December a total of 54 literary properties were acquired by 12 producers and companies. As in the preceding month, original stories proved the favorite of buyers. Thirty-eight or 70.3 per cent of the total were in the original classification last month, while in November originals numbered 24 out of 48. Novels ranked second but dropped from nine in November to seven last month.

Paramount led the group of purchasers by a wide margin. It acquired the rights to 26 properties and the second largest buyer, MGM, made only nine purchases. Paramount's buying was varied. The list included 19 originals, four plays, two novels and one magazine story. MGM bought three originals, three novels, one play and two magazine articles.

Twentieth Century-Fox confined all of its buying to originals, purchasing six of them. Universal bought three original stories and one published in a magazine and Warner Brothers' sole purchase was an original.

Paramount's leadership as a buyer was partially acquired through the purchase of seven Bulldog Drummond stories by H. C. McNeile. It was the only group purchase made during the month.

The titles of the 54 stories, with all available production credits, follow:

BABY FACE, original by George Bruce, purchased by MGM.

BULLDOG DRUMMOND SERIES, seven original stores by H. C. McNeile, purchased by Paramount to feature John Barrymore, John Howard and Louise Campbell. The stories are: "The Oriental Mind," "Tiny Cataret," "Temple Tower," "13 Lead Soldiers," "Wheels Within Wheels," "Lonely Jim," and "Mysterious Tour."

CALL BACK LOVE, a Collier Magazine story by Rose Franken, purchased by Paramount as an Emanuel Cohen production.

CITADEL, novel by Dr. A. J. Cronin, purchased by MGM to be produced in England with Elizabeth Allen in the feminine lead.

COCOANUT GROVE, original by Sy Bartlett and Olive Cooper, purchased for production by Paramount.

COME ON, COLEVILLE, American Magazine story by Edwin Rutt and Vernon Mackenzie, bought by Nat Ross for MGM.

CONNIE GOES TO COLLEGE, original by Warren Scott and Hortense L. Williams, purchased by Twentieth Century-Fox.

DON'T JUDGE A BOOK, original by Kerry Shaw, purchased by Universal.

ELLIS ISLAND, original by Michael Romanoff, purchased by Twentieth Century-Fox.

FEDERAL PEN, original, purchased by Paramount as a vehicle for Ray Milland, Frances Farmer and Akim Tamiroff.

FEMALE FUGITIVE, original by Edward Hope, purchased by Crescent Pictures.

FINDERS KEEPERS, magazine story by Suzanne De Haas, purchased by Universal.

FREE WOMAN, original by Mary McCall and Leonard Q. Ross, purchased by Paramount for the Emanuel Cohen production.

Paramount Buys Play

FRENCH WITHOUT TEARS, play by Terrence Rattigan, purchased by Paramount.

GENTLEMAN'S GENTLEMAN, original by Ronnie Bodley, purchased by Universal.

GIVE 'EM THE AXE, original by R. L. Templeton and Adrian Levy, purchased by Paramount. Harlan Thompson will produce.

GIVE ME A SAILOR, original by Doris Anderson and Henry Myers, purchased by Paramount as a vehicle for Martha Raye and Bob Hope. Elliott Nugent will direct.

GREAT MUSIC FESTIVAL, THE, original by Fannie Hurst, purchased by Samuel Goldwyn as a starring vehicle for Jascha Heifetz, famous violinist.

HIGHWAY RACKETEERS, original by William E. Frazer, purchased by Paramount. Screenplay by Stuart Anthony and Robert Yost. Louis King will direct and Harold Hurley will produce.

INFIDELITY, novel by Ursula Parrott, purchased by MGM.

JACOB, THE BLACKSMITH, novel by David Pinski, purchased by Collective Film Producers, Inc.

"Journey's End" Purchased

JOURNEY'S END, play by Robert C. Sherriff, purchased by MGM.

JUDGE HARDY'S CHILDREN, original based on Aurania Rouverol's characters, purchased by MGM.

JUST FOR LUCK, original by Monte Brice, purchased by Universal.

LADY WITH A TORCH, original by Paul Hervey Fox, purchased by Paramount as a vehicle for George Raft.

MAN IN EVENING CLOTHES, screenplay by Dwight Taylor from a stage play by Yves Mirande and Andre Picard, purchased by Paramount and to be produced by Emanuel Cohen.

MAN IN THE IRON MASK, THE, original idea by Jack Neville, purchased by MGM.

MARCHING HERDS, original by Paul Sloan, purchased by Paramount. William Wister Haines will do the screenplay, James Hogan will direct, Lucien Hubbard will produce and Frances Dee and Randolph Scott will have the leading roles.

NEVER SAY DIE, original by Preston Sturges, purchased by Paramount as a starring vehicle for Jack Benny and Franciska Gaal. Raoul

(Continued on following page, column 1)

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
January, 1937	55	23(a)	15	93
February	42	17(b)	9	68
March	42	16(c)	5	63
April	25	11(d)	8	44
May	42	10(e)	9	61
June	28	8(f)	1	37
July	21	5(g)	0	26
August	27	6(h)	12	45
September	24	43(i)	1	68
October	22	16(j)	3	41
November	24	17(k)	7*	48
December	38	11(l)	5	54
TOTALS FOR 12 MONTHS	390	183(m)	75	648

(a) Including 7 published magazine stories.
(b) Including 5 published magazine stories.
(c) Including 3 published magazine stories.
(d) Including 1 published magazine story.
(e) Including 4 published magazine stories.
(f) Including 7 published magazine stories.
(g) Including 1 published magazine story and 2 radio serials.
(h) Including 2 published magazine stories.
(i) Including 29 published magazine stories.
(j) Including 6 published magazine stories.
(k) Including 8 published magazine stories.
(l) Including 4 published magazine stories.
(m) Including 79 published magazine stories.
*Including the American rights to one German film.

Originals Lead Story Purchases

(*Continued from preceding page*)

Walsh will direct and Arthur Hornblow, Jr., will produce.

ONE YOUNG AMERICAN, Collier's serial by Frederick Hazlitt Brennan, purchased by MGM.

PONY EXPRESS, novel by Monroe Shaff, purchased by Coronet as a starring vehicle for Buck Jones.

PROFESSOR BEWARE, original by Francis and Marina Cockrell, purchased by Paramount to star Harold Lloyd.

QUEENS LOCAL, unproduced play by Albert Duffy and Marion Grant, purchased by Paramount to feature Gail Patrick, Anthony Quinn, Porter Hall, Charles Bickford and J. Carrol Naish.

RACING BLOOD, original by Edwin Dial Torgepson, purchased by Twentieth Century-Fox.

SAFETY IN NUMBERS, original by Jean Schenck and Eve Golden, purchased by Twentieth Century-Fox.

SALESLADY, original by Marion Orth, purchased by Monogram as a starring vehicle for Anne Nagel.

SHERLOCK, JR., original by Changler Sprague, purchased by Twentieth Century-Fox.

SOLDIERS THREE, Rudyard Kipling stories purchased by MGM.

SONG OF HELL, original by M. Jean, purchased by Paramount as a starring vehicle for George Raft. William LeBaron will produce and Kurt Siodmak and Thomas Monroe will do the screenplay.

SOUBRETTE, unproduced play by Jacques Deval, purchased by Paramount as a starring vehicle for Franciska Gaal. Arthur Hornblow, Jr., will produce.

STRANGE BOARDERS OF PALACE CRESCENT, THE, novel by E. Phillips Oppenheim, purchased by Gaumont British.

STREETS OF NEW YORK, original by Harold Sturm, purchased by Monogram as a starring vehicle for Jackie Cooper.

TOM SAWYER, DETECTIVE, novel by Mark Twain, purchased by Paramount to star Tommy Kelley and Jackie Moran. Harold Hurley will produce, James Hogan will direct and Stuart Anthony and Robert Yost will do the screen play.

TWO BAD HATS, novel by Monckton Hoffe, purchased by Paramount to star Carole Lombard.

UNTITLED, original by Ward Wing and Wilford Rothschild, purchased by Paramount. Story is based on the start and development of Western Union.

UNTITLED, original by William Rankin and Eleanor Griffin, purchased by Warner Brothers. Story is about medical fakirs and quacks.

UTAH TRAIL, original, purchased by Grand National as a starring vehicle for Tex Ritter.

WEST WAKES UP, THE, original by Mortimer Braus, purchased by Colony Pictures.

WHAT THE PUBLIC WANTS, original by Gilbert Wright, purchased by Twentieth Century-Fox.

Board of Review Opens Conference January 20

The National Board of Review of Motion Pictures will hold its 14th annual Motion Picture Conference at the Hotel Pennsylvania, New York, January 20th to 22nd. The conference will open with a special showing at the Cinema de Paris.

Gradwell L. Sears, general sales manager for Warner Brothers, arrived in Hollywood this week to spend two weeks at the studio conferring with Harry M. and Jack L. Warner.

Blumberg Assumes Post at Universal

Nate J. Blumberg, president, officially began the operation of Universal Monday. Those beginning their executive duties, in the new management under Mr. Blumberg, include William A. Scully, general sales manager; Matthew Fox, executive assistant to Mr. Blumberg; John E. Joseph, director of advertising, publicity and exploitation; David Lipton, publicity manager, and Marshall Grant, eastern story editor.

Mr. Scully will spend the next several weeks visiting exchanges to become acquainted with field personnel and local sales problems.

E. K. O'Shea, who replaced Mr. Scully as eastern district manager for Metro-Goldwyn-Mayer, has occupied that post for the last two weeks.

Mr. Grant was appointed eastern story editor this week. He was formerly associated with Edward Small as story editor and production assistant, and RKO Radio's executive unit where he has been specializing in story and production activities.

Mr. Grant succeeds Charles Beahan who requested settlement of his contract. Universal subsequently announced it had settled the contract in full and which had until August 2, 1938 to run.

Threatens Probe Of Music Holdings

Leading motion picture producers may find themselves the target of Department of Justice investigations on charges of attempted monopoly in the music publishing field, it was indicated Tuesday at a hearing before the Federal Trade Commission in Washington on the proposed voluntary code of ethics for the popular music publishing industry.

Asserting that the producers already had acquired a sufficient number of publishing houses to make them a dominant factor in the music industry, Joseph V. McKee, counsel for the Music Publishers Protective Association, told commission officials that if the operations of the film producers reached a point which threatened monopoly complaints would be filed.

Mr. McKee's threat was voiced after John G. Paine, former general manager of the MPPA, had submitted a plea for approval of the code before George McCorkle, director, and Henry Miller, assistant director, of the trade practice conference of the commission, while Mr. Paine was being questioned extensively by Mr. Miller as to the effect of film producer-publisher competition.

The proposed code is built around a prohibition against paid song plugging. It is a substitute, drafted by commission experts, for the code originally submitted, on which hearings were held last October, which was confined to a ban on paid plugging and an acceptance of the provisions of the Robinson-Patman Anti-price Discrimination Act. The latter provision was stricken out and provisions substituted banning rebates and other price discriminations.

Vitaphone will release 12 short subjects during January, Norman Moray, sales manager, said this week. Three will be two-reelers and the balance single-reel subjects.

Sales Heads at Meeting, Premiere

Paramount home office sales executives and district sales managers of United States and Canada arrived in New Orleans Thursday for the dual purpose of attending a two-day sales convention of the company and the world's premiere of Cecil B. DeMille's picture, "The Buccaneer."

The sales convention will be held Friday and Saturday, at the Roosevelt Hotel, and the picture which depicts the career of Jean Lafitte, New Orleans pirate and patriot, will open Friday night at the Saenger theatre.

In addition to the home office delegation and the district manager, Mr. DeMille; Hugh Sothern, who plays the role of General Andrew Jackson in the film; and Akim Tamiroff and Margot Grahame, who also have important roles in the picture, will attend the premiere. Previews will be held in Atlanta, January 12th, Washington, on the 13th; New York, on the 17th; Boston, on the 18th; Chicago, the 19th.

The trade press will be represented by Terry Ramsaye of MOTION PICTURE HERALD; A-Mike Vogel, *Motion Picture Daily;* Jack Harrower, *Film Daily;* Abel Green, *Variety,* and Red Kann of *Box Office.* The press representatives accompanied the New York delegation which will return Saturday night.

Eugene Zukor, from Hollywood, will address the meeting.

Home office executives who will attend the convention and the premiere include Neil F. Agnew, vice-president in charge of sales; J. J. Unger, C. M. Reagan, G. B. J. Frawley, R. M. Gillham, Alec Moss and Don Velde. The district managers include: M. S. Kusell, New York; W. H. Erbb, Boston; P. A. Bloch, Philadelphia; H. H. Goldstein, Cleveland; A. Usher, Chicago; O. A. Morgan, Atlanta; R. C. LiBeau, Kansas City; H. W. Braly, Denver; M. H. Lewis, Los Angeles; B. Blotcky, Minneapolis; G. A. Smith, San Francisco; M. A. Milligan, Toronto.

Audio Acquires Eastern Studio

Audio Productions, Inc., producer of industrial films, and an outgrowth of Electrical Research Products, Inc., this week acquired the Eastern studios of General Service Studios, Inc., which also is backed by Erpi and which operated the former Paramount studios in Astoria.

"It is my belief," Frank K. Speidell, Audio president, said, "that there has long been a need, particularly in the theatrical field for a completely staffed production department in the east.

Other officers in the enterprise are A. J. Wilson, vice-president in charge of sales; C. L. Glett, vice-president in charge of production; E. G. Warner, secretary and treasurer, and P. J. Mooney, assistant secretary.

The west coast branch of General Service will continue as an independently operating subsidiary of Erpi.

HOLLYWOOD HOTEL

REGISTER

NAME

Dick Powell
Rosemary Lane
Hugh Herbert
Glenda Farrell
Lola Lane
Johnnie Davis
Alan Mowbray
Mabel Todd
Marcy Joslyn
Edgar Kennedy

The Hollywood Hotel Program
Louella Parsons
Frances Langford, Jerry Cooper
Ken Niles, Duane Thompson
Raymond Paige & his orchestra

Benny Goodman
and his swing band

REMARKS

All The Guests Are Celebrities . .

And All The Celebrities Are Great!

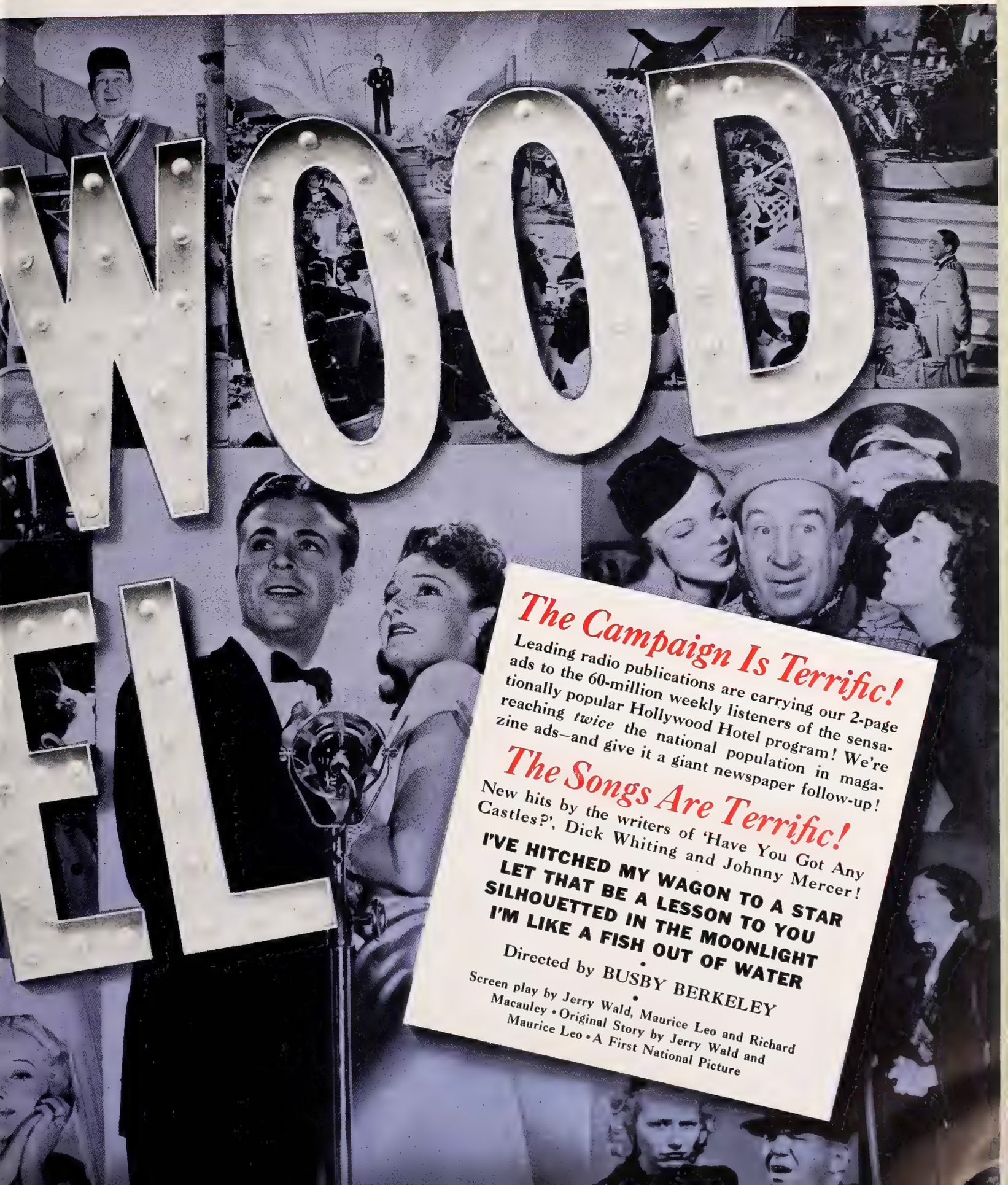
Come over - - it's the gayest spot on earth!

Radio Made it Famous.. *Warn*
Show for Any Man's Thea



ros. Made it "A Knockout and Any Audience Anywhere!"

Hollywood Reporter



HOLLYWOOD HOTEL

follows

TOVARICH

(Claudette Colbert • Charles Boyer • Basil Rathbone • Anita Louise • Melville Cooper)

SWING YOUR LADY

(Humphrey Bogart • Frank McHugh • Louise Fazenda • Nat Pendleton • Penny Singleton • Allen Jenkins
The Weaver Brothers and Elviry)

follows

HOLLYWOOD HOTEL

GOLD IS WHERE YOU FIND IT

(In Technicolor • George Brent • Olivia de Havilland • Claude Rains • Margaret Lindsay • Barton MacLane)

follows

SWING YOUR LADY

A SLIGHT CASE OF MURDER

(Edward G. Robinson • Jane Bryan • Allen Jenkins • Ruth Donnelly • Willard Parker)

follows

GOLD IS WHERE YOU FIND IT

JEZEBEL

(Bette Davis • Henry Fonda • George Brent • Margaret Lindsay • Fay Bainter • Richard Cromwell • Donald Crisp)

follows

A SLIGHT CASE OF MURDER

ADVENTURES OF ROBIN HOOD

(In Technicolor • Errol Flynn • Olivia de Havilland • Ian Hunter • Claude Rains • Basil Rathbone • Patric Knowles)

follows

JEZEBEL

SUCCESS

follows

WARNER BROS. EVERYWHERE IN 1938

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Mr. William Crouch, *Motion Picture Herald's* correspondent in Chicago, air mails the following bit of enlightment, obtained from the theatre involved:

"The Rialto Theatre, the only Loop burlesque theatre, opens with Ada Leonard, 'strip-tease' star, who recently finished an RKO acting contract, as headliner. Miss Leonard made her burlesque debut at the Rialto some years ago and is the outstanding burlesque attraction in the middlewest. She appeared in several pictures in Hollywood and the manager of the Rialto feels her return will benefit the theatre a great deal as the house has been closed for two months on account of bad business following a raid by the police morals squad."

▽

A fire-eater's mouth and throat are supposed to be impervious to flame, but his whiskers are not. John R. Garnett, Omaha amateur entertainer in the business of fire-eating, appeared on the stage of an Omaha theatre in an amateur night program. For several minutes he inhaled flame, and lit gas-soaked torches on his tongue. Then something went wrong, for suddenly the fire-eater's goatee and sideburns became inflamed. He received first, second and third degree burns under his goatee, his sideburns, on ears, face and throat.

▽

Paramount announces "You and Me" as the new title of "That's What Girls Are Made Of."

▽

In all seriousness, Twentieth Century-Fox sends out the statement: "Peter Lorre, leading screen player, says that one reason for the effectiveness of his character delineation is that he brings his ears into play. He can not only wriggle them, but move either one to a given position and hold it."

▽

Associated Press newspaper headline anent the return of Robert Taylor to California from his vacation abroad:

**TAYLOR RETURNS;
HOLLYWOOD CALM**

Bet Robert will never get over it. But, maybe it served him right, if we are to believe the story about his visit to Copenhagen, where Alice O'Fredericks, Danish film actress, has sued Carl Hendrik Clemmesen, Copenhagen columnist, because he reported that Mr. Taylor yawned at her when he saw her in Ciro, Danish night club.

▽

Hollywood makeup expert says blondes are only a passing fancy, and in 50 years there will not be any.

What will Samuel Goldwyn do then?

▽

Joe E. Brown is said to be somewhat down in the mouth because Columbia titled his new film "Wide, Open Faces."

▽

If American distributors now fighting England's Quota Films Act really want to get some place they should have Mae West tell some Members of Parliament to "Come up 'n' see me about Clause 3 sometime."

▽

Agony Note:

"Shirley Temple to give holiday party for her friends, will play hide-and-seek, and her favorite game, blowing bubbles."

Explosions

Things looked bad for the hero the other night at one point in the wild west film which flickered across the screen of the theatre at DuQuoin, Ill.

"Don't let him get away with it, boys," someone shouted as the villain gained the upper hand. Suddenly a pistol shot rang out, pierced the "heart" of the villain on the screen, and 200 spectators were on their feet.

The bullet, fired by a patron who was trying to help the hero along, bounced off a concrete wall and finally imbedded itself in the back of a chair, half an inch from the back of another spectator. The gent who fired the shot arose and apologized, explaining he was a little excited.

The show went on, a la days of the woolly west.

▽

Second explosion of the week came in the Newkirk theatre, Brooklyn, where two 14-year-olds, interested in higher learning, were watching the show and holding packages of chemicals which had been purchased for a high school course, the bottles containing phosphorus, potassium chloride and sugar. They exploded—and Kings County Hospital records tell the rest, including the fact that "Captain Calamity" is the picture that was being screened at the time.

▽

The third theatre explosion of the week occurred in Boston, at the Paramount theatre, where, in the unreeling of a very placid and unamusing and altogether unexciting picture, a girl in the audience, beautiful as a magazine cover, let go one terrific, clear and penetrating scream. It was a noise described in the Boston *Post* as resembling a "noonday factory siren." And just as long.

Naturally, everybody surmised the worst, and hostile eyes turned on the rather decent looking and dismayed young man sitting in the seat beside her. In a moment, however, the screaming girl left her seat. The bewildered young man followed her. Here's what had happened:

The pair had been holding hands and he had casually removed her own ring from "THE" finger, and slipped in its place a blazing diamond ring in a platinum setting. It somehow felt odd and she raised her hand to see why her old ring felt so different. She discovered that she had not only a wow of a ring but the one prospective husband she wanted more than anything in the world. It threw her into a spasm of ecstasy. She just had to scream for joy! It was the 1938 way of saying, "Why, Joe, this is so sudden!"

In the Paramount foyer, after the scream, she was seen to grip Joe's chin in her hands and kiss him—desperately. The *Post* reports that Joe rather liked it; "if you'd seen the girl you would too."

▽

***The Era*, of London, alleges W. S. Van Dyke is an Elk, a Mason, a Founder and Patriot of America, Son of the American Revolution, honorary chief of the Navajo Indians, member of an Eskimo lodge, member of five scientific societies, and an honorary witch doctor.**

He also makes pictures in Hollywood.

Radio-Keith-Orpheum's house publication for the theatre division, a flashy little periodical called "Flash," publishes the following:

"Manager Bill Brown at the RKO Albee Theatre, Providence, R. I., was asked to speak before the Motion Picture Division of the Rhode Island Women's Clubs at their annual meeting. Bill was scared stiff and asked us for material. There wasn't anything better we could send him than one of Vernon Adams' many talks before such organizations. This Bill altered to fit the occasion and reports it went over with such a bang that the ladies immediately served notice on him that he must speak at their State Convention."

Bill, himself, however, has something to add to the incident. He writes:

"It was an interesting experience for me, and was a lot of fun besides. I have only one objection, and it is something that I somehow just can't help talking about. When I had finished my speech and felt ready for a little something in the way of refershment, the ladies offered me A GLASS OF GRAPE PUNCH AND A COUPLE OF HORS D'OEUVRES." (The caps are Bill's.)

▽

Crawford, Tracy and Gable are known in official Letland Government phonetic spelling as Dzoana Kraufords, Spensers Tresija and Klarks Gabls.

They whistle "Sonja Henie."

▽

At the press party given on completion of "Every Day's a Holiday," Mae West's latest, each member of the producing staff was asked to appear wearing a large imitation mustache.

So that nobody would see the tongue in the cheek?

▽

And *Advertising Age* proposes that Mae West's conception of Eve, as presented by NBC and Chase and Sanborn, should make her eligible for a starring part in a series of programs by the Washington Apple Growers' Association.

But, then, after looking over his fan mail in the recent weeks following the Eve incident, Lenox Lohr, NBC president, probably yearns for the peace and quiet of Molleville Farm, where he won the Distinguished Service Cross in 1918.

▽

While they were on location at Sonora, California, for Universal's "The Mountains Are My Kingdom," Noah Beery, Jr., and Frances Robinson came upon an old graveyard on the outskirts of the town. They found an epitaph on a headstone: "Too much mouth—not enough gun."

▽

Herb Morgan, short subject publicity man at MGM, reports that box offices of theatres in Scotland suffer when Robert Benchley's "How to Sleep" is showing. Seems that the Scotch count sheep—it's cheaper.

▽

A story in Washington has it that not even Henry Morgenthau, Secretary of the United States Treasury, has any Constitutional rights. He had an autographed photograph of Joan Crawford, and President Roosevelt took it.

IN THE CUTTING ROOM

The Shadow Murder Case

(Grand National)

Mystery Melodrama

"The Shadow Strikes" served to introduce the Shadow character, a detective, created by the Shadow Magazine staff of writers. "The Shadow Murder Case," second in a series of four productions, is based on the Street and Smith magazine story, "The Fox Hound," which was written by Maxwell Grant. Transcription to the screen was effected by Jack Natteford, one of Hollywood's most prolific writers, with added dialogue contributed by John Krafft. It is being directed by Charles Lamont, who made many Monogram and Chesterfield films.

As in the first picture, Rod LaRocque, who created the screen character, will again be seen in the title role. This time, however, discarding the melodramatic trappings of cape and hood, cane and gloves, he will be introduced as a newspaper columnist, radio commentator, and amateur criminologist who solves crimes without the aid of the police.

In nature the story is mystery melodrama, all wool and a yard wide. The Shadow, tricked into the advance broadcast of a crime that did not come off, becomes involved in another that happened in a different part of the city. There as he comes in conflict with a sinister character he not only traps the perpetrator of the original crime in which a murder was committed, but also obtains information which he prints and broadcasts to prevent a second murder and make possible the floating of a bond issue for a mythical Balkan country.

With LaRocque featured, Astrid Allwyn will be seen as the girl, Thomas Jackson as the police commissioner with whom LaRocque is in conflict and William von Brincken as the menace. Supporting characters included are Oscar O'Shea, William Pawley, Walter Bonn, William Moore, Lou Hearn, Tenen Holtz, John St. Polis, Lloyd Whitlock and Jack Baxley.

Release date: *February* 8, 1938.

The Baroness and the Butler

(20th Century-Fox)

Sophisticated Comedy

"The Baroness and the Butler" is down on the release schedule as a Darryl F. Zanuck special. Thus exhibitors who are familiar with the producer's accomplishments may be able to form a very definte opinion of the imagination and artistry that is being put into this production to insure its being a commercial and an entertainment success.

The story, based on a continental play the locale of which is Hungary, was brought to screen fashion by Sam Hellman, Lamar Trotti and Kathryn Scola. It's about a faithful butler, who while serving the Prime Minister, turned to politics, became leader of the radical opposition party, was instrumental in bringing about the ousting of his master, whom he continued to serve, as Prime Minister and as veins of hectic romance and intriguing conspiracy are woven in, fled the country only to be brought back to be made Prime Minister himself and to be married to his master's royal daughter whom he found working as a ladies' maid. In many ways the story seems to embrace the elements that made "My Man Godfrey" and probably will make "Tovarich" successful.

There will be available to theatremen in this production five factors that have exploitation availability.

1. Theatre men named William Powell the fifth ranking money name of 1937. "The Thin Man" and "Double Wedding" contributed much to his recognition.

2. The film will mark the American screen debut of Annabella who has been seen in "Dinner at the Ritz," "Wings of the Morning" and "Under the Red Robe," English productions released in this country.

3. The story and its settings. Sophisticated comedy romance in the "My Man Godfrey" manner which kept audiences roaring with laughter in New York, London and continental capitals for months past. Backgrounds are richly modern in keeping with the circles in which the baroness and her butler move.

4. The supporting cast. It includes Henry Stephenson, last in "Conquest," Joseph Schildkraut seen in "Lady Behave," "Lancer Spy," "Zola" and "Garden of Allah," Nigel Bruce, absent from the domestic screen since "Under Two Flags," Helen Westley, featured in Shirley Temple's latest pictures, "Heidi" and "Rebecca of Sunnybrook Farm," J. Edward Bromberg and Lynn Bari.

5. The reputation of the director, Walter Lang, for making worthy entertainment, such as "Second Honeymoon," "Love Before Breakfast" and "The Mighty Barnum."

The purpose of the producer is to combine the talents of writers, players, director and technical specialists into making the kind of comedy entertainment that has proved desirable during the past several months.

Release date: *Feb.* 25, 1938.

Bluebeard's Eighth Wife

(Paramount)

Comedy Romance

This title is but a figure of speech. As an exploitation factor it might be considered one of those "Lubitsch touches" which audiences have come to expect and watch for in his productions. It merely is an aptly terse digest of a story which will present Gary Cooper, ninth big money making star of 1937, and Claudette Colbert, the ninth honor star of the same period, in a modern slapstick comedy with a dash of romance added.

Not a costume film; having nothing at all to do with the ogre of legend who had seven wives each of whom he disposed of in his own peculiar manner, it is the story of a modern lover who also had seven wives each of whom he disposed of in the modern manner—via the divorce courts. There are no unpleasant characters in the story. In fact all the principals and the large company which supports them might be described as "touched in the head."

Based on a French novel and legitimate stage farce which was written by Alfred Savoir and with transcription to the screen credited to Charles Brackett and William Wilder, "Bluebeard's Eighth Wife" is, although it may seem paradoxical, slapstick sophistication. It heroizes an eccentric American millionaire who thinks wives can be purchased and discarded like fads and foibles until, while touring in France, he meets and marries the wise and determined daughter of an impoverished nobleman, who, after fighting and playing all over Europe, finally teaches him the errors of his ways. Narrative technique will follow the fashion lately laid down by "Twentieth Century" and which, causing surprise comedy to be king in 1937, culminated in "Nothing Sacred" and "The Awful Truth."

The omens seem to be in favorable juxtaposition for Ernst Lubitsch's sixty-seventh production. A vogue has been established. Warners are leaving no stones unturned to tell the world how good Miss Colbert is in "Tovarich." It may be expected that Samuel Goldwyn will not permit his imagination to be stinted when he gets ready to talk about Gary Cooper in "The Adventures of Marco Polo." The interest created by these publicity campaigns will no doubt be used by exhibitors to redound to the welfare of "Bluebeard." Further as Mr. Lubitsch is quite proud of his reputation, it can be expected that he will not be hesitant to put his stars through a routine of madcap screen antics that should rival anything seem in screen comedies to date.

Naturally primary interest in this forthcoming production centers upon the title, stars and producer-director. But other necessities, especially names and production detail have not been ignored. To the importance of Cooper and Miss Colbert as name assets should be added the worths of Edward Everett Horton, Louis Alberni, David Nevin, Elizabeth Patterson and Warren Hymer, who are the most important supporting players. As the title is a Lubitsch touch, it could not be otherwise than there will be many Lubitsch touches in production embellishment as it amplifies the theme.

Having watched much of the production of this gay, rowdy romantic comedy, the opinion has been formed that both the public and exhibitors will look upon its presentation as a red letter occasion.

Release date: *April* 15, 1938.

Radio City Revels

(RKO-Radio)

Comedy, Romance, Music

RKO-Radio has been tinkering around trying to find a story idea to substantiate the title "Radio City Revels" for more than three years. Announced for production many times, it failed just as often to become a reality until producer Edward Kaufman took the title in hand. In the hands of the man who produced "The Ex-Mrs. Bradford," "Star of Midnight" and seven other pictures for the company, it seems that there is a more than favorable chance that "Radio City Revels" will embrace those entertainment and showmanship qualities that appeal to patrons and exhibitors.

Inasmuch as the theme, supplemented by romance, light drama, comedy, music and picturesque glamour, is a story of people who find the way to happiness and success the hard way, organically following a familiar path, a showmanship consideration of the property leads first to who is going to be in it.

Borrowed from Paramount and given top billing is Bob Burns now in "Wells Fargo" and recently in "Mountain Music" and "Waikiki Wedding." His character as a hill billy who dreams hit songs is reminiscent of his appearance in "Mountain Music." With him are Jack Oakie presently in "Hitting a New High"; Kenny Baker of Jello radio program fame also seen in "Mr. Dodd Takes the Air" and "The King and the Chorus Girl" and soon to be seen in "Goldwyn Follies"; Milton Berle only in

(*Continued on page* 46, *column* 2)











THAT'S HOW RECORDS ARE BORN!

Biggest opening at Capitol, N. Y. since the inauguration of the straight picture policy 3 years ago.

("Rosalie" swamps previous record-holder "Mutiny on the Bounty")

MANY NEW YORK STATE BILLS AFFECT INDUSTRY

And in Chicago Theatres Will Pay $68,000 More Than Last Year in Fees

Possibility of important tax and other legislation affecting the industry in New York by the State Legislature during 1938 and an agreement reached in Chicago between theatremen and the City Council regarding the increase in theatre license fees were the more important developments of the week in the field of legislation.

Elsewhere the Ohio Senate was considering a relief measure, passed by the House, which includes allocating of the admissions tax; a campaign was started in Ohio by a woman's group to prohibit attendance by children at theatres during school hours, and there were Sunday "blue law" developments in Sylacauga, Ala., and Bridgeport, Conn.

Convened on Wednesday in Albany, the New York State Legislature will pass on many bills affecting producer, distributors and exhibitors with the greatest stress on four important bits of legislation ranking in this order:

(1) Re-introduction of the Moran bill of 1937, adding a new section to the Tax Law, imposing a tax of 1 mill per foot on every original motion picture film or copy thereof.

(2) Backed by the State Federation of Labor, a measure requiring a "full crew" of motion picture operators to be in the projection room at all times is certain to be introduced on the floor of the Assembly and Senate.

(3) Strong pressure is expected to be exerted in the passage of the perenially introduced bill prohibiting sale of seats in theatres when none are available.

(4) Possible amendment of Section 18-B of the General City Law, requiring a matron for each 35 children in theatres, instead of one for the entire theatre.

After weeks of conferences and discussions Chicago theatremen and the City Council reached an agreement regarding the increase in theatre licensee fees, and a new ordinance was passed by the council at their last 1937 meeting.

$68,000 Increase in Fees

An increase of $68,000 will be paid to the city by the theatres as a result of the new agreement. The amount that has been paid to the city in license fees for theatres the last few years totaled around $120,000. With the increase the total will be near the $190,000 mark.

At present the rates for theatres runs from $225 a year to $1,250 depending upon the admission price and number of seats.

The new ordinance increases these fees on the following basis: Theatres charging up to 25 cents, an increase of 25 per cent; theatres charging up to 40 cents, an increase of 60 per cent, and theatres charging more than 60 cents, an increase of 100 per cent.

The final settlement of the theatre license fee question ends a long drawn out battle which started last summer when the city demanded a 3 per cent tax on all theatre grosses instead of the regular license fees. This tax plan was finally dropped even after the city had amended their demands and asked for 1 per cent on all grosses. For the past few weeks the theatremen and the councilmen have been working the plan out on an increased fee basis that started with the councilmen asking for fees that would bring an additional $150,000 in revenue.

The demands by the city are accredited to a need of an additional $3,000,000 to make up for a deficit in the city budget.

Most of this deficit will be made up through the licensing of race track betting, an ordinance allowing brokers to handle bets legally having just been adopted.

Relief Measures in Ohio

The Ohio Senate is considering measures passed for relief by the Ohio house, including a bill re-enacting the utility excise tax and allocating the admissions, beverage, malt and wort taxes for relief for a two-year period. The measure would raise approximately $5,500,000 a year, to be distributed to counties on the basis of popaultion and tax duplicates. The measures passed the House 96 to 27.

The Franklin County League of Women Voters, Ohio, is waging a campaign to prohibit children from attending theatres during school hours when their classes are is session. An appeal for assistance to curb delinquency has been made to P. J. Wood, secretary of the Ohio Independent Theatre Owners.

Prompted by the indecision of officials of Sylacauga, Ala., over whether to allow Sunday films, Editor Charles H. Greer of the Sylacauga *News* sent queries to editors in open Sunday towns, asking the people's sentiment.

Replies published showed a consensus overwhelmingly favorable, with 29 editors reporting that theatre operators were being careful not to conflict with church functions.

The Bridgeport, Conn., Board of Aldermen approved Sunday vaudeville.

CUTTING ROOM

(*Continued from page* 44)

"New Faces of 1937"; Ann Miller who was outstanding in that picture, Victor Moore and Helen Broderick who have been teamed in five earlier films; Buster West and Melissa Mason, featured dancers in the stage play "White Horse Inn," William Brisbane, Richard Lane, Marilyn Vernon and Jane Froman who will be seen in a specialty number.

Other items that may provide hints as to this production's showmanship potentialities are that the seven song numbers were composed by Herb Magidson and Allie Wrubel and that Ben Stoloff, the director, is credited with such films as "Fight for Your Lady," "Super Sleuth," "Sea Devils," "Palooka" and "Transatlantic Merry-Go-Round."

Release date: *April* 14, 1938.

Test Pilot

(MGM)

Romance and Thrills

When a company elects to feature two names, Clark Gable and Myrna Loy, whom the nation's exhibitors voted among the biggest money making stars of 1937 and adds another, Spencer Tracy, whose rank in popular esteem has been greatly advanced during the past several months, the showmanship job on the picture in which they are to be featured is cut to pattern.

As the title identifies the character, "Test Pilot" is the first aviation picture that MGM has attempted in about two years. Gable is the test pilot who gambles his life and tests his skill in testing the airworthiness of any newly designed plane. Tracy is his rough neck mechanic who sacrifices his life in somewhat the same heroic manner he did in "Captains Courageous." Miss Loy is Gable's only love other than flying. He had to come to realize that love the hard way.

In addition to the two best money making stars and the one honor winner, "Test Pilot" will also offer Lionel Barrymore, soon to be seen in MGM's British made film, "A Yank at Oxford" and who, incidentally was in the studio's last aviation production, "Night Flight"; Ted Pearson, who is making his third screen appearance, Arthur Aylesworth, Claudia Coleman, Priscilla Lawson and Virginia Grey.

While it may be expected that much entertainment and, needless to say, a relative amount of potential showmanship will accrue to the picture's romance and melodramatic phases, the thrill action sequences will also show Gable and Tracy operating every kind of plane from crackerbox crates to the latest sky flying fortresses both in the process of testing and competing in the famous Thompson air races.

The picture is being directed by Victor Fleming who topped off a long list of top flight attractions, including "Renegades," "The White Sister" and "Reckless" as well as "Treasure Island" with "Captains Courageous."

Release date: *In March* 1938.

The Joy of Loving

(RKO-Radio)

Comedy Romance

Gene Towne and Graham Baker have turned out many screenplays which had both entertainment and commercial value. "Ali Baba Goes to Town" and "Stand-In" are the most recent example. The effort this time is based on a story by Dorothy and Herbert Fields, whose respective writing credits include contributions to "Swing Time," "The King Steps Out" and "I Dream Too Much," "Love Before Breakfast" and "Luckiest Girl in the World."

The story is comedy romance which has considerable farce character interluded with music. It concerns the stormy romance of a famous actress, who is not only debt harassed, but also carries the millstone of one of the craziest families which ever existed in the realms of screen imagination and a carefree young vagabond who has no intention of living up or down to the restrictions his aristocratic family has placed upon him. Basically it is ludicrous comedy being done in the style of the present vogue, previously exemplified by the picture's star, Irene Dunne, in "Theodora Goes Wild" and "The Awful Truth."

Opposite Miss Dunne will be seen Douglas Fairbanks, Jr., presently in "The Prisoner of Zenda" and with Ginger Rogers in "Having a Wonderful Time" which is to be seen shortly. The supporting cast includes as the batty members of Miss Dunne's family Guy Kibbe, Alice Brady, Lucille Ball and Frank Milan; Jean Dixon, Phyllis Kennedy, the five year old Steiner twins, Dorothy and Estelle, Eric Blore and Frank M. Thomas.

Direction is in charge of Tay Garnett, "Slave Ship," "Love Is News" and "Stand In," while picturesque dance novelty routines were supervised by Seymour Felix.

Release date: *In February* 1938.

Paramount News now being serviced to the South and Central American Republics, is being edited each week with a Portuguese off screen voice for the version going to Brazil and a Spanish commentator's voice for all of the other territories. The Spanish speaking Republic receive one issue of the newsreel each week, while Brazil receives two issues a week.



ANSWERING THE PANAY MAIL!

Metro-Goldwyn-Mayer takes this means of acknowledging a flood of thanks from its exhibitor friends. It was a privilege to be able to deliver to each and every one of our newsreel accounts at no extra cost to them the complete pictorial story of the sinking of the U. S. S. PANAY in the regular issue of M-G-M's NEWS OF THE DAY. Sufficient additional prints were ordered so that every single customer was serviced—but at no additional charge. M-G-M is gratified at the response which this effort has brought from the showmen it is happy to serve.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

IN OLD CHICAGO

(Twentieth Century-Fox)

An Epic

[The world premiere of Darryl F. Zanuck's "In Old Chicago" was held Thursday evening at the Astor theatre on Broadway, where the picture is booked for an indefinite run on a two-a-day reserved seat arrangement. Mr. Zanuck and Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, headed a group from Hollywood to the premiere. *See page 54.**]*

"In Old Chicago" is a money picture. Its financial possibilities are a matter for the individual exhibitor to decide, for it is an exploitation picture for any kind of showman and an audience picture no matter how diverse the tastes may be.

If the matter of name importance is the first consideration, save to state that the leading players and the featured support contribute the best performances of their careers to date, the reader is referred to the credits. None of them are strangers.

Thematically, "In Old Chicago" tells the warmly human, interesting story of the O'Leary family. It opens and is anti-climaxed with a note of tragedy. In between it glows to the spirit of intimate domestic comedy, appealing romance and comedy, and as brother comes into conflict with brother it culminates with an emotion-stirring exposition of that tried and true old theatrical standby—the triumph of virtue over vice and avarice. This family story, rare in the qualities that are close to the heart of every family, also is a political story, the forces of corruption, deceit and double crossing besieged and conquered by the reform element.

In production detail "In Old Chicago" faithfully and authentically reproduces the Chicago and people of the generation immediately preceding the month of October, 1871. The proportion of the approximately $2,000,000 allocated to this particular item has not been spent in vain. It has the power to convince audiences that, by illusion, they actually are in "The Patch," observers in the life experiences of the "O'Learys," "Belle Fawcett" and "Gil Warren." In supplementary detail, the music scaling from "In Old Virginia," the theme song, is the topical numbers of the moment, the eye glamour that accrues to the bustled beauties of the plush era, the panoramic conception of the people that were the characters of the hub city, of a vast, rough, uncouth, pioneer empire, should thrill the minds of those who like to turn back the pages of time.

Yet potent as is the power of the story to play upon the emotions of auditors, the last 15 or 20 minutes of "In Old Chicago" will probably register most impressively upon the minds and imaginations of those who see it. Other producers have chosen floods, earthquakes, hurricanes and kindred natural catastrophes to thrill, probably terrorize, mundane sensibilities. Darryl Zanuck chose a fire. It *is* a fire. Anyone who has seen a community reduced to ashes will believe it.

Previewed in Mr. Zanuck's private projection room in 20th Century-Fox studio where he, arriving late and dashing out before the last echo ceased reverberating, worked the controls. It was a press audience, mainly trade paper, but with a few local newspapers represented. When such a group, blase, sated because they view hundreds of films yearly, applauds and departs more or less in a dither, the subject of their enthusiasm must have been something particularly worthy. What they may say as a matter of doing their jobs, what the producing and distributing organization may pay to say, will probably underestimate "In Old Chicago." —Gus McCarthy.

Produced and distributed by 20th Century-Fox. A Darryl F. Zanuck production. Kenneth Macgowan, associate producer. Directed by Henry King. Screen play by Lamar Trotti and Sonya Levien. Based on a story by Niven Busch. Special effects scenes staged by Fred Sersen, Ralph Hammeras and Louis J. Write. Special effects directed by H. Bruce Humberstone. Music and lyrics by Mack Gordon and Harry Revel and Lew Pollack and Sidney D. Mitchell. Robert Webb, assistant director. Barbara McLean, film editor. Louis Silvers, musical director. Photographed by Peverell Marley. P. C. A. Certificate No. 3639. Running time, when seen in Hollywood, 110 minutes. Release date, Jan. 6, 1938. General audience classification.

CAST

Dion O'Leary.....Tyrone Power
Belle Fawcett.....Alice Faye
Jack O'Leary.....Don Ameche
Molly O'Leary.....Alice Brady
Pickle Bixby.....Andy Devine
Gil Warren.....Brian Donlevy
Ann Colby.....Phyllis Brooks
Bob O'Leary.....Tom Brown
General Phil Sheridan.....Sidney Blackmer
Senator Colby.....Berton Churchill
Gretchen.....June Storey
Mitch.....Paul Hurst
Specialty Singer.....Tyler Brooke
Patrick O'Leary.....J. Anthony Hughes
Dion O'Leary (as a boy).....Gene Reynolds
Bob O'Leary (as a boy).....Bobs Watson
Jack O'Leary (as a boy).....Billy Watson
Hattie.....Madame Sultewan
Beavers.....Spencer Charters
Body Guard.....Rondo Hatton
Carrie Donahue.....Thelma Manning
Miss Lou.....Ruth Gillette
Drunk.....Eddie Collins
Beef King.....Scotty Mattraw
Stuttering Clerk.....Joe Twerp
Booking Agent.....Charles Lane
Lawyer.....Charles Hummel Wilson
Judge.....Frank Dae
Fire Commissioner.....Harry Stubbs
Ship's Captain.....Joe King
Driver.....Francis Ford
Police Officers.....Robert Murphy, Wade Boteler
Men in Jack's Office.....Gustav von Seyffertitz, Russell Hicks

Bad Man of Brimstone

(MGM)

Western Melodrama

Maybe you remember the westerns Thomas H. Ince used to make for Triangle, upstanding box office smashes written by C. Gardner Sullivan with William S. Hart doing the shooting, riding and emoting. If you do, you'll recall the long lines that stood in front of the theatre waiting for the doors to open, and the satisfied customers wending their way homeward when the last shot had been fired and a Mack Sennett comedy had chased away the last trace of vicarious suffering.

The best thing to be said about "Bad Man of Brimstone" is that it is, in every vital particular, the kind of a picture Thomas H. Ince used to make for William S. Hart. Whether the market for that kind of product is still there may be something of a question, although the box office reports have it that westerns are never out of season, but if it is, if people have not changed more fundamentally than scientists suspect, this is an upstanding article of merchandise for that market.

Wallace Beery is the bad man of the title and he's surrounded by a castful of marquee personalities. (*See below*). He is also, very unfortunately, closely linked in public memory just now with his accidental shooting of himself with a blank cartridge while engaged in making the picture. That would have been a good story to kill but, instead, Mr. Beery was retelling it on the radio himself only last week, all this being pertinent to this report only because it might occur to some showmen as a bright idea to remind the clientele of the matter by way of exploitation. This would be extremely bad for the customers, because it is very hard to credit Mr. Beery with being a really-truly two-gun bandit with this somehow abruptly comic vision of the gentleman shooting himself by mistake popping up between the picture and the spectator.

Mr. Beery's name in the picture is "Trigger Bill," and he's a bold, bad man who holds up stage coaches and so on. But his boy comes to town, not knowing "Bill" is his father, and falls in love with a girl, whereupon he decides to stay and reform the community. "Bill" manages to get him off to college for three years, but back he comes, a lawyer and U. S. marshal, to take up where he left off. "Bill" has had to tell two people about his being the boy's father, and so, because of more complications than most pictures try for, he has to kill quite a number to keep the secret. This makes a highly explosive windup which is followed by a nice wedding during which the gendarmes take "Bill" away.

A glance back over the foregoing is distressing. There was no intention to toss the picture off

(*Continued on page 50*)

TOPPING THE BIGGEST WEEK IN THE BIGGEST YEAR THE ROXY HAS HAD IN 5 YEARS!

(HELD OVER . . . but naturally!)

AND HELD OVER IN PRE-RELEASE RUNS AT CHICAGO, ALBANY, LOUISVILLE, BALTIMORE, PHILADELPHIA, RICHMOND!

(day-and-date)

Currently proving 20th's top musical in: CINCINNATI, DAYTON, SAN FRANCISCO, INDIANAPOLIS! Mopping up in DETROIT, ST. LOUIS, SPRINGFIELD, PITTSBURGH, SEATTLE — as big news continues to pour in!



Walter WINCHELL · Ben BERNIE

SIMONE SIMON

LOVE AND HISSES

Darryl F. Zanuck's latest great musical!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

(Continued from page 48)

lightly, but that's the way things sometimes go. It's really a quite tremendous production effort, full of action, mountains, shooting, and it's all done in sepia. It's no more absurd than westerns have a right to be, and it wouldn't take much clipping to do away with a few dialogue lines the folks wouldn't have spoken in 1879. These are matters the people who love westerns probably won't mind anyway. And it is, as stated in the opening stanza, the stuff that Messrs. Ince and Hart thrilled the world with. If only Wally hadn't shot himself with a blank. . . .

Previewed December 30th at the Alexander theatre, Glendale, California. This would be about the right kind of an audience for this kind of a picture and these folks liked it right well after the first 30 or 40 minutes, especially the shootin'.—WILLIAM R. WEAVER.

Produced by Harry Rapf. Distributed by Metro-Goldwyn-Mayer. Directed by J. Walter Ruben. Story by J. Walter Ruben and Maurice Rapf. Screen play by Cyril Hume and Richard Maibaum. Photographed by Clyde DeVinne. Film editor, Frank Sullivan. P.C.A. certificate No. 3812. Release date, December 31, 1937. Running time, when seen in Glendale, 88 minutes. General audience classification.

CAST

"Trigger" Bill.....Wallace Beery
Loretta Douglas.....Virginia Bruce
Jeffrey Burton.....Dennis O'Keefe
Ben .....Joseph Calleia
Mr. Jackson Douglas.....Lewis Stone
"Eight Ball" Harrigan.....Guy Kibbee
"Blackjack" McCreedy .....Bruce Cabot
"Buzz" McCreedy.....Cliff Edwards
"Vulch" McCreedy.....Guinn Williams
"Doc" Laramie .....Arthur Hohl
Ambrose Crocker.....Noah Beery
"Loco" .....John Qualen
Barney Lane.....Charley Grapewin
"Hank" Summers.....Robert Barratt

Spirit of Youth

(Grand National)

Joe Louis, Thespian

Most noteworthy of mention in this film is the appearance of heavyweight champion, Joe Louis, before the camera. Fashioned to exploit Joe's famed pugilistic prowess and peopled with negro players in the principal parts, the production will accordingly hold special appeal for those two particular classes of audiences, namely, sport fans and colored movie attenders. Perhaps, a more general and widespread interest may be stirred up in less specialized audiences by the promotion of the announcement that the film carries, besides a prominent public personality in the star assignment, a presentation of material which is played under circumstances different from the exhibition of the usual motion picture feature.

Working with an original screen play manufactured from the pen of Arthur Hoerl, which reads more biographical than fictional, Louis, as was to be expected, is cast to type in the role of a prize fighter. When he gets into character and the ring, Joe is naturally convincing and in his own element. However, when the lines must be recited, Louis' famed dead pan expression becomes as uncomfortably heavy as some of the wooden words he must speak and as a result the situations at times become unintentionally humorous.

Supporting the fighter enthusiastically is a capable collection of colored players headed by Clarence Muse, Edna Mae Harris and Cleo Desmond.

Using the perennial theme that the fighter, who forgets his rigid rule of training for fun and frivolity found in the treacherous trinity of wine, women and song, is leading with his chin, the narrative traces the rise and fall and finally the redemption of such a pugilist. First seen in his home surroundings of Birmingham, "Joe Thomas" leaves home to further the support of his crippled father and eventually finds himself in the fighting business. After a spectacular send off in the Golden Gloves contest, the lad is headed for the top spot in his profession when trouble in the form of cabaret singer acts as a lorelei and sidetracks Thomas from his goal. As a result of such tactics, the young man loses a match and his true and real love at the same time. But for some hidden and unexpected reason, the siren repents her ways and persuades Joe's silent and suffering girl friend to make a last minute appearance at the ring where the fighter is at the receiving end of a good trouncing. The sudden entrance of the young lady works strange and tonic effect on Joe's failing punches with the result that the opponent is soon floored, the world championship secured and the girl is won.

Previewed at a Trade Screening in New York.—JOSEPH F. COUGHLIN.

Produced by Globe Pictures Corporation. Distributed by Grand National Pictures. Produced by Lew Golder. Associate producer, Edward Shanberg. Directed by Harry Fraser. Original screen play, Arthur Boerl, P. C. A. Certificate No. 3980. Running time, 66 minutes. Release date, December 29, 1937. General audience classification.

CAST

Joe Louis — Clarence Muse
Edna Mae Harris — Mae Turner
Cleo Desmond — Mantan Moreland

The House of Mystery

(Columbia-Larry Darmour)

Comedy Mystery

The title of this Larry Darmour production is "The House of Mystery." Those who saw its preview seemed to interpret it as "Entertainment for Sale." For "The House of Mystery" is a showman's show and an audience picture, packed full of the ingredients which both need.

To begin with there is a good, interesting story. Basically it is melodramatic, yet it contains an unusual amount of comedy and a dash of romance. It presents a group of capable players, all of whom seem to be working for the good of the picture and none of whom seem to be trying to steal scenes from each other. The lines they are given to speak are smart and clever. The situations in which they find themselves are engaging. Their actions result in plenty of chills and thrills and just as many laughs. As the production is bare of all non-essentials, it is intelligently directed. Sticking to the plot continually, there is no fooling around to make for confusing complications.

All that happens is the result of an enterprising reporter's efforts to help his policeman pal who has been given a demoted promotion. The early sequences are mainly comedy in which Jack Holt, Marjorie Gateson and Dorothy Appleby are prominent and a suggestion of romance which features Craig Reynolds and Beverly Roberts. The threat of melodramatic mystery arises when an eccentric old man's will is read and as a result of a prank theft which Reynolds perpetrated the ensuing action takes place in a house of mystery as the loss of a necklace and the disappearance of "the papers" cause a couple of murders. How Holt traps the killer, as both comedy and melodrama have their innings in the action is the surprise feature of the show. As it had the audience up on chair edges alternately giggling and gasping, it may be anticipated that the film will exert a similar influence on average audiences.

Considering the entertainment quality of the picture, it should be given the kind of exploitation campaign that is accorded a "sleeper" attraction. Those who saw it in Forum Theatre, Hollywood, Dec. 30, regarded it as that kind of picture.—G. M.

Distributed by Columbia. Produced by Larry Darmour. Directed by Louis D. Collins. Screen play by Jefferson Parker and Howard J. Green. Story by Howard J. Green. J. A. Duffy, assistant director. Dwight Caldwell, film editor. Photographed by James S. Brown. P.C.A. Certificate number 3974. Running time, 65 minutes when seen in Hollywood. Release date, Jan. 14, 1938. General audience classification.

CAST

Jack Holt.....Lewis Nagel
Beverly Roberts.....Jeane Sandford
Craig Reynolds.....Steve Withers
Marjorie Gateson.....'Muffin' Wilder
Dorothy Appelby.....Claire Sandford
Gilbert Emery.....Edmund Sandford
Tom Kennedy.....Sergeant Handley
Corbet Morris.....Ronald Sandford
Sheila Bromley.....Grace Sandford
John Wray.....Herbert Sandford
Maurice Cass.....Edgar Keer
Tully Marshall.....Stuart Hackett

Swing Your Lady

(Warner Bros.)

Comedy

In addition to a cast of evenly billable comedians, showmen have a genuine cinema novelty to advertise. In it are combined two still hardy fads of the cockeyed genre, hippodromed wrestling and caricatured hillbillying. Both are made to give up capacity laugh revenue. Both afford copious catchline copy.

The Pendleton, McHugh, Jenkins, Fazenda roles were tailored to measure. Bogart plays an uncriminal straight man adequately. The Weaver Brothers and Elvira step up from vaudeville, bringing along their trick musical instruments with which they panicked the preview audience. Penny Singleton introduces modernized rhythms a little too persistently but not disastrously.

The story concerns a barnstorming wrestler of subnormal mentality matched with an Ozark lady blacksmith, with whom he falls into dumb love. He refuses to wrestle but her irate former mountain suitor challenges him. They meet in the ring, with the bride promised to the winner. After winning he marries the blacksmith and gives up the ring for horseshoeing.

The treatment throughout is bluntly farcical with all points heavily underscored. Five musical numbers by Jerome and Scholl pep up what might been passive stretches to register individually. The dialogue, ribald but not vulgar, only once approaches the risque in a borderline mock explanation of sex in terms of flowers. The pace is rapid and smooth. The comedy material is considerably more legitimate than most offered this season under louder ballyhoo.

Previewed at the Warner Hollywood, where a well mixed audience enjoyed itself immensely, especially during the wrestling bout, which adhered closely to yet spoofed unmercifully the current standard procedure of professional wrestling.—W. R. W.

Produced and distributed by Warner Bros. Associate producer, Sam Bischoff. Original by Kenyon Nicholson and Charles Robinson. Screen play, Joseph Schrank and Maurice Lee. Director, Ray Enright. Assistant director, Jesse Hibbs. Art director, Esdras Hartley. Sound, Charles Lang. Unit manager, Louis Baum. Dialogue director, Jo Graham. Cameraman, Arthur Edeson. Film editor, Jack Killifer. Gowns by Howard Shoup. Music and lyrics, M. K. Jerome and Jack Scholl. Dances, Bobby Connolly. P. C. A. Certificate No. 3787. Running time, when seen in Hollywood, 75 minutes. Release date, January 8, 1938. General audience classification.

CAST

Ed.....Humphrey Bogart
Sadie.....Louise Fazenda
Popeye.....Frank McHugh
Shiner.....Allen Jenkins
Waldo.....Leon Weaver
Joe.....Nat Pendleton
Ollie Davis.....Frank Weaver
Noah.....Daniel Boone Savage
Mrs. Davis.....Elvira Weaver
Rufe.....Tommy Bupp
Mabel.....Sue Moore
Hotel Proprietor.....Olin Howard
Len.....Sunny Bupp
Cookie.....Penny Singleton
Specialty Number by.....Sammy White
Mattie.....Joan Howard
Smith.....Hugh O'Connell
Jack Miller.....Ronald Reagan

Love on a Budget

(20th Century-Fox)

Domestic Comedy

"Love on a Budget" registered with a preview audience as an hour's wholesome amusement. With Alan Dinehart added to the familiar Jones Family cast, the film's value as entertainment and for showmanship surpasses any of previous seven episodes in the series. Domestic comedy, rich in homey humor, warm love interest, high pressure business promotion, political skulduggery, and hectic family life, the picture is family entertainment of a most desirable character from beginning to end.

Freshly different in idea, the story has Shirley Deane, as Bonnie Thompson wanting every-

(Continued on page 52)

The holidays are gone... *but* THE HOLIDAY BUSINESS IS STILL HERE FOR

"YOU'RE A SWEETHEART"



HELD OVER *for* 2nd WEEK!...

- CHICAGO
- KANSAS CITY
- ST. LOUIS
- NEW ORLEANS
- BUFFALO
- SAN FRANCISCO
- TRENTON
- ROCHESTER

and MORE *to* COME!

IT'S A NEW UNIVERSAL!

(Continued from page 50)

thing that a new bride wishes, married to pinchpenny "Herbert Thompson" (Russell Gleason). Spats of the newlyweds send the bride home. A hairbrained promoter "Uncle Charlie" played by Dinehart, arrives in town. Talking "Herbert" into financing him on a carnival deal, "Charlie" inspires "Bonnie" to furnish a dream house on credit and have the husband send all the furniture back. The bride's family dinner is humorous tragedy. Get-rich-quick "Charlie" maneuvers involve "John Jones" (Jed Prouty) in a political scandal, but the wrecking of Exposition Hall, which "Charlie" called unsafe, saves "Jones'" reputation and the wild financial dream pans out successfully. "Bonnie" and "Herbert" are happily reunited in a completely furnished home.

Previewed at the Uptown theatre, Hollywood. Accepting audience reaction as a gauge the picture will fully satisfy any average audience. High in entertainment quality, the picture also is full of unique and interesting exploitation ideas.—G. M.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Associate producer, Max Golden. Director, Bert Lenny. Story based on the characters created by Katharine Kavanaugh. Original screen play, Robert Ellis and Helen Logan. Photographer, Edward Snyder. Art director, Bernard Herzbrun, Chester Gore. Assistant director, William Eckhardt. Film editor, Harry Reynolds. Costumer, Helen A. Myron. Sound, George P. Costello and Wm. H. Anderson. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 3930. Running time, when seen in Hollywood, 60 minutes. Release date, March 4, 1938. General audience classification.

CAST

John Jones.....Jed Prouty
Bonnie Thompson.....Shirley Deane
Mrs. John Jones.....Spring Byington
Uncle Charlie.....Alan Dinehart
Herbert Thompson.....Russell Gleason
Jack Jones.....Kenneth Howell
Roger Jones.....George Ernest
Lucy Jones.....June Carlson
Granny Jones.....Florence Roberts
Bobby Jones.....Billy Mahan
Tommy McGuire.....Marvin Stephens
Betty.....Dixie Dunbar
Emory Fisher.....Paul Harvey
Millie Brown.....Joyce Compton

Change of Heart

(20th Century-Fox)

Family Comedy

Although not a big picture, "Change of Heart" is an interesting one. While it treats of the problem of domestic misunderstandings, the show actually is comedy in character. In writing the original screen play, Frances Hyland and Albert Ray, and in directing, James Tinling, elected to concentrate on this quality. Likewise the characterizations which all but one of the players create, the dialogue they utter and the situations in which they find themselves, are pointed to accentuate the comedy premise.

Hard working advertising executive "Anthony Murdock" does not realize that his ungovernable temper is alienating his friends, employees and, particularly, his wife "Carol." His mental condition is inflamed when he becomes convinced that his wife is attached to wealthy playboy "Phillip Reeves." Eventually his unpleasant disposition forces "Carol" to leave him. News of this reaches the office and "Anthony," reacting to gossip, and particularly to a fiery but hilarious dressing down administered by his office manager, comes to a realization that something is wrong with him. Seeking relaxation on a golf course, his rages mean nothing to caddie "Jimmy," who very quickly gets to the bottom of what is bothering "Anthony." Knowing what to do and how to do it, he contrives to bring husband and wife together again, meanwhile fixing it so that "Phillip" understands that his company is no longer welcome. Happy ending has the now happy couple adopting "Jimmy" and his dog.

A family type picture, "Change of Heart," other than the significance of the title, does not offer much that could be adapted, as spectacular exploitation. There is, however, a chance to do something unusual with eight-year-old Delmar Watson, whose work in the film was the source of much audience interest.

Previewed Dec. 29 in the Uptown Theatre, Los Angeles. The typical neighborhood audience, which is also accustomed to seeing previews of secondary pictures, reacted favorably. It seemed to appreciate particularly the fact that what initially threatened to develop into a serious domestic problem play turned into a lively comedy.—G. M.

Produced and distributed by 20th Century-Fox. Sol M. Wurtzell producer. Directed by James Tinling. Original screen play by Frances Hyland and Albert Ray. Edward O'Fearna, assistant director. Irene Morra, film editor. Photographed by Daniel B. Clark. P. C. A. certificate number 3929. Release date, Jan. 14, 1938. Running time, 65 minutes when seen in Los Angeles. General audience classification.

CAST

Carol.....Gloria Stuart
Anthony Murdock.....Michael Whalen
Phillip Reeves.....Lyle Talbot
Jimmy.....Delmar Watson
Mrs. Thompson.....Jane Darwell
Office Manager.....Chester Clute

Oh Kay, Rhythm

(Paramount)

Tuneful Orchestra Specialty

Mr. Herbie Kay is famed as one of the country's leading maestros. In private life he is equally noted as the spouse of the wellknown screen and radio personality, Miss Dorothy Lamour. In this band presentation, Kay demonstrates his musical skill as leader of a capable collection of musicians. The individual numbers are presented in an easy and different style and the smooth effectiveness of the entire subject is considerably increased by some novel and choral singing. The times and the songs should produce appropriate toe tapping and tune humming from the average audience.—Running time, 10 minutes.

Little Lamby

(Paramount)

Clever Cartooning

Reminiscent of another short subject of some time back, this colored animation concerns the animal fable of a mean and hungry fox and his intended victim, a plump lamb. The villainous fox comes to a quiet and happy animal town and thereupon begins to cast a critical eye over the village populace for the purpose of selecting an eligible candidate to sate his appetite. Using the ruse of staging a baby contest, the fox inspects the most promising young folk and finally snatches up the cute lambkin. Chase follows the culprit and the good townsfolk finally after a very close and warm margin rescue the lamb from his sacrificial prison. Of course, the fox receives the just trouncing he so deservedly merits. The whole sketch is gayly and amusingly drawn, and the general audience undoubtedly will join in the cartoon characters' rejoicing over the defeat of the foxy culprit.—Running time, seven minutes.

Our Gang Follies of 1938

(MGM)

Our Gang Goes Hotcha

If there has not, there should be formed immediately a society to protect the young innocents of the screen's nursery against well meaning but slightly mistaken elders laboring under the impression that the natural cuteness of the child can be enhanced by investing the young ones with the mature habits of adult dress and manners. So to many the latest Our Gang comedy will be disconcerting. The sight and the sound of a tot of six years intoning after the best Broadway style of a hot and low down torch singer the currently favorite Tin Pan Alley nursery rhyme, "The Love Bug Will Get You," will cause many an oldster to wonder. And there are further revelations of little old kiddies legging it according to the smartest night club custom.

The miniature musical finds the kids producing a revue frilled with swing songs and a chorus line of midget dancing cuties. The one obstacle, but a considerable one, is the amusing display of temperament on the part of Alfalfa Switzer, who scorns a promising career as a crooner for more artistic operatic ambitions. However, in a dream sequence which shows the young aspirant that the paths of opera lead not to glory but to street corner singing, Alfalfa awakes to reality and the error of his pretentious plans. He, thereupon, readily joins the show and brings the performance to a rousing and successful closing in advising the assembled juvenile audience by way of words and music that the one sure way to a young lady's heart and consent is that sure fire technique of courtship, "learning to croon." —Running time, 21 minutes.

Little Buck Cheeser

(MGM)

Cartoon Fable in Color

In a strip patterned with imaginative and amusing business and colored with lovely and luscious tints, this newest number from the Harman-Ising cartoon group provides a brief but altogether delightful bit of comic nonsense. A tiny mouse in his tiny bed dreams of the far off moon as being made of nice, tasty green cheese. With the aid of several rodent acquaintances who are as equally as avaricious as he, the mouse fashions a rocket plane and, accompanied by his friends, embarks amid sound and excitement for the distant regions of the ether. The trip through the skies and the sights of the asteral landmarks are described in a clever and rapid style. The outcome of the excursion is the blowup of the ship and the daring young animal is hurled dizzily through space to land awakened, frightened but relieved in the safe security of his own little bed.—Running time, eight minutes.

Accent on Beauty

(Paramount)

Interesting

Proving that beauty is more than skip deep, this subject in a series of behind the scenes revelations shows the labor and skill needed to prepare and manufacture the various cosmetic aids and perfumed scents which the modern milady uses to enhance her feminine charms. Intelligently devised and tastefully presented, the material carries principal point for the ladies of the audiences. However, the gentlemen escorts should find the display and explanation of beauty aids of some interest if not for personal at least for financial reasons.—Running time, 10 minutes.

Finestone Joins Staff of Motion Picture Daily

Alfred L. Finestone, formerly associated with Motion Picture Herald and *Box Office*, this week joined the editorial staff of *Motion Picture Daily*.

Mr. Finestone was the Kansas City representative of Quigley Publications from 1931 to 1935. He was then transferred to the home office editorial staff of Motion Picture Herald.

Board to Ratify Appointment

The board of directors of Monogram is scheduled to formally ratify the appointment of Leon Fronkiss as treasurer January 27th. There will be no other changes, W. Ray Johnston, president, said.

FitzPatrick Signs MGM Pact

Metro-Goldwyn-Mayer this week in Hollywood signed James A. FitzPatrick to continue his traveltalk subjects for 1938 and 1939. No definite number was set. The deal was handled by Fred Quimby, short subject general manager.

BALANCED

IN EASTMAN Super X Panchromatic Negative the vital film factors of fine grain, high speed, and superb photographic quality are combined to give the finest results to be seen anywhere today. It is the admirable balance of these qualities that has made Super X the world's most widely used negative film. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

Five Year Highs Set in Market Early in 1937

(Continued from page 12)

stocks early in the year established the highest levels since 1932. After irregular movements, nearly all major film issues touched their year's lows on October 19, when a particularly severe reaction hit the market. There was a subsequent irregular rallying movement that left the motion picture shares above their 1937 lows when the year closed.

Motion picture stocks were subject also to several conflicting influences peculiar to themselves during the year. A factor that made for caution on the part of stock buyers with respect to film issues was the mounting costs of the industry.

On the other hand, box office figures, at least until near the end of the year, were an incentive to the purchase of motion picture stocks.

Advances Made

Many of the film shares on the New York Stock Exchange early in 1937 touched new highs since 1932. All, however, fell back in subsequent price movements and the year-end found net losses ranging from 1½ points in Loew's preferred to 87¾ points in Paramount 1st preferred. Losses in market valuation ranged from $210,000 in Loew's preferred to $45,825,000 in Warner Brothers common.

The drop of $251,198,750 in market value of all listed film issues on the New York stock exchange brought their total valuation to $623,738,750 from $874,937,500 at the end of 1936.

Motion picture issues on the curb market and in the bond section of the stock exchange had similar reverses. In the former, Grand National was the most active issue, having a turnover of 651,300 shares for the year and closing at 3-4, off 2⅞.

Few Stock Changes Reported by SEC

Few changes occurred in the stock holdings of officers and directors of motion picture companies during November, the Securities and Exchange Commission reported in its semi-monthly summary last Friday.

The largest transaction was the disposition by Jack L. Warner, vice president, of 80,000 Warner Brother debentures, reducing his holdings to 1,208,000. In addition, he held 88,060 shares of common and 10,618 shares of preferred, direct, and 4,500 shares through a holding company.

Other transactions in Warner securities included the disposition of 500 shares of common held by Joseph H. Hazen, New York, by gift, and the sale by Albert Warner, vice president, New York, of 2,800 shares of common. At the close of the month, Major Warner held 61,648 shares of common, 10,618 of preferred and 1,794,000 debentures, direct, and 4,500 shares of preferred and 5,460 debentures through holding companies.

Other film stock transactions in November were reported for the following companies:

Columbia Pictures, disposition by Jack Cohn, vice president, of 5,100 common voting trust certificates, reducing his holdings to 32,607.

Educational Pictures, disposition by Bruno Weyers, New York officer and director, of 200 warrants for common, reducing his holdings to 800.

Grand National Films, receipt by Edward L. Alperson, New York officer and director, of 2,550 shares of common as compensation, bringing his holdings to 38,496 shares; acquisition by Timothy F. Murphy, New York officer and director, of 250 shares of common as compensation, his total holdings; and disposition by Kirk W. Todd, Pittsburgh director, of 2,000 shares of common, reducing his holdings to 3,050 shares.

Loew's Boston Theatres, acquisition by Loew's, Inc., of 58 shares of common, bringing its holdings to 97,818 shares.

Loew's, Inc., disposition by Arthur M. Loew, New York, of 100 shares of common, leaving him with 195 shares; and disposition by J. Robert Rubin, New York, of the 350 shares of $6.50 cumulative preferred held through a holding company and of 800 shares of common held direct, reducing his common holdings to 16,155 shares.

Legion Commends Ban on 'Sex' Film

Upholding of the New York State censor board's ban on "Birth of a Baby" by Frank P. Graves, Commissioner of the State Department of Education, was commended this week by the National Legion of Decency, in a letter sent to Commissioner Graves by the Reverend John J. McClafferty and Mrs. James F. Looram, of the Legion.

"We believe that the endorsement of the film by such reputable organizations as the American Medical Association, the American Hospital Association, the National Organization for Public Health Nursing was given on the basis of the picture's medical, scientific and technical merit," the Legion said, adding, "We cannot believe that these eminent associations intended that 'The Birth of a Baby' be generally exhibited as entertainment in the theatre, where audiences are composed of both sexes and of various ages, mentalities and temperaments. Adequate and satisfactory audience control is very difficult to obtain in theatres," the Legion continued. "An attempt to obtain audience control may readily create morbid and prurient curiosity."

The Legion charges that the picture "is a definite violation of the Production Code which governs the film production of the companies signatory to the Code," and explained that Legion reviewers witnessed two presentations of the film, unanimously agreeing that "the picture was indecent, immoral and would tend to corrupt morals."

Hays Plans Coast Trip

Will H. Hays, president of the Motion Picture Producers and Distributors of America, plans to leave for his annual winter trip to the coast within a day or two after he receives the gold medal of achievement at the Poor Richard Dinner in Philadelphia January 17th. The MPPDA board of directors met Tuesday in an adjourned session but no statement was issued after the meeting.

Schenck Predicts Net of 10 Million For Fox Earnings

Twentieth Century-Fox's earnings statement for 1937 will be the best in the company's history, Joseph M. Schenck, chairman of the board of directors predicted Tuesday when he arrived in New York City from the coast. The net profit for the company, he estimated, will be $10,000,000.

Mr. Schenck arrived with Darryl Zanuck, Fox production chief, to attend the opening of "In Old Chicago" at the Astor theatre Thursday evening.

The company's earnings statement, Mr. Schenck said, will show, for the first time, the earnings of National Theatres, which has been in reorganization. However, he pointed out, Twentieth Century-Fox the parent company, will receive only 42 per cent of the theatre company's stock as the remainder is owned by the Chase Bank. Negotiations for the purchase by Twentieth Century-Fox of the bank's interest were suspended several months ago and, Mr. Schenck said, there is little likelihood of their being resumed in the near future.

In answer to queries on reports that his company had sought to have Alexander Korda produce for the company in England, Mr. Schenck said it had been ascertained Mr. Korda could not enter into an exclusive producing arrangement for Twentieth Century-Fox.

Mr. Zanuck, who was guest of honor at a cocktail party given at the Waldorf-Astoria Tuesday afternoon by Sidney R. Kent, president of Twentieth Century-Fox, said, on his arrival, that he planned no important changes in the production staff. He described "In Old Chicago" as his "best picture to date."

Mr. Kent, in reply to reports that he planned to retire from an active capacity in the company, said:

"When I'm flat on my back I'll retire, and when I am, I'll be dead. I would be if I quit work, too."

He said his health had improved materially in recent weeks.

With Mr. Schenck and Mr. Zanuck on the Twentieth Century from the Coast were Mrs. Zanuck, Virginia Wertheimer, Alice Fay, Jay Paley, Gregory Ratoff, William Dover and Sid Grauman, Jr.

Fox Action Against A. T. & T. Discontinued

A $397,500 anti-trust suit instituted by William Fox against American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., was marked settled and discontinued in the United States District Court, New York, this week.

Monopole Film, N. V., in Rotterdam, has been reorganized to handle distribution of the complete lineup of Monogram product, including features and westerns, according to Norton V. Ritchey, Monogram foreign export manager. M. A. Sprecher is managing director of the Monopole office.

PROGRESS
KEEPS THEM COMING



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FOOD AND BUILDING, NOT FILMS, ARE IMMEDIATE TRUST TARGETS OF U.S.

Department of Justice, with Limited Budget, to Investigate Only "Most Flagrant Violations," Says Cummings

by FRANCIS L. BURT
in Washington

An attack on monopolistic practices in the food and building materials industries with a view to bringing about a general lowering of prices, rather than a campaign against the motion picture and other industries whose commodities do not enter so deeply into the daily life of all the people, was seen in Washington this week as the first objective of the Administration's projected anti-trust drive.

That no further immediate prosecutions in the film industry were to be expected was indicated by United States Attorney General Homer Cummings in his annual report, submitted to Congress as it met for its regular session on Monday.

A thorough study by appropriate Congressional committees of all phases of the entire monopoly situation in all American business was urged by Mr. Cummings before any new legislation is considered. Suggested matters for investigation would include patent controls, taxes and tariffs, and Federal licensing of corporations engaged in interstate commerce.

Asks Increased Funds

Pointing out that a major anti-trust prosecution costs from $100,000 to $150,000 and that ordinary Congressional appropriation permits of but a few such cases being brought annually, Mr. Cummings urged that Congress grant the Department of Justice increased funds and pointed out that the present law "or any plan that may be devised will not operate automatically."

"It is quite useless to pass laws with the expectation that they will be enforced unless the Department of Justice is supplied with personnel and appropriations adequate to the task," he said.

Inability of the department to proceed effectively under the present laws was discussed at length in that section of the Cummings' report on the work of the anti-trust division, and it was in this section that indications were given that the motion picture industry would be free from further attack, at least for a time.

Aim at "Most Flagrant Cases"

Because of the lack of Justice Department funds, it was said, a new policy has been adopted by the department of selecting "for intensive investigations those complaints which show the most flagrant cases of anti-trust violations and in which the greatest public interest is involved."

"This policy," it was explained, "recognizes that it is impossible with the present personnel to investigate intelligently every complaint and to prosecute successfully all the potential anti-trust cases. It recognizes that it is possible to investigate effectively only a few of those complaints which involve a substantial and widespread injury to the public, and that the cases which may or ought to be brought to trial should be the best of this selected group."

No specific reference was made to the motion picture situation in the report, but department officials indicated that the Administration's present attack on monopoly was directed at those "economic royalists" whose activities tended to increase the cost of living, and that monopolistic practices in other industries would be taken up when Congress provided additional funds.

Prior to the submission of Mr. Cummings' report Washington had heard that rigid investigations of the motion picture and certain other industries with a view to bringing anti-trust prosecutions were contemplated under President Roosevelt's plan for a drive against monopoly, although it was not believed that this phase of the situation would be discussed at any length in the Cummings' report.

Observers in Washington are frankly puzzled over the meaning of the recent burst of publicity given the anti-trust situation, and believe that the Administration's anti-monopoly drive will be directed principally against high prices in foods and building materials.

Modernization of the anti-trust statutes, the enactment of moderate wage-and-hour legislation and the amelioration of burdens imposed by the undistributed profits tax were outlined this week by President Roosevelt as the major matters which should be given consideration by the new session of Congress.

Defending the recent attacks of Robert H. Jackson, Assistant Attorney General in charge of anti-trust enforcement, and Secretary of the Interior Harold L. Ickes against monopoly, Mr. Roosevelt emphasized the need for controlling the activities of those few business and industrial organizations seeking unwarranted power.

While naming no industries nor organizations specifically, he cited practices which reputedly have been employed in the motion picture as well as other industries as examples of the things to be suppressed, among them those involving patent laws, competition, excessive capitalization, investment write-ups.

That the Administration has not abandoned its drive for the enactment of wage-hour legislation was made plain by the President, who criticized those segments of industry which have opposed such a measure, and declared it to be "an essential part of economic recovery." Films are not concerned here.

Tax Relief Principles

Demand for the legislation, sent back to the Labor Committee by the House last month by a vote of 216 to 198, was based on the premise that no lasting value can come from the raising of the purchasing power of the farmers—provided for in the pending agricultural bill—unless that of the industrial worker also is raised.

In the field of tax relief, Mr. Roosevelt laid down the principles to be followed by Congress.

"In relation to tax changes," he said, "three things should be kept in mind. First, the total sum to be derived by the Federal Treasury must not be decreased as a result of any changes in schedules. Second, abuses by individuals or corporations designed to escape tax-paying by using various methods of doing business, corporate and otherwise" (including personal holding companies) "must not be restored. Third, we should rightly change certain provisions where they are driven to work definite hardship, especially on the small business men of the Nation."

Allied to Mark Time, MPTOA to Press for Trade Practice Reforms

An assortment of problems involving trade practices occupied the attention of the motion picture this week, highlighted by Allied's decision to mark time in the furtherance of its campaign for reforms, pending the outcome of a test now under way in North Dakota on legislation forcing divorcement of chain exhibition from production and distribution. Paramount is making the test, on behalf of all circuits, in a case for which the taking of depositions was started on Monday, in Minneapolis, film center of the Dakota-Minnesota territory. Actual trial will start in the Spring, in federal court, probably at Fargo, N. D.

On the other hand, the MPTOA, through Ed Kuykendall, its president, asserts it has the "solid support of the rank and file of reputable exhibitors" in compelling distributors to about-face on their "lack of cooperation and short-sightedness" in enacting the MPTOA's "ten-point" program for trade practice reform.

Because of the general expectancy that the President's general monopoly legislation would take care of the situation, it was considered unlikely in Washington that the contemplated Federal bill to divest producer-distributors of theatre holdings would be introduced.

Walter A. Huxman, Governor of Kansas, has taken an active hand in obtaining better clearance for theatres in Kansas City, Kan., the Governor writing to Will H. Hays, president of MPPDA, about the resentment of his constitutents against the better clearance afforded to nearby Kansas City, Mo.

In Kansas City, Mo., E. Rolsky and other independent exhibitors have abandoned the appeal of their conspiracy suit against Fox Midwest Theatres and major distributors in an anti-trust suit charging unfair clearance.

DRASTIC CONTROL OF FILM INDUSTRY PROPOSED BY FRENCH GOVERNMENT

New Bill to Include Measures for Supervision of Receipts; Limitation of Program Length and New Tax on Dubbing

by PIERRE AUTRE
in Paris

Drastic revision of the motion picture industry as at present constituted in France and strict regulation by the Government in future were indicated in the reported conclusions of the Cabinet's study of the industry, issued this week after months of strict official silence. The recommendations will be incorporated in a bill now in preparation by the Ministry of National Education to be presented to Parliament in the near future.

Outstanding among the proposals were stipulations for control of all theatre receipts by the Government, for the enforcement of single feature programs and for a new tax on dubbing, all of which are expected to be fought vigorously by exhibitors and distributors, especially the American companies.

The chief points in the recommendations include: a moral cleanup, prohibiting any person involved in bankruptcy or convicted of a penal offense from engaging in production or distribution;

Protection of French production by a special tax on dubbing and by representations to the State Department to consider such protection in negotiating foreign trade treaties;

Limitation of program length to encourage production of shorts, seen as a training ground for directors;

Strict application of these measures by the Government if the trade organizations fail to do so;

Supervised Financing

Control and improvement of financing by numerous means, among them Government control of theatre receipts and guarantees by producers plus application to the industry of the recent credit law;

A major reduction in the special entertainment tax;

Adaptation of the 40-hour work week law to film production and work in the studios;

Creation of a unique Government organization centralizing all the cinema departments presently dispersed in the various ministries.

Opposition Seen

The whole industry unquestionably will welcome the softening of the 40-hour week law and the reduction of the special entertainment tax but such drastic measures as limitation of programs, control of receipts and the dubbing tax certainly will meet with stubborn opposition.

Industry circles expressed considerable anxiety Friday when it was revealed that the plan on the entertainment tax had been adopted by the finance committee of the Chamber of Deputies. According to the measure the tax would be reduced 30 per cent for theatres with stage shows, vaudeville and orchestras, but would be increased 30 per cent for those houses without the stage attractions when the net receipts of the previous month exceeded 200,000 francs ($6,700).

The French Syndical Chamber, distributor and exhibitor associations are protesting vigorously, since they see in the measure a resulting increase by six per cent of the entertainment tax. The necessity for stage shows would mean single feature programs which would cut heavily into the revenues of distributors and producers, and increase exhibitors' expense without a corresponding increase in receipts.

Secrecy Maintained

While the Ministry of National Education maintained strict secrecy on the status or contents of the proposals which were reported to have been introduced at a Cabinet meeting two months ago, speculation was rife in all branches of the industry as to what direction the regulations would take.

Georges Huisman, director of the Fine Arts Department of the Ministry, representing the Government at committee meetings of the Employers' and Employees' Unions of the Cinema Section, consistently had refused to reveal the contents of the proposed bill on the ground that secrecy was necessary to avoid the indiscretions which were fatal to the decrees of Mario Roustan, former Minister of National Education, in 1933.

Syndicates to be Created

The Exhibitors' Association organ, *L'Ecran,* several weeks ago published a purported summary of the proposals which followed in large part the conclusions as they were reported this week. In discussing the centralization of Government control of the industry and the proposal for control of receipts the journal said:

"The most important part of the proposed bill is as follows: In each of the branches of the industry (technical, production, distribution, and exhibition) an Employers' Syndicate would be created, the statutes of which would be previously approved by the Government. These syndicates would be grouped in a "Chamber of the Cinema," including also the General Trade Unions, and two Government representatives and having an absolute right of initiative or veto. All members of the Cinema Industry, even those not belonging to the Syndicate, would have to obey the decisions of this Chamber. If, for any reason, whether employers' opposition or disagreement with the members of the Trade Unions, this Chamber of the Cinema is not constituted within the six months following the promulgation of the decrees, the Government would give the management of the Cinema Industry to a "Central Committee of the Cinema," which would include a minority of employers' representatives among the Government representatives and delegates of the General Trade Unions. In either case an Arbitration Committee, including a majority of civil servants and representatives of the Government, and presided over by a councillor of the state, would be created. This commission would take all final decisions on all matters, where the Chamber of the Cinema would not have been able, or would have refused to take decisions in spite of the demands of the Government representatives.

Central Fund Proposed

"A central fund for the cinema would be established with statutes approved by the Government, and submitted to its control. With the funds of the cinema industry, obtained through the daily collection of receipts in the theatres, this organization would examine all the projects of films, scripts and budgets; would find for the producers, financial and technical help and would have absolute control of production. It would centralize the funds obtained by the producers, the receipts of the films in the theatres, would distribute these receipts, would receive the negative films in deposit, would allow the printing of the films, control the book-keeping of the distributors and exhibitors and would receive subvention from the state and from the towns, for the production of films of general interest.

▽

Production Cost Up

One of the specialists on cinema statistics in France, Pierre Chéret, has revealed that between October, 1935, and October, 1937, the cost of production of an average French film has increased by 800,000 francs, 2,640, at the current exchange of one dollar for 30 French francs. Mr. Chéret has established the average cost of 20 average French films of both periods and has compared the average costs.

In 1935, the average cost of a French film was 1,850,000 francs, that is to say, as at that time a dollar was worth 15 francs, $124,000. In October 1937, the average cost was 2,650,000 francs, at the exchange rate of one dollar for 30 francs, $89,000. The increase of 800,000 francs is mainly due to the higher cost of living in France, higher wages and new taxes on production.

Factors in the increase with the percentage each has advanced, were:

Crew and Labor	100 per cent
Sound recording license	88 per cent
Negative film	86 per cent
Sets	84 per cent
Still cameramen, cutters	55 per cent

Other Increases Smaller

Other members of the technical staff have obtained an increase of 30 to 50 per cent, as well as the extras. Film directors, assistants and leading players get only 25 to 30 per cent more.

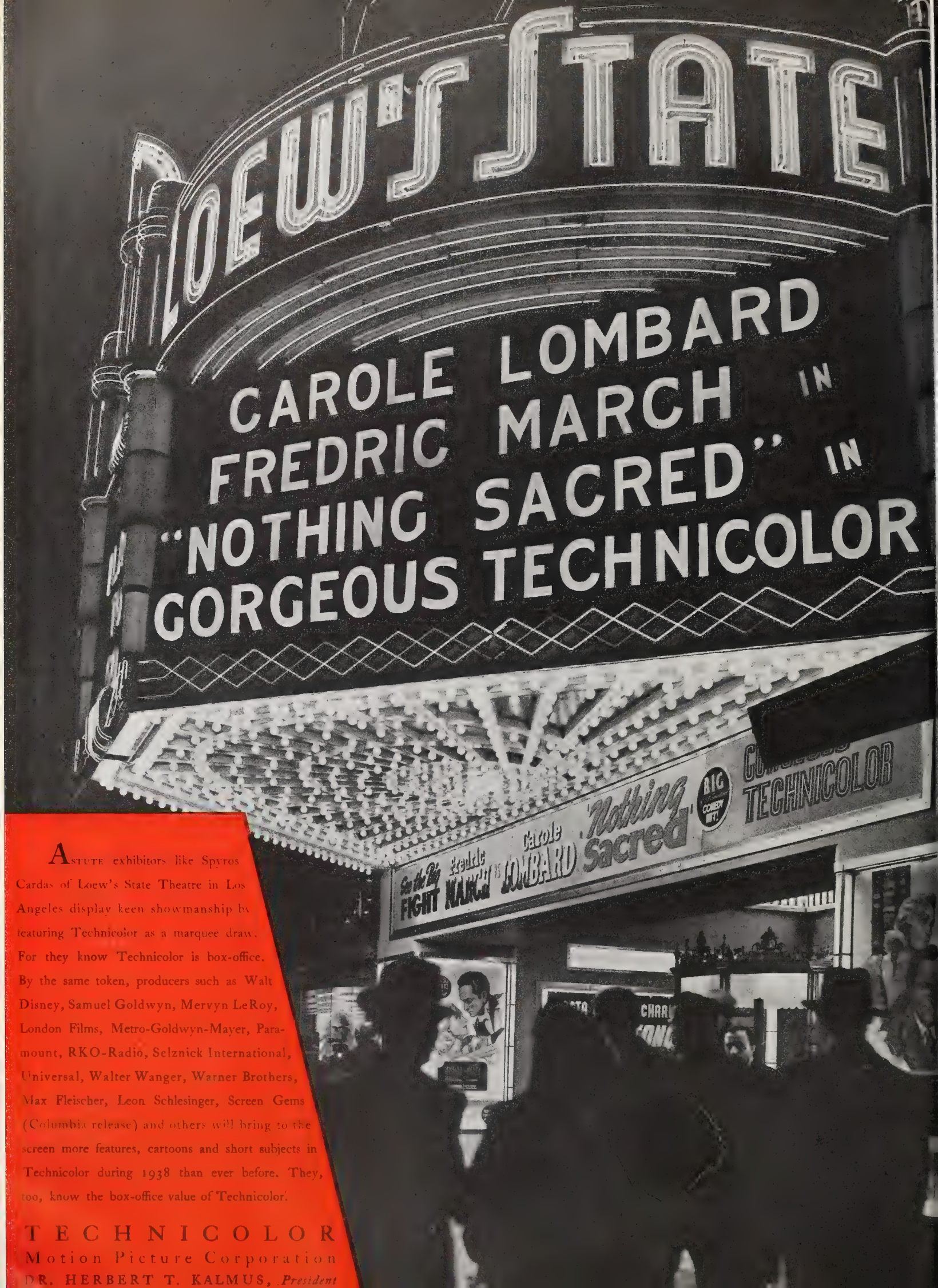
It is to be noticed that the heavy rise in negative film and sound recording licenses, is mainly due to the devaluation of the French franc, and has not reached its highest point as it ought to have increased 100 per cent.

If the figures are transformed into dollars,

(Continued on following page)

GOVERNMENT CONTROL OF FUNDS PROPOSED

One of the most significant of the provisions of the new bill for Government control of the French cinema industry, as reported in l'Ecran, *journal of the Exhibitors' Association and listed by Pierre Autre in the accompanying story, is that for the creation of a central fund into which all receipts from theatres would be paid and from which disbursements to producers would be made after scrutiny of proposed films. All bookkeeping of the distribution and exhibition branches would be handled by the custodians of the fund.*



ASTUTE exhibitors like Spyros Cardas of Loew's State Theatre in Los Angeles display keen showmanship by featuring Technicolor as a marquee draw. For they know Technicolor is box-office. By the same token, producers such as Walt Disney, Samuel Goldwyn, Mervyn LeRoy, London Films, Metro-Goldwyn-Mayer, Paramount, RKO-Radio, Selznick International, Universal, Walter Wanger, Warner Brothers, Max Fleischer, Leon Schlesinger, Screen Gems (Columbia release) and others will bring to the screen more features, cartoons and short subjects in Technicolor during 1938 than ever before. They, too, know the box-office value of Technicolor.

TECHNICOLOR
Motion Picture Corporation
DR. HERBERT T. KALMUS, *President*

PRODUCTION COSTS SHOW INCREASE

(Continued from page 57)

and taking count of the devaluation of the French franc, the average cost of a French film will seem to have decreased by $35,000 in the last two years. Generally speaking, the devaluation has not interfered much in the increase of these costs. Had it done so, the average cost would be about 4 million francs.

The comparison of all the figures shows that an average French film costs more than ten times less than an American film.

It is to be remembered that French production is a matter of independent producers, and that except in the case of the French Tobis, which owns its studio at Epinay, all the producers must hire their studios, their lights, their editing and projection rooms and so on.

It is surprising to note that excellent French films such as "Pepe le Moko" and "La Grande Illusion," which are in artistic and technical quality up to the standard of the best American productions, cost between 3 and 4 million francs, at the present rate of exchange that is to say between $100,000 and $134,000.

▽

Boyer in New Film

Charles Boyer is starring in his first French film since "Mayerling," made in 1935. The picture is "Le Venin," taken from a famous play by the French author Henry Bernstein, to be produced by André Daven and directed by Marc Allégret. The cast includes the new French star Michèle Morgan, who recently made her name in her first film "Gribouille," also produced and directed by the same team, Lisette Lanvin, Jean-Louis Barrault, and Jane Lory. The film, of which the outdoor scenes were made on location in the French Riviera, is nearly completed. It is expected to be one of the most important French films of the year, due to the name of Charles Boyer and to the title of the play.

"La Marseillaise" in Production

One of the most ambitious French films ever produced, "La Marseillaise," a film financed by the Trade Unions and by the French workers, is just reaching its third months of production. Action is during the French Revolution, and shows how the people of Marseilles brought to Paris the famous revolutionary anthem which became the National French song. It is directed by Jean Renoir, of "Lower Depths" and "The Great Illusion." The most important scenes with thousands of extras were shot on location around the Castle of Fontainebleau where old streets and old houses still exist. It was on this spot that the scenes of the taking of the Tuileries, in August 1792, were shot. Other scenes were made on location in the south of France. Now Jean Renoir is directing the final scenes at the Billancourt Studios near Paris, where the apartments of King Louis XVI and Queen Marie-Antoinette have been faithfully reconstituted.

The cast includes Lise Delamare (Marie Antoinette), Pierre Renoir (Louis XVI), Louis Jouvet, Maurice Escande, Aimé Clariond, The première will take place in Paris at the end of January. Running time will be at least 2 hours and 45 minutes.

Feyder Directing for Tobias

The French director Jacques Feyder whose latest films are "Carnival in Flanders" and "Knight without Armour," has been working in the Tobis Bavaria films studios, near Munich (Germany) where he directs respectively for the French and German Tobis companies the French and German versions of his new film "Les Gens du Voyage," a story on the life of a circus. Action is in France, and, for this purpose, a whole French village with all the details has been built up by French art directors on the studio grounds. A real circus was also engaged for the whole time of production. The French cast includes Françoise Rosay (Mrs. Jacques Feyder), who plays also the same part in the German version, the French stage actor André Brulé, Marie Glory, Sylvia Bataille, Guillaume de Sax, Fabien Loris, and Louisa Carletti. These three last are "discoveries" of Mr. Feyder.

The German cast includes Hans Albers, Camilla Horn, Irene von Meyendorff, and Françoise Rosay. Shooting started on September 15 and the picture will not be completed before the end of the year.

"Les Gens du Voyage" is expected to cost for the two versions, $500,000, a very high price for a continental film.

When he has completed this film, Mr. Feyder is reported going to Hollywood where he will make a film for MGM for which company he directed in 1929 the last silent film of Greta Garbo, "The Kiss" and a few French and German versions of American films such as "Olympia," "Father's Day" and 'Anna Christie."

In the Cutting Room

Les Pirates du Rail" ("The Railway Pirates")—A thriller film, with action in Indo-China and China, taken from the novel by O. P. Gilbert and directed by Christian Jaque. Cast Eric Von Stroheim, Charles Vanel, Inkijinoff, Dalio, Suzy Prim (Product. F. R. D.).

"The Liberty" from Leopold Netter's novel adapted by Henri Dupuy-Mazuel. It deals with the life of the French sculptor Bartholdi and his famous masterpiece "The Statue of Liberty" Director: Jean Kemm, Cast: Maurice Escande, Germaine Rouer.

"The Cheat" ("Forfaiture")—This French talking version of the famous silent success by Cecil B de Mille was directed by Marcel l'Herbier and played by Sessue Hayakawa (in the same part as in the silent version), Lise Delamare (in the part of Fanny Ward), Victor Francen and Louis Jouvet.

New Films Announced

The French-British director Edmond Greville, who made in London "Brief Ecstasy" and the English version of "Mademoiselle Docteur," is now working on the production of a new French film "Isle of Sin," from an original story by L. Salviche.

The German director Robert Siodmak, who is directing "Mollenard," a French speaking film from O. P. Gilbert's novel, will make the same film in English in a London studio.

The French director André Hugon is preparing production of a French talking version of the famous German silent film directed by Pabst, "The Joyless Street," in which for the first time Greta Garbo starred.

Pierre Fresnay and Erich Von Stroheim will co-star in "The Story of la Paiva," the famous dancer and spy in France under the reign of Napoleon III.

The French author, director and actor Sacha Guitry who produced "Les Perles de la Couronne" has just completed a new film "Desire" and is going to bring to the screen his last play "Quadrille."

The French company Regina Film will produce a French talking version of "The Patriot," from the novel by Alfred Neumann.

ALBERT GOEHRING ON TOBIS-SASCHA BOARD

by HANS LORANT

in Vienna

Albert Goehring, brother of the Premier of Prussia, Fritz Kalber of Berlin and Dr. Josef Ketterer of Vienna were elected to the board of Tobis-Sascha, largest producing and distributing company in Austria, at a recent extraordinary meeting. Also named as new general managers were Fritz Hirth and Edouard Heinl, an Austrian ex-Minister who has taken over the shares of the former general manager, Dr. Oscar Pilcer, a non-Aryan.

Of the 14 contingentation tickets enabling Austrian films to be shown in Germany, 11 are owned by Tobis-Sascha. Seven films are already completed, three more tickets are reserved for a Paula Wessely film, a Willy Forst production and for "Finale". The eleventh ticket is being kept for a Prater film which was banned in Germany once but which, it is hoped, will be accepted.

Oklahoma City Ministers Commend 'Moral Improvement'

A letter commending the motion picture for the "improvement in moral tone" of pictures, but criticizing it for numerous whisky scenes, has been signed by 19 Oklahoma City ministers. Addressed to Will H. Hays, president of the Motion Picture Producers and Distributors of America, the letter was circulated among 40 churchmen who attended the election meeting of the Oklahoma City Ministers' Alliance.

The letter pointed out that many of the drinking scenes in motion pictures tended to "falsify life," but added that "improvement in moral tone of films was indicative that the industry is willing to assume the responsibility it carries." George Kassabaum, YMCA secretary, who was named secretary-treasurer of the Alliance, said the letter was not, however, an Alliance project.

An ordinance to ban all suggestive films, presented to the common council judiciary committee of Milwaukee, Wis., by Alderman John E. Kalupa, has been put aside by that body with the recommendation that exhibitors confer with Mr. Kalupa before it again is brought before the committee. The ordinance would bar minors, under 18, from seeing socalled "educational sex films" unless accompanied by parent, guardian "or other adult."

Resumes Former Post

Dan Michalove, who has been at the Twentieth Century-Fox studios on the coast for the last year, has resumed his former post at the home office as assistant to Sidney R. Kent, president.

Margaret Waite has been appointed eastern story head for Republic. She will leave for the coast shortly to confer with studio executives on new material.

TELEVISED NEWS PLACED ON COMMERCIAL BASIS

Peck Company Launches New York Service; Baird Claims System to Transmit Colors

Television, usually associated with demonstrations in which skits or motion pictures are televised, was put to a different use in New York recently when the Peck Television Company launched America's first commercial television news service.

Activity in the field of television, however, was not limited, in recent weeks, to the accomplishment of the Peck Company. Among other developments was the flat assertion by John Hay Whitney, chairman of the board of Selznick International, that television in England, despite two weekly broadcasts, "is still in an interesting stage and will be no threat to theatres."

"The public in England," Mr. Whitney said, "is apathetic to television. It is still in the development stage."

In contrast to this, though, was the announcement by John L. Baird that he has successfully demonstrated television in three colors, transmitting a "Popeye" cartoon on a theatre screen in England. The colors said to have been used were blue, green and red.

Goldsmith Addresses Teachers

Dr. Alfred N. Goldsmith, former vice-president of the Radio Corporation of America and present technical consultant to the company, informed the convention of the New York State Science Teachers in Syracuse last week that "the approach of television as a home service emphasizes the rapidly growing influence of science upon our existence."

"The time has arrived," he said, "when everyone should understand at least the fundamental principles of the many technical devices in daily use. Unless we understand the natural laws of this world, and the rules which govern our implements and surroundings, we can hardly hope to live most effectively and comfortably."

Dr. Goldsmith stressed the importance of electronics which, he said, is "just one department of electricity."

"Yet," he continued, "it is growing so fast that it already assists many other sciences, and in turn draws upon them for the materials of its own advances. In electronic television, for example, engineers must go deep into the frontiers of electricity, light, heat, mechanics and optics, as well as various branches of chemistry and metallurgy. The new art is becoming of such theoretical, industrial and technical importance that it requires far more detailed attention from teacher and student than heretofore."

CBS Transmitter Tested

Other announcements concerning television included the Columbia Broadcasting System's statement that its new television transmitter is being given its first power tests at a Camden, New Jersey, plant and probably will be ready for delivery to New York shortly after the first of the year. The transmitter is to be installed on the 73rd and 74th floors of the Chrysler Building and will provide television programs from the nearby Grand Central Station studios now being built by Columbia.

Television will not reach the public for at least five to ten years, Michael J. Cade, a senior in the electrical engineering college of Tulane University, said in an address before fellow students recently.

Problems of program distribution and financing will prevent the use of television becoming common sooner, Mr. Cade said.

The National Broadcasting Company also was active, in that it received its first mobile television station, to be used in experimental pickups of outdoor news events.

The Peck Company's venture was inaugurated with the transmission of news from the company's transmitting location in the Hotel Lincoln, 45th Street and Eighth Avenue, to Jack Dempsey's Restaurant at 50th Street and Eighth Avenue.

Before starting the transmission, officials of the company explained the system. The messages were typed on a cellophane ribbon at the hotel, and then the ribbon spun into the transmitting machine, where photo-electric cells picked up and sent out the message.

Messages were received and flashed across a ground glass screen at Dempsey's. They were in black and white with letters approximately four inches in height. The company, it was announced, expects to have approximately 200 clients within six months and also expects to be selling its receivers on the open market for about $250 a set.

The service, such as now in use at Dempsey's, is leased for $35 to $45 a month.

A demonstration to determine whether the transmission of news by radio telephony is practical was announced by Continental Radio Press, Inc., supplementary news service, and Press Wireless, Inc. The news is transmitted for two 15-minute periods daily, Mondays through Fridays, from 9 to 9:15 A. M. and from 5 to 5:15 P. M., E. S. T.

The transmission, it was said, is strictly for test purposes and is being staged under Press Wireless experimental license. If successful, a permanent license will be sought from the Federal Communications Commission.

The FCC granted the application of Philco Radio and Television Corporation for a new television broadcast station at Philadelphia to operate on the 20,400-21,000 kilocycle band with 15 watts power on an experimental basis. The commission also granted experimental authority to WGN, WOR, Newark; WSM, Nashville, and KSD, St. Louis, to use their broadcast transmitters for experimental transmission of facsimile on their regular frequencies between 1 and 6 P. M.

New South Wales, Tasmania, Pass New Quota Laws

The New South Wales Parliament has passed a bill reducing film distribution quota for 1938 to three per cent. The bill, however, requires distributors to produce in Australia, if necessary, to meet their quota obligation, but distributors will not be proceeded against under the old quota law, which required them to distribute five per cent Australian films, provided they agree to comply with the terms of the new quota act.

Under the new bill exhibitors have a general rejection right of 12½ per cent of all non-British films contracted for and a further three per cent rejection right in order to find playing time for Australian quota films.

The Legislative Assembly of Tasmania passed a bill giving exhibitors a 25 per cent rejection right. The Government, however, has delayed presentation of the bill to the Legislative Council and it has not yet become a law.

There is a possibility that the legislation enacted in New South Wales and Tasmania, which with Victoria, Queensland, South Australia and West Australia make up the Commonwealth of Australia, may be discounted by the proposed British-American trade treaty now under discussion.

The treaty calls for trade agreements between the United States and the United Kingdom, and not Great Britain alone. If the negotiations are successfully concluded, such a treaty, with respect to films as to all other products included, would be binding on Australia as well.

Extension Given On RKO Option

A six months' extension of the option held by the Atlas Corporation to purchase the present holdings of RCA in Radio-Keith-Orpheum Corporation for $6,000,000 was agreed upon last Thursday, the eve of the expiration date of the option.

In consideration of the extension to June 30th, Atlas will purchase one-twelfth of the RCA holdings in RKO for $500,000 cash during this month. The agreement also provided that in return for exercising the option to the extent of an additional $500,000, the option on the remainder will be extended to December 31st, 1938.

Extension of the option was agreed upon, it was announced, because the RKO plan of reorganization still is pending.

Meanwhile, the naming of a theatre operating head for RKO to succeed Nate J. Blumberg, who this week became president of Universal, was delayed pending the return to New York of Leo Spitz, RKO president, who is on the Coast. Until Mr. Blumberg's successor is named, Major Leslie E. Thompson and John O'Connor will have charge of the theatres.



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ITOA, NEW YORK, DROPS BAN ON CHANCE GAMES

Suggests Members Protect Themselves Against Circuits by "Adequate" Giveaways

The Independent Theatre Owners Association of New York has despaired of eliminating chance games and giveaways in the city and suggests to members that they protect themselves against the circuits by making their giveaways adequate. They said, "the lid is off."

The ITOA is planning a "mass" giveaway scheme, similar to the $50,000 giveaway contemplated some time ago.

The association clung to the hope, however, that the successor to Nate Blumberg as head of RKO Theatres would assist in lining up large circuits against giveaway policies.

John J. O'Connor, RKO circuit executive, however claimed that it is up to the ITOA to show its sincerity in making the first move.

Elsewhere chance game developments concerned chiefly the manner of prosecution to be employed in enforcing recent rulings banning the games in Missouri, Kentucky, San Francisco and Milwaukee.

An editorial in the ITOA house organ, The Independent, read in part: "After relentlessly pursuing a course destined to result in the elimination of games and giveaways the ITOA finds itself stymied because cooperation from the circuits has been sadly lacking. . . .

"But now the time has come to face the facts. Giveaways are not eliminated or even curtailed. Enough time and effort have been wasted in attempts towards that end. The ITOA must meet the competitive situations that arise against its membership and since giveaways are the mode and probably will be for some time to come, it is our suggestion that the members protect themselves by making their giveaways adequate. . . . Since there seems to be no tendency to return to the business of merchandising motion pictures, the ITOA is willing to admit that 'the lid is off'."

Sales of Guaranteed Tickets Barred

State's attorney Ed Hardy of Illinois ordered the sale of theatre Bank Night guarantee tickets stopped by Galesburg theatres, holding sale a violation of Illinois lottery laws.

The prosecution of exhibitors and others using Bank Night and other forms of lotteries in Missouri has been placed in the hands of Attorney General Roy McKittrick following the recent Missouri supreme court ruling that Bank Night is a lottery and against the law.

In calling on local enforcement officers to take vigorous action against such schemes, Mr. McKittrick pointed out that his office as long ago as April 12, 1934, held Bank Night to be a lottery. Since his original opinion in 1934, Mr. McKittrick said, "many federal courts and the states of Texas, Georgia, Kansas, Louisiana, Illinois, Nebraska and the post office department have concurred in the view pioneered here."

Ignore State Ruling

San Francisco theatres continued operation of audience games despite the recent ruling of State Attorney General U. S. Webb that all such devices violate the state anti-lottery law.

Meanwhile theatre operators stressed the legality of such games and waited to see if action is planned by the police. Attorneys for theatre interests stressed the legality of the games in California as long as "free participation by non-patrons existed."

No action is expected to be taken by the chief of police of Milwaukee, Wis., to enforce an order banning games in local theatres, which became effective January 1st, pending an opinion from the Wisconsin Attorney General, Orlando S. Loomis on the application of the state lottery law to theatres.

Court Action Dropped

Court action against Harold Perlman, manager of the Rivera, Milwaukee neighborhood house, on charges of "selling tickets with the pretense of giving a prize" was dismissed in district court there by Judge A. J. Hedding, who indicated to the plaintiff, Roman Wojciechowski, that his quarrel was with an automobile agency.

Mr. Wojciechowski brought action after he had been awarded an automobile by the theatre as a prize, which he testified did not meet the specifications set forth in the theatre's advertising. He stated he was led to believe that he was to receive a car valued at $300 but that the agency offered him a 1929 model worth about $60.

Circuit Judge J. L. Price in Paducah held that the anti-lottery laws of Kentucky are violated by "thrift night" awards in an opinion delivered in a test case against the Columbia Amusement Company which operates two motion picture theatres in Paducah. This is the first opinion delivered by a Kentucky court on "thrift night" awards.

Reversing its previous decision, the Casper, Wyo., City Council voted down an ordinance to prohibit Bank Night after having passed it unanimously on the first ballot. The ordinance would have banned all forms of drawings, but was voted down by a 4 to 2 count.

Recording Patent

A patent has been allowed and will be issued shortly on a new optical system for recording sound directly on 16mm. and 35mm. film. The system uses a spherical concave mirror which utilizes ultra-violet rays. George H. Callahan will market the patent.

Acquire State Rights

Holbrook C. Bissell and Cornelius Linehan, independent state rights distributors with headquarters in Cleveland, have purchased "Thunder Over the Orient" for northern Ohio distribution. They also purchased for Ohio and Kentucky distribution the re-issue of "Party Girl," starring Douglas Fairbanks, Jr., and Jeanette Loff.

McGuire Asks Release

William Anthony McGuire has asked for a release of his Metro-Goldwyn-Mayer contract following completion of "Girl of the Golden West." He is reported to be eager to return to Broadway to do a musical show.

Grand at Salem Remodeled

The Grand theatre, Salem, Ohio, has reopened after extensive remodeling inside and out. N. I. Walken, of Walken Brothers, proprietors, said the cost approximated $20,000.

SHORT PRODUCT PLAYING BROADWAY

Week of January 1

CAPITOL
- Bosco in Bagdad..... MGM
- What Do You Think..... MGM

CRITERION
- Clean Pastures ..... Vitaphone
- Community Sing No. 4..... Columbia

MUSIC HALL
- Pluto's Quintuplets ..... RKO-Radio

PARAMOUNT
- Popeye Let's Celebrate.... Paramount

RIALTO
- Beau Hunks ..... MGM

RIVOLI
- The Old Mill..... RKO-Radio
- Ancient Cities of Southern France ..... Major Devlin

ROXY
- Dates and Nuts..... Educational
- Bugs Beetle and Orchestra..
- Trailing Animal Story..... 20th Century-Fox

STRAND
- The Man Without a Country ..... Vitaphone

Cagney Rejoining Warners March 14

James Cagney and Warner Brothers this week completed an agreement under which the actor rejoins the company March 14th. The agreement ends the longest talent contract dispute in Hollywood history. During his absence from Warners Cagney made two pictures for Grand National.

A statement from Warners read: "We welcome Cagney back in the Warner fold. We have always held a warm spot for him and will go forward together in a greater effort to produce the finest picture we have ever made with this brilliant young artist. Our organization has been instructed to make every effort to secure for him the finest vehicle possible. We are now trying to arrange for one of the most important properties in the show business as his initial starring vehicle."

Cagney said: "My sole interest is, as it always has been, to make good pictures. I return to Warners confident that I shall be afforded every opportunity to realize this purpose."

A court order reinstated the actor's old contract. The order obtained in supreme court in San Francisco voided the Los Angeles superior court decision which voided the contract in 1935.

Edward L. Alperson, president of Grand National, announced Tuesday that James Cagney will definitely fulfill his commitment with Grand National. "Angels With Dirty Faces," starring Mr. Cagney, will go into production immediately. It was written by Rowland Brown, who will also direct.

Adolph Pollak has quit as general sales manager of Theatre Trailer Service to devote his time exclusively to the commercial field and state rights business.

Out with the New Year

FAME

Edited By TERRY RAMSAYE

THE WORLD'S AUDIT of PERSONALITIES by SHOWMEN

The fourth annual edition of the international reference authority on star values is now on the press. . . . ¶ The box office champions of 1937 presented with complete analysis and personnel credits. . . . ¶ The money making stars of the season evaluated and reported upon by the exhibitor showmen of the world. . . . ¶ The radio champions of 1937 as polled by the radio editors of the daily newspapers of America. . . . ¶ Fame and Radio—an analysis of the extent to which the air waves lean on Hollywood for talent.

ONE DOLLAR THE COPY

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK

IATSE MOVES TO PUSH ORGANIZATION DRIVE

Bioff Goes to Washington to Supervise Work; Sound Service Union Contracts Signed

Indications that the International Alliance of Theatrical and Stage Employees is laying plans for the furtherance of its claim to jurisdiction over all motion picture production crafts and employees were seen this week in moves made by officials of the International following the endorsement of local government by the International by the Hollywood unions.

Studio Technicians, Local 37, in Hollywood voted overwhelmingly in favor of supervision by the International, thus putting all four studio locals on record against autonomy.

William Bioff, personal representative of George Browne, International president, was ordered to Washington headquarters from Hollywood to direct national organization work.

The IATSE assumed jurisdiction of theatre sound servicing men, affecting between 250 and 400 in the field.

Mr. Browne, following the Hollywood studio voting, said, "I would like to see the time come when you in Hollywood sit in the studios as we do in the theatres."

Mr. Bioff who has been in charge of organization on the coast for the past year, was ordered to Washington in the following telegram from Louis Krouse, general secretary of the International:

"Due to events transpiring that are of vital importance to labor in our industry and to our organization in particular, President Browne instructed me to advise you to arrange your affairs so as to be able to devote your entire time to these matters in our Washington office at the earliest possible moment."

Mr. Bioff was to leave Hollywood this week with Harland Holmden, international vice-president in charge of the coast office.

The vote of the studio locals definitely ended the campaign among member factions for autonomy. Local 37 voted 3,446 for the present rule and 32 against. Among members of the photographers', studio laboratory works' and sound men's unions, all of whom balloted last week, only 60 of the 2,200 eligible to vote disapproved of the present system.

Increase for Service Men

Under the terms of the new contract for sound service men field employees will receive $80 per week and special inspctors $110. Electrical Research Products, Inc., formerly paid service men $65 weekly and inspectors received from $80 to $85. RCA Photophone paid service men approximately $40 per week and special inspectors about $70. A maximum of 54 hours per week is established in the contracts.

L. W. Conrow, head of Altec Service Corporation, which took over Erpi's sound service last month, said this week the increase in wage scales would not bring about an increase in the company's servicing charges. He said Altec had been paying the schedules established by Erpi and that the differential could be absorbed without an increase in rates.

E. C. Cahill of RCA, in New York, said that Photophone would not raise its service charges to theatres as a result of the new wage scales.

With the IATSE obtaining supervision over the equipment service men the regular employees of the service companies will be admitted to IATSE membership. This agreement disposes of previous efforts of established IATSE locals to enter the sound service field and displace service men with union members. Such a move was threatened last fall by several of the large projectionists' unions which wanted their unemployed members absorbed in the service field.

Basson Reelected by 306

Joseph Basson was reelected president of Local 306, New York projectionists' union, for a two year term. Other officers named were Frank Ruddock, vice-president; Arthur Beckman, financial secretary; Pinkie Hurst, treasurer, and Walter Burns and Charlies Kielburn, business managers.

ERPI Laboratory Formally Opened

Electrical Research Products, Inc., a subsidiary of the Western Electric Company, whose activity is devoted to the commercialization of products of the latter company not primarily intended for use in the telephone industry, formally opened its New York engineering laboratory Monday.

Located at 76 Varick Street, Manhattan, the new institution is a modernized version of the former laboratory, located in the Bronx.

In conjunction with the opening recent ERPI developments were displayed including a 16mm. sound film recorder which incorporates the detailed engineering and planning which the professional 35mm. machines represent. Another device consisted of a new "negative playback amplifier," which permits the immediate reproduction of negative films, offering the oral advantages that would be given a device capable of permitting the viewing of a photographic negative as a finished positive print.

Other devices demonstrated were a remote volume control for theatres, by which sound may be regulated in accordance with house conditions; an apparatus for the elimination of flutter in 16mm. reproduction, a method for developing measurement devices for sound, and developments in other commercial fields.

M & P Rebuilding Burned House

The lease of the Columbia theatre, Bath, Me., which was destroyed by fire, has been renewed by Mullin and Pinansky Theatre Corporation, and a modern playhouse is to be constructed.

Kearns Opens Office

The first production of the recently organized Peruvian company, Amauta Films, Ltd., "La Ballarina Loca," was released early in August, according to a report to the United States Department of Commerce from Assistant Trade Commissioner David M. Clark, at Lima.

Goldwyn Blocks UA Approval of Korda's Request

Although other owner-members of United Artists were willing to grant Alexander Korda's request for permission to release some pictures through other companies, Samuel Goldwyn refused to consent to the plan unless he was granted the same privilege, it was understood in Hollywood.

Mr. Goldwyn's request was voted down by the board of directors just before Mr. Korda left the Coast by airplane for New York. He announced that he expects to remain in New York for several weeks before sailing for England.

Maurice Silverstone, managing director of United Artists in England, also left the Coast and said he planned to stay in New York for at least a week before he returned to England. He said the time would be spent conferring with home office executives.

Mr. Goldwyn and his wife embark Saturday on the *Lurline* for a month's vacation in Honolulu.

Theatres Included In Security Probe

A nationwide drive to uncover evasions of the social security taxes by employers has been undertaken by the Bureau of Internal Revenue and the Social Security Board as a result of the failure of the tax collections to come anywhere near the figure which board and bureau actuaries at Washington anticipated.

Included in those investigated, it was indicated at the Capital, were a number of exhibitors in various sections of the country.

Already, it is said, more than 100,000 delinquent employers have been discovered and additional taxes running into millions of dollars collected.

Exhibitors were included in the investigation because of the fact that most of the trouble in collecting taxes has been with small employers who often are not familiar with the Social Security Act or its regulations. Large concerns, accustomed to making reports of various kinds, were found to be better equipped to handle the work and more familiar with the requirements.

Officials of the Social Security Board this week explained that nearly all of the evasions so far disclosed have been of an unintentional character, and gave assurance that it is not proposed to invoke the criminal penalty provisions in such cases.

Records of some 2,000,000 employers, covering over 37,000,000 workers, are now being checked. Most employers so far approached, it was stated, have been anxious to cooperate, and only a handful of wilful evaders has been found.

While the Government will not invoke the penalties for wilful evasion, punishable by a fine of not exceeding $10,000 or imprisonment for not more than one year, or both, where delinquencies have been unintentional, the law requires that in such cases additional assessments and interest charges be imposed.

CHINESE DISTRIBUTION 15% NORMAL AS JAPANESE ASSUME GOVERNMENT

Hongkong Only District Holding Business Average; Theatres in Shanghai Area Looted and Destroyed During the Siege

by J. P. KOEHLER
in Shanghai

The spread of hostilities in the last few months to nearly all of northern China has brought the motion picture industry to a standstill except in Shanghai and Hongkong, with a little business in the foreign concessions in Tientsin and along the Yangtze river in Hankow, Chungking, Changhsa and Chengtu. There is some revenue from Tsingtao and Canton but it is desultory and so far below normal as to be almost negligible.

As it now stands distribution is about 15 per cent of normal with receipts in Shanghai about 50 per cent of normal for ordinary pictures and 60 per cent of normal for higher grade films. Hongkong, however, continues above normal and is the one spot in the territory where business has not decreased since the outbreak of hostilities in July, 1937.

In spite of the absence of Chinese troops in the Shanghai area for more than two months, the Japanese so far have refused to allow the rehabilitation of the occupied area of Hongkew and the eastern districts, thus cutting off the operations of some ten theatres. Some of these houses are damaged beyond ordinary repair and others show every sign of being thoroughly looted. The condition of the theatres in Soochow, Wuhu, Nanking, Chinkiang and Wusih is unknown. All these cities have been thoroughly bombed or subjected to heavy artillery fire.

Japanese Usurp Censorship

The Chinese Government Censor Board, which moved to Shanghai on September 23, 1937, continued to function there until December 1st, when under instructions and due to the Japanese occupation of Shanghai and their insistence that all Chinese government functions must cease in these occupied areas, the censors withdrew, leaving censorship of films to the regular International Settlement and French Concession Police Film Censors. At the same time an order was issued by the Shanghai Municipal Police that Chinese Government Censor Certificates need not be shown at any theatre in the Settlement.

At this writing, there has been no indication from the Chinese Government Censors as to where they will set up shop for future operations, rumor having it that they will either operate from Hongkong or Hankow. As distribution is extremely limited, indications are that censor fees may be reduced, pending the opening of Chinese controlled areas where more theatres may be able to operate.

From Peiping comes the definite report that the local government there has set up a Japanese controlled Censor Board, whose fees are the same as those charged by the Nanking government (C. $20.00 per 500 meters) but whose license certificate is limited to one year instead of three years, thus making the censoring charge three times as high as that charged by Nanking. So far as is known American distributors have refused to pay the Peiping fee, passing it on to the exhibitor as a tax instituted after the signing of the Standard Exhibition Contract and thereby automatically a burden the exhibitor should assume. If exhibitors in the Peiping-Tientsin area refuse to pay these new charges, it is doubtful whether distributors will continue to serve. Since American distributors are already withdrawing from Manchukuo because the authorities there instituted a monopoly on film distribution, it is reasonable to presume that in the not distant future similar action may be taken in all Japanese occupied territory.

Despite the fact that in the International Settlement of Shanghai the regularly constituted Police Film Censors (on which Japanese have always been represented) have been operating as usual and have paid particular attention to the sensibilities of the Japanese, a well informed source indicated that the Japanese were not satisfied, and desire to place such censorship under their control. If this is done, it may possibly result in the establishment of censor fees in the an area hitherto free of such imposts and, if excessive, may result in further curtailment of foreign distribution. In the light of past performance in other Japanese occupied areas this "rumor" is not without some basis of fact and must be seriously considered.

Many foreign distributors feel that future operations are going to be considerably handicapped and that business, at least for another year, will be such as to require drastic reductions in overhead costs of exchange operations. Predictions go so far as to declare that Shanghai will eventually become a mere branch exchanges office operating from the Manila head offices. All this is far from improbable. Prospects are undoubtedly discouraging for 1938.

With the coming withdrawal of a large portion of the foreign fighting forces cinemas in Shanghai will undoubtedly suffer further reduction in box-office receipts. There are now four first runs and about 15 subsequent run cinemas in operation in the Settlement and Concession. In Hongkew, still only partially opened to foreigners only (and even they are under early evening curfew), the Japanese owned Towa Cinema has been in operation for some weeks, and it is rumored that at least two of the foreign owned theatres may be reopened soon. However, only films having the approval of the Japanese military probably will be allowed even though these areas are part of the International Settlement.

Loss Shown in Table

The severe loss to American film business in China is clearly indicated in the accompanying table of Chinese Government Censorship statistics. While the table shows figures only to December 1, 1937, five months, as compared with the six months in 1936, the December exhibition of first runs in Shanghai will show but a few films not already passed by the Nanking censors prior to December 1, 1937, as there was a comparatively large number of censored films on hand when the Government officials ceased operations in Shanghai.

The 1938 prospects are decidedly gloomy, and with the exception of Hongkong, distributors are extremely pessimistic in regard to China business. All depends now on the political situation following the occupation of Chinese territory by the Japanese and what steps will be taken by the Japanese to revive and stabilize industry in general. The tenor of local Shanghai business is readily seen in the Christmas shopping trade. Where in previous years all shops made a great display of Christmas windows and goods, this year comparatively few shops are showing active interest in such displays, and even at this late date of December 13, one feels keenly the lack of the usual spirit of good cheer and heavy spending. Apparently folks are conserving their assets with an eye to the possibility of complete evacuation should the political or military situation force foreign concerns to shut up shop and go home.

New Regulations Issued

The police department of Peking, the northern capital, which was called Peiping before occupation by the Japanese army, has issued the following new regulations:

"The following regulations for Motion Pictures, phonograph records, old and modern stage play censorship are to take effect as of November 15, 1937:

"1. All motion pictures, phonograph records and recently written stage plays (either of the old or modern type) either produced in China or foreign countries, must be censored before exhibition or broadcasting.

"2. Films, records and plays which come under any of the following classifications will be banned:

"(a) Detrimental to the dignity of the Oriental race;
"(b) Propaganda for communism;
"(c) Unlawful conducts;
"(d) Harmful to international relationship;
"(e) Harmful to public safety and humiliating to the country;
"(f) Harmful to the good customs of encouraging superstitious actions.

"3. Distributors of films, records and producers plays must submit a detailed synopsis and dialogue together with the film, etc., to the Department and apply for censorship before public exhibition.

"4. Applications for censorship must contain the following:

"For films:

"(a) Title and table of contents (if the film is produced in foreign country—the original title and the translated title must be included).

"(b) Number of reels and length of film.

(Continued on following page)

FILMS AND RADIO SEEN SETTING SPEECH TREND

G. E. Densmore of the University of Michigan said this week that motion pictures and radio will eventually so standardize American speech that no southern accents, no Texas drawls and no broad Massachusetts a's may be heard in the land.

Mr. Densmore, executive secretary of the National Association of Teachers of Speech, spoke at the association's convention at the Hotel Pennsylvania in New York. Although believing standardization of speech "a great pity," he said:

"The speech of radio announcers and performers and of motion picture actresses and actors is a major factor in influencing American speech to a higher level all over the country. Those two mediums have established a high standard of correct pronunciation, diction and usage which will constitute a criterion for the speech of the future."

Comparison of Films Licensed by Nanking Censor Board In Second Six Months of 1936 and 1937

Submitted By:	Features 1936	Features 1937	Shorts 1936	Shorts 1937	Newsreels 1936	Newsreels 1937	Meters First Prints Only 1936	Meters First Prints Only 1937	Censor Fees 1936 C.$	Censor Fees 1937 C.$
American	157	70	322	132	100	53	437,000	246,470	30,730	13,172
Chinese	30	16	30	..	..	..	115,573	.....	600	240
U. S. S. R.	6	2	1	..	6	2	17,041	5,000	700	200
British	1	1	..	1	1	2	2,350	3,200	100	140
German	1	1	3	0	0	0	6,142	2,500	240	120
French	2	0	0	0	0	0	5,251	0	200	0

Note: These figures are to December 1, 1937, only, as Government censorship ceased in Shanghai on that date. American film companies paid in addition for translation and other costs in connection with government censorship—C.$10,397.00 in 1936 and C.$4,691 in the 1937 period.

Japanese Censors Rule in Shanghai

(*Continued from preceding page*)

"(c) Names of producer and principal players;
"(d) Name of company and classification of story;
"(e) Name, address and occupation of the applicant.
For phonograph records:
"(a) Title of records (if produced in foreign country—original and translated title must be included).
"(b) What part of the play the record tells about and classification of the story.
"(c) Name of company;
"(d) Name of singer;
"(e) Name, address and occupation of the applicant.
"For Stage Plays:
"(a) Number of acts; origin of the manuscript and moral of the story.
"(b) Title of play and classification of the story.
"(c) Names of cast and name, address and occupation of author.
"(d) Name, address and occupation of applicant.

"5. All films, records and plays must be submitted to this department for censorship in its censor room. In case the equipment of the Censor Room has not been completed, they will be censored in the theatres as a temporary measure.

"6. Forms for application and synopsis can be obtained from this department.

"7. An exhibition certificate will be issued for films, records and plays, if they are found not to come under any of the classifications listed in Article 2.

"8. The validity of the censorship certificate is one year. When expired, films must be re-censored. Re-issuance of certificates can be applied, should the originad certificate be lost, but the causes of the loss must be reported.

"9. If a part of a film submitted is found to come under any of the classifications: Art. 2 a change or cutting will be ordered and this will be put down in the certificate. Should this be acted against by the distributor, the film will be confiscated.

"10. If the title or contents of the film, records or plays are changed, recensorship must be applied for. Before exhibiting a film a theatre must report to the precinct to which the theatre belongs. The police can come to the theatre for the purpose of inspection when they deem it necessary.

"11. Inspectors from the department or the various precincts are empowered to ask the manager of the theatre or firms to let them inspect the certificates. Should they find anything exceeding the limit allowed by the certificate, they can stop the performance immediately and report to this department for the cancellation of the certificate.

"12. A charge of $20.00 will be made for every 500 meters of film censored. If the length of a film is under 500 meters it will be counted as 500 meters. IF A FILM IS CENSORED IN THE THEATRE IN WHICH IT IS GOING TO BE PLAYED, THERE WILL BE NO CHARGE FOR CENSORSHIP.

"13. There will be no charge for censoring records and plays.

"14. The same charge ($20.00 for 500 meters or fraction thereof) will be made for films censored under Articles 8 and 10.

"15. Fines for offenders of these regulations are:
"(a) For films—a fine of less than $300.00.
"(b) For records—a fine of less than $100.00.
"(c) For plays—a fine of less than $100.00.
"Anyone who purposely acts against these rules is liable to be fined more than two (2) times and less than 10 times of the amounts listed above.

"16. Distributors should submit synopsis of films and manuscripts of plays and the originally reported contents to the JAPANESE GARRISON so that all precincts can be notified accordingly.

"17. These rules are to take effect on the day of their announcement.

"18. These rules are also in effect for privately played films, records or plays."

Set $250,000 Guarantee

George J. Schaefer, general sales manager for United Artists, said this week in New York that a minimum guarantee of $250,000 against percentage are the terms set by United Artists for the initial New York run of "Goldwyn Follies." The figure is said to top the previous high guarantee obtained by the company for the London showing of "City Lights."

RCA Contracts Signed

RCA Photophone has contracted to service the sound equipment in the 47 theatres operated by the Randforce Circuit and the 23 houses operated by the Century Circuit. Both circuits operate in the New York metropolitan area.

Motiograph, Shearer In Deal

Motiograph, Inc., has completed a deal whereby its product will be distributed by B. R. Shearer in Seattle, Portland, San Francisco and Los Angeles.

137,080 in Chicago See Sonja Henie Ice Carnival

Sonja Henie, Twentieth Century-Fox star and former Olympic figure skating champion, made her last appearance in the ice carnival at Chicago Stadium Sunday, by performing before an estimated 9,000 spectators who paid approximately $15,000.

Crowds, totaling 137,080, paid aggregate receipts amounting to $206,480 to see the shows, it was announced by the Stadium.

It was reported Miss Henie received 50 per cent of the profits.

Miss Henie left Monday morning for Detroit, where she opens a week's engagement at the Olympia. Her current exhibition tour also includes appearances at Cleveland, Boston, New York and Montreal. After the Montreal engagement she will return to Hollywood to start work on her third picture for Twentieth Century-Fox.

Time Consolidating Offices In Rockefeller Center Bldg.

Time, Inc., publishers of *Life, Time* and *Fortune,* the screen and radio March of Time and the *Architectural Forum,* this week announced plans for consolidation of its headquarters offices in the newest of the Rockefeller group buildings at 9 Rockefeller Plaza. The 36-story building will be renamed the Time and Life Building and Time, Inc., will occupy the seven top stories of the structure.

Time, Inc., described the deal as one of the largest real estate leases written in New York City since 1929. The building is on the south side of 49th Street, west of Fifth Ave.

Union Files Schlesinger Charges

Charges of failure to bargain collectively in violation of the Wagner Act were filed Wednesday against Leon Schlesinger Productions, Inc., and Schlesinger Corporation by the Screen Cartoon Guild before the Regional Labor Relations Board. The Guild claims a majority of the workers at the Schlesinger plant, which produces cartoons for release through Warner Brothers. Dr. Towne Nylander, RLRB director in Los Angeles, said a conference between the producer and guild representatives would be held on the complaint Friday.

SHAREHOLDERS ATTACK GB DIRECTORS AND ASK BOARD OF TRADE INQUIRY

Officers and Administration Strongly Criticized by Norden Group; 25 Clauses of the New Films Act Are Ratified

by AUBREY FLANAGAN
in London

A bombshell was cast in financial circles last month when the Norden committee of Gaumont British shareholders announced that they were ready to make application to the Board of Trade for an investigation into the affairs of the Gaumont British Picture Corporation.

With the circular letter was issued a statement of the case upon which application for an investigation was made; a statement notable for its drastic and forthright terms of criticism of the directorate and administration of Gaumont British.

The committee on Tuesday reported the return of signed petitions from stockholders representing a total of 1,042,870 shares, exceeding the 10 per cent needed under the law to institute an inquiry.

Various matters upon which enlightenment is sought were set out in the form of application to be signed by the shareholders. These were:

(a) How much of the company's share capital is represented by net assets.

(b) How much of the company's money has been paid, and what number of shares have been allotted, and to whom, and at what price for the purchase of shares in the purchase price of which the directors were interested.

(c) What losses have been sustained by the company on such purchases.

(d) How much of the company's capital has been allotted for services rendered to the directors and their families, and what services were rendered.

(e) How and why did the Ostrers enter into agreement in August, 1932, with Fox.

(f) In what circumstances and for what consideration did they acquire, and for how much did they sell control of Fox.

(g) How much of the revenues of the company and its associates has been paid each year to Fox as film hire, and how did this price compare with the prices paid to Fox by other hirers.

(h) By what operations on the part of the directors were reserves built up to £2,500,000 in 1931, and reduced to £85,000 in 1937.

(i) What payments by way of fees have been made to the directors.

(j) Whether the directors have been guilty of any breaches of their fiduciary duty.

Company History Summarized

In the accompanying statement—a lengthy document—of the grounds upon which application has been made to the Board, a lengthy historical study of the corporation was offered.

It was alleged that the directors did not submit proper profit and loss accounts, but that their published accounts merely stated the profit in one item and not in the form of an account showing how it was established.

Also that whilst provision is made for a balance-sheet to be made up to date not more than six months before the general meeting, this has not always been done.

It was suggested that the unsatisfactory results of Gaumont were not due to the general condiion prevailing in the industry.

In regard to the question of Fox control, it was stated "that the agreement of 1932 places the company under the control of the Fox Film Corporation with regard to its directorate and capital.

"It is, therefore, of grave importance to the shareholders to ascertain what consideration was received by the Brothers Ostrer at the expense of the company for this control and what corresponding benefit the Fox Film Corporation obtained out of the company's revenues for film hire in exchange for the £4,000,000 approximately, which the Fox Film Corporation paid for the controlling interest they acquired."

According to Mr. C. L. Norden, solicitor to the Shareholders' Cimmittee, in a statement published in the *Financial Times,* the Ostrers were obliged to do as Fox Film advised in certain matters by virtue of the 1932 agreement. The position, according to him, was in certain respects obscure and that was one of the things to be cleared up by the investigation.

At the board meeting last February, when it was decided by a five to four majority to pay the preference dividend for the half-year ending March 31st, 1937, four directors, including Mr. John Maxwell, chairman of the Associated British, opposed. A motion to restrain payment of this dividend was dismissed in the courts last April.

The present issued capital of Gaumont British was stated to be £6,250,000.

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Films Act in Abeyance

With ten days' sittings to its credit and 25 of the new Films Act's 44 clauses ratified, mainly in their original form, the House of Commons Committee adjourned till February 3rd next.

In the main they worked hard, talked a lot, but made few changes in the original draft of the bill presented by Oliver Stanley. Any vital changes, as the setting up of a Films Council came from Mr. Stanley himself, and the 593 pages of amendments which were tabled have so far proven so much waste paper.

The experience and record of these five weeks' discussions should prove for the most part an indication of the fate of the bill, for they hint that what the Government says, thanks in the main to Parliamentary loyalties, goes.

There are yet one or two points to be elucidated. To these—the matter of an alternative quality rejection on cost tested films, and the Stanley suggestion—it is a suggestion and not so far a plan—the writer has already referred.

Meanwhile a flat and emphatic dismissal has been given by Mr. Stanley and his followers, and by those few detached minds which are to be found in the Films Bill Committee, to the idea of a viewing panel.

So easily did Mr. Stanley convince his committee audience that no division was taken.

Though there is approval in trade circles of this rejection, the sceptics taking the view that a viewing panel would have arbitrary powers and might be uninformed, there is, too, the feeling that the Stanley effort at solution is possibly ingenious but certainly illogical.

Mr. Stanley rejected the view that the mere expenditure of dollars ensured quality in a film. His cost test was not meant to imply that. In defence he pleaded the existence of the clause which would still allow a film made for less than the required minimum to be granted quota registration if it so deserved. So, too, did he defend his cost clause on the grounds that a mere viewing panel would remove any certainty from the minds of producer and renter that their films would qualify. "On practical grounds it would be quite impossible."

Both renters and producers, however, are now asking if that very uncertainty is not already implicit in the Act in view of Mr. Stanley's own amendment making it possible for a film which has passed the cost test to be rejected on grounds of insufficient entertainment. Mr. Stanley, they say, wants it both ways. American renters in particular who believe they have the right to be safeguarded in their compliance with British law are not likely to let the matter rest there.

With the Commons Committee gradually but surely reaching its final stages on the new Films Act, last minute efforts were made by the industry's, and Parliament's, myriad hobby horse riders to secure recognition for their steeds.

Even in the fact of this penultimate offensive there is little doubt that with the obvious exception of the Films Council clause, the final draft of the Bill will differ but slightly from what Mr. Stanley promised and presented.

At the last minute the producers, through the medium of their spokesmen, made one more effort with one more new scheme—they lack no inventiveness in the face of rebuff—to secure what they conceived to be imperative and efficient protection for the industry.

In the names of Sir William Wayland and Mr. Edgar Granville, a complex batch of amendments were tabled calling for an increased minimum cost for films made for renters quota, and for Governmental encouragement of reciprocity. They called for the minimum cost of renters quota films to be raised to £40,000 ($200,000) from its present level, which is approximately, but elastically, £15,000 ($75,000), and for the Board of Trade to be empowered to increase this amount! This sum, they considerately suggested, might be spent by renters in making their own films, or by producers in making pictures suitable for world circulation, which would, provided foreign rights were sold, exempt them from quota obligations.

The reciprocity section of this curious and very belated plan was aimed to stimulate the Board of Trade to encourage the buying by renters of foreign rights to British films as an alternative to fulfilment of quota. They claimed that it would encourage America to accept reciprocity as a practicable alternative to quota production and would return to Britain at least £1,000,000 ($5,000,000) of the £8,000,000 ($40,000,000) the U. S. has been taking out every year. They also claim that the increased minimum clause would ensure a minimum of £4,000,000 ($20,000,000) being spent in Britain on British films.

The plan was regarded by exhibitors with

(Continued on following page)

LICENSING SNAGS FOR THEATRES SEEN

An indication that licensing bodies are walking warily as a result of the recent high court decision on cinema licenses was given at Bishop Auckland recently when application for approval for a cinema to be built in Crook was refused by the magistrates.

They contended that in view of the recent high court judgment they had no powers either to approve or to disapprove until the cinema was built. For the applicants it was contended that it was unreasonable to expect a cinema to be built before approval had been given.

FILM'S ACT COMMITTEE ADJOURNS

(Continued from preceding page)

icy detachment, they never having had any faith in a cost clause. None the less there was the belief that if a cost clause was politic, then a high minimum was a logical corollary, meaning as it should, better films. That this increase would mean better films has been entirely disproved by the facts, and exhibitors who have had to show certain British pictures made at £200,000 ($1,000,000) and over, and pay high percentages for the privilege, have marked opinions on the matter.

Smaller producers and renters too—though there are still a few stalwarts left on the Federation of British Industries Film Group—know that it means extinction for them.

Renters in particular are concerned at the moment with two of the Stanley proposals which have not yet come up for discussion—one an amendment, and the other a vague principle not as yet translated into final formula.

The quality amendment to the cost clause it will be remembered by HERALD readers, gives the Board the option of refusing to register as quota a film which has passed the cost test if it does not appear to have sufficient value for purposes of entertainment. Though this is inserted as an afterthought, and with the object of keeping out dud and faked films from India, Australia, or Great Britain itself, it contains a germ which might be nurtured and developed to a very inconvenient virus. Exhibitors see in it the open door to an ultimate quality test. Producers, and American renters in particular, are nervous about its workings, for it imposes an immediate element of uncertainty on every film which is to be made and offers at once a snag to potential finance. Mr. Stanley may not and probably has not anything drastic in mind, but it is certain he will be called on to say exactly what is in his mind, and so to tighten up the Act's wording that there can be no loopholes.

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Third Inquiry Sought

Following the decision of Gaumont British shareholders to ask the Board of Trade to investigate the affairs of the Corporation, and the decision of the Associated British directors to institute an investigation into Union finances, comes a third similar move.

The necessary support to convene an extraordinary meeting of the Capital and Provincial News Theatres is requested by two shareholders. A proposal will be submitted appointing these two gentlemen to act as a protection committee for the purpose of investigating the affairs of the company.

A circular by them stated that they were offered facilities for a limited investigation in order to advise the members of the company, as shareholders, as to the equity of the proposed purchase of the whole or part of their holdings at 1s 3d per 5s share, to be followed later by a complete investigation of the company's transactions, if so decided.

The Board had claimed that they were not legally constituted as a committee to investigate the company's affairs.

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Cinema Television Closer

Another step towards a link between television and motion picture theatres, was seen in the installation and one day trial of a Baird television projector in the New Gallery, Regent Street, one of the more exclusive houses of the Gaumont British circuit.

Though no public demonstration was given, the entire Board of Gaumont British saw the show, which was given on a 12′ x 10′ screen and technically was an improvement on the Bromley show.

There, however, for the moment the situation rests, not for any lack of technical efficiency, but purely because of the complex problem of material. In this instance the British Broadcasting Corporation co-operated to the extent of putting on a special item at Alexandra Palace, their television nursery; but until the BBC has come to an agreement with Baird and Gaumont, who would, for the time being at least, use the daily broadcast programmes of the British Broadcasting Corporation, little else is likely to be done.

Obviously the setting up of a new organization for providing cinema television entertainment would be expensive. Further than that, as already pointed out by this writer, it is bound up with involved questions of copyright and monopoly of wireless wave lengths.

Though there have been *unofficial* conversations between G.B.-Baird and the BBC, the former, who can be said to hold the key to picture house television, are now sitting back and waiting for the next move. Already Parliamentary sleuth hounds have been on the BBC trail, ready to forestall any handing over of television rights and privileges to commercial troups or organizations. The Postmaster General himself, M. F. C. Tryon, has made it very clear that any efforts to persuade the BBC to lease its programmes to cinemas would meet with a far from easy passage. "Any such proposal," he said, "would raise novel problems, including those arising from the fact that the possession of a wireless receiving license does not override the ordinary conditions of copyright." He would not be drawn into a definition of the use which other forms of entertainment might make of television.

It is patent from the present situation that even though such a course did arise, and the BBC was to come to a reciprocal agreement with cinema interests, there would have to be a considerable increase in the interest and entertainment quality of television programmes, if the whole business is not to be allowed to collapse as a ten days novelty.

Television shows at present are sadly lacking in showmanship, consisting of bizarre magazine oddities, far removed from commercial entertainment. Until television entertainment gets out of the hands of the younger intelligentsia into the direction and control of showmen of the Cochran, Bertram Mills type, it can have but little theatre future, save in the news theatre field, and even that still leaves room for development.

▽

£112,000 for Developments

Baird Television, in respect of its year to June 30th, added a further £111,903 ($559,515), against £138,586 ($692,930), to its general development account. The latter now stands at £560,502 ($2,802,510).

YEAR'S REGISTRATION TOTALS 225 FILMS

The total number of British films registered in the 12 months ended November 30, 1937, was 225, exceeding the total for 1936 by three, according to a Board of Trade announcement.

British footage, according to the report, showed a decrease of 7,829 feet. The total registered footage for the year was 1,420,452. Features only were included in the report.

Receipts were only £566 ($2,830) against £1,659 ($8,295).

▽

Revenue of Stoll Theatres Corporation for the year to September 30th last amounted to £4,215 ($21,075) compared with £7,807 ($39,035).

Associated British Picture Corporation has declared an interim dividend of 10 per cent, actual (less tax) on the ordinary shares in respect of the year ending March 31st, 1938.

A loss on the year's trading of £5,902 ($29,510) is reported by British and Dominions Film Corporation Ltd. In the previous financial year there was a loss, after allowing £121,683 ($608,415) for depreciation written off productions, of £105,600 ($528,000).

The total debit balance of the profit and loss account is increased from £131,148 ($655,740) to £137,051 ($685,255).

The company has not produced any pictures during the year. The Pinewood studios were completed last March, and at the date of the balance-sheet investment of the company in Pinewood Studios, Ltd., was £150,000 ($750,000) in shares of one pound each, on which no dividend has been received, and £38,598 ($192,990) in loans and accrued interest thereon. The company has endorsed bills amounting to £40,750 ($203,750) drawn by a third party on and accepted by Pinewood Studios, Ltd., payable December 31. When these bills are met, the company's investment in the Pinewood company will be approximately £230,000 ($1,150,000).

Eight Scripts Set For GN Production

Grand National announced this week that eight scripts have been completed and are ready for production in January. "Don't Lead with Your Heart," to star Anna Sten, was written by Arthur Sheekman from an original by Albert J. Cohen and Hans Kraly. Other writers who have completed scripts are Rowland Brown, who adapted his original "Angels with Dirty Faces," and Raymond Schrock, who adapted "Wallaby Jim, Daredevil of the South Seas" from the *Collier* magazine story of Albert Wetjen.

John Krafft did the original and adaptation on "Flash Casey, Candid Cameraman"; Edmund Kelso adapted Jacques and Ciela Jaccard's original "Rollin' Plains"; Charles Logue prepared "Snow-Covered Wagons," and "Renfrew Rides North," and Betty Laidlaw and Robert Lively adapted "Honolulu Honeymoon" from an original by Armine von Tempski.

Rowland Brown will direct "Angels with Dirty Faces" while Ray Taylor has been assigned to direct "Rollin' Plains."

Warners Plan Drive

Warner Brothers plan to launch a production drive during January and February with more than 19 pictures scheduled to go into production on the average of two each week, Jack L. Warner, vice-president in charge of production, said this week in Hollywood.

Drew with Motiograph

Thomas P. Drew has been appointed eastern representative for the Motiograph Company, Chicago. He was formerly with Western Electric, General Register and has operated a theatre.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Murder Surfeit

Manning Haynes, British director of both silent and talking films, has been at work at the Wembley Studios on "Shakespeare Murders," a Fox British production.

The first set worked upon was a modernistic publisher's office, where hero Kerrigan first receives the intimation that his assistance is being sought. Other sets covered include exteriors of the Manor, Kerrigan's bedroom, complete with old fashioned four-posted bed and the rambling and raftered kitchen quarters of the Manor.

John Stuart plays the role of Kerrigan, Annie Esmond is Lady Caroline Marsh and others in the cast include Campbell Gullan, Finlay Currie and Ian Fleming.

Murder, grim and great in a big college, is proceeding apace at the Welwyn studios where David MacDonald, Scots director, is filming "The Norwich Victims," mystery thriller by Francis Beeding, for British National Pictures.

The cast includes two stars who both have the same name—Williams—Emlyn and Hugh. Suppying the romantic feminine lead is Lesley Brook.

A large budget has been given to this film, making it the most important assignment yet handled by Director MacDonald. The story is a murder mystery which is set both in the City of London and in a big college at Norwich.

116th Production

With the closing down for its annual technical overhaul and clean up, the Teddington Studios of Warner-First National, whose chief, Irving Asher, is now in the United States maturing plans for production expansion, have reached the conclusion of their 116th film.

It is claimed for the studios that they are the most British of all, employing consistently all the year round between 300 and 350 British people and only six Americans.

Mr. Asher started here in September 1931 and by December had made four films. With only one stage Warner-First National made 22 quota quickies in 1932, and 23 in 1933.

Mr. Asher then decided to build up production so that he could make better films as well as quickies and the first step was the buying of the property and the reduction in the number of films as their quality was increased. During 1934 they made 18 films and gradually expanded department by department, promoting where possible their own staff and technicians. They made "Church Mouse" with Laura La Plante, "No Escape" with Ralph Ince and Ian Hunter, put Claude Hulbert under contract and discovered Errol Flynn, and made "Mr. What's His Name" with Seymour Hicks. Basis of all this was the economic running of the studio learned during the making of the quickies.

In 1935 Mr. Asher combined his policy of gradual improvement and expansion, making only 14 films, one of which was a quota product which is still spoken about called "So You Won't Talk." In 1935 Douglas Fairbanks, Jr., made a film with Laura, Jean Muir came from Hollywood and Patric Knowles went there. Max Miller was also placed under contract, Ralph Ince made a success in a father-love story,



AINO BERGO, newly discovered and already popular Swedish star who is under contract to Irving Asher for the Warner-First National Studios at Teddington. Miss Bergo at present is starring in "Thistledown."

"Goalbreak," and another hit was "Mr. Cohen Takes a Walk."

In 1936 Mr. Asher was ready to expand and the second stage was built at a cost of over £75,000 ($375,000), while several other buildings were planned, and a new executive office block was in occupation by the end of the year.

Well in 1936 they made "Educated Evans," Teddington's biggest bet, brought Nervo and Knox to the screen, teamed Hulbert and Reg Purdell in "Hail and Farewell," brought Patric Knowles back from Hollywood for a film, starred Chili Bouchier in "Gypsy" and brought Keith Faulkner to the screen.

In 1937, with an improved standard of production and a fully equipped studio capable of making world release pictures, they made 21 films on two stages. "Perfect Crime" had another Teddington discovery, James Stephenson; Glenda Farrell came over, more Reg and Claude films, another Faulkner "The Singing Cop" with Marta Labarr and then "Thistledown" with Aino Bergo, the Swedish star, whom everybody else wanted after Asher had found her.

Of last year's production 10 films have been generally released (six have gone to America so far), one has been trade shown, five await trade showing, four are in the cutting room and one in production.

A total of £2,500,000 ($12,500,000) was spent in six years' production.

Comics' Opera

British film patrons will—when "Alf's Button Afloat" is ready for showing—be treated to the spectable of the Palladium Crazy Gang, one degree crazier than the Marx Brothers and their Ritz relations, singing a concerted number from grand opera. They have been filmed at the Gainsborough Studio where the film is being made under the direction of Marcel Varnel, singing "Bella Figlia del Amore" from Rigoletto.

Ten scenes, each requiring a different set, to be "shot" in the short space of seven days, presented a problem that sent Gainsborough's art department into a high-speed huddle.

The sets, a room in the Admiralty, two luxury bedrooms, a circus entrance, the interior and exterior of a Bank of England vault, a ship's cabin, an elaborate sitting room, a ship's galley and the exterior of a furnace were constructed, used and dismantled, leaving a margin of three hours to spare on the schedule.

Production Note

Production is now concluded—exactly to schedule—on the Howard Welsch Vogue production, "Kicking the Moon Around," which has been on the floor at Pinewood under Walter Forde's direction, for release by General Film Distributors.

A colossal chain-store scene, occupying a whole studio, was built and real chain-store girls were employed to keep an eye on detail and to add to the authentic effect.

Similarly, a milk bar set was designed by experts. Seventeen gallons of milk were consumed in one day in the interest of veracity by artists, including Evelyn Dall, Hal Thompson, Florence Desmond and Harry Richman.

Completing Thriller

Camera work on Wainwright's "Kate Plus Ten," super production based on the Edgar Wallace thriller, is now nearing completion.

Most of the principals, including Jack Hulbert, Genevieve Tobin, Noel Madison, Francis L. Sullivan, Felix Aylmer, Frank Cellier, Edward Lexy and Arthur Wontner, have been engaged under the direction of Reginald Denham in shooting dramatic railway scenes and important sequences at the power house of the deserted mine where the £600,000 gold bullion robbery is finally completed.

Scenes still to be dealt with include prison sequences in which a dramatic escape is staged, more action at the power house "Seahampton" dock land shots and completion of the studio railway sequences.

Victorian London

A large section of Victorian London is being reconstructed at Pinewood for the new Tom Walls film, "Strange Boarders." A number of houses with massive steps and ornate copings have been erected; wrought iron railings, gas rings, and an old sexagonal pillar box complete the set—Palace Crescent.

▽

A loss for the year of £97,679 ($488,395) is reported by Associated Talking Pictures owners of the Ealing studios and producers for Associated British Film Distributors release of the George Formby films. It is stated that demands for studio space have decreased considerably during the year.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 98

Bluebook School Question No. 98 was: (A) How can amplifying power per stage be increased? (B) Describe the construction and purpose of a four-element or screen grid tube. (C) Describe the construction and purpose of a five-element tube, or "pentode." (D) Explain "triode" and "tetrode."

The following made acceptable replies: C. Rau and S. Evans; G. E. Doe; C. Oldham; O. H. Schmidt; L. Cimikoski; J. R. Prater; L. F. Hayes; W. H. Edmonds; J. A. Zachritz; M. and J. Devoy; H. B. Smith; R. and K. Wells; L. H. Kelley; W. Limmroth; J. Morton; R. H. Carter; F. H., S. and P. Dalbey; J. J. Petersen; C. A. Whittlock; D. and W. Porter; M. D. McGuire; F. D. Kendal; B. B. Hornstein and R. R. Jacobs; G. L. Goss and Son; B. and M. Walker; H. T. Billings; B. L. Kent; M. Lee and W. L. Brandon; E. F. and M. Wentworth; D. A. Shea and H. T. Plum; M. Dey and H. Lathrope; D. Coates; F. E. Brandenburg; H. Bunker; C. Caldwell; J. R. Davidson and W. R. Matthews; H. H. Grant; H. Maybe; L. E. Dodson and H. T. Hood; S. L. Maxwell; W. H. Henderson; P. S. Baker; D. M. Stinson; L. A. Beachwood and M. R. Robinson; J. Robinson and R. E. Bullard; D. D. Strobey; F. D. Mitchell; W. C. Bant; C. H. Lowrie; W. Winkler and R. R. Robbins; O. Goldstein and M. Samuels; F. E. Dorp and H. A. Ames; L. D. Samuels; R. S. Davis; W. R. Davis; L. Jones and S. L. Billings; L. and F. L. Savlor; T. W. Redhouse; A. H. Bradley; F. M. Brown and R. Davis; A. C. Greene; P. F. Maxwell and S. U. Lamont; L. F. and B. Brown; B. L. Jones; T. A. Sanderson and E. L. Little; N. S Reid and H. T. Watkins; W. R. Davis; G. A. Simmons and K. L. Brant; L. D. Arnold; M. D. O'Roque; G. L. Rogers.

Of the many excellent replies to section A, that of W. H. Edmonds seems best suited for publication. He says:

"Several means of increasing amplifying power per stage are employed, some of which are considered good engineering practice, other more less haywire ones are useful only in emergency. Replacing a triode with a pentode or even a tetrode, with appropriate connections to the additional grids and proper alterations in grid bias (if any change be required) will provide higher gain per stage because of the increased mutual conductance of tetrodes and pentodes over the triodes.

"A change from resistance coupling between stages to impedance coupling or transformer coupling will, in most cases, result in increased amplification of the stage in which this change affects the plate circuit, as in such a case the d.c. resistance in the plate circuit is less than the opposition offered by the resistor required in a resistance coupling, where the a.c. impedance may be greater, due to the action of an inductor in the a.c. circuit. The greater the load resistance (a.c. impedance), the greater the voltage amplification of the stage.

"In the case of power amplifiers, changing the service from Class A to Class B or AB, by changing the input transformer and making proper alteration in the grid bias (making sure the output device can handle the current and the output of the stage efficiently) will provide gain increase. The methods thus far outlined are all acceptable from the standpoint of good engineering practice. A few of the before mentioned haywire methods are (a) increased plate voltage, (b) increase screen voltage, (c) decrease grid bias, (d) replace input transformer with one having higher primary to secondary ratio."

(B) J. R. Prater says, "The four-element or screen grid tube is supplied with cathode, control grid and plate the same as the three-element tubes. There is, however, a fourth element called the "screen grid" located between the control grid and plate, so placed that the flow from cathode to plate must pass through its openings. The amplifying power of the three-element tube is limited by the feed-back from plate to grid due to inter-electrode capacitance. However, when the before described fourth element is in place and charged with a positive voltage slightly lower than that with which the plate is charged, the inter-electrode capacitances are between the plate and screen grid, and between the screen and control grid, therefore feed-back is practically eliminated, which permits amplification to be pushed to higher levels without distortion."

(C) H. B. Smith answers, "In the design of tubes and amplifiers the trend is toward increased amplification per stage. The development of the tetrode tube was a mighty step forward in that direction, but still the tube did not work at maximum efficiency. It still was limited by what is known as 'secondary emission,' which consists of emission of electrons from or by the plate, caused partly by impact of electrons therewith, which operates to jar other electrons loose; and partly by heating of the plate due to electronic impact therewith. The positively charged screen acts to further maintain the swarm of electrons (known as the plate space charge), which opposes the space current flowing across the vacuum existing between cathode and plate. A third plate is placed between the plate and screen grid. This is negatively charged, usually by connecting it to the cathode, either internally or at the socket, all of which suppresses or discourages secondary emission and tends to force any electrons that may be detached from the plate back into contact with it, thus permitting greater amplification than would be possible without such action."

(D) L. H. Kelley says, "Triode is the term applied to a three-element tube; tetrode is that applied to a four-element electrode or screen grid tube."

J. J. Petersen says: "A three-element tube—containing a cathode, control grid and anode—is called a 'triode"; a four-element tube—containing cathode, control grid, screen grid and anode—is called a 'tetrode.'"

BLUEBOOK SCHOOL QUESTION NO. 103

(A) Explain why a wire of commercial copper offers to all intents and purposes the same resistance to current flow in any amount up to normal, rated capacity of the wire.

(B) What determines the normal capacity of copper wires?

(C) To what is increase in resistance of copper wires proportional?

(D) Upon what basic temperature are all copper wire resistance calculations based?

(Note: Remember this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

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Social Research School Offering Film Course

The New School for Social Research, New York, is offering a film course, "Documentary Films: As History and Journalism," beginning February 2nd, under the chairmanship of Max Forester, an associate editor of Tide, and former script writer for "The March of Time." In announcing the course Mr. Forester said:

"Hollywood is gradually realizing the tremendous interest people have in world events, events which reach down and touch their daily lives, even in the smallest communities. Already in pictures like 'Fury' and 'Dead End' it has come to grips with social problems. When it decides to take its cameras out of the studios, and to construct stories in their true social setting out of real events, it will have struck the ore in the pay dirt it is now sifting."

Rothafel Left $215,560

The late Samuel L. Rothafel (Roxy) left an estate valued at $215,560, it was shown in an appraisal filed this week. The entire sum goes to his widow.

WHAT THE PICTURE DID FOR ME

Columbia

FRAME UP, THE: Paul Kelly, Jacqueline Wells—For double bills only. The picture is routine in every respect and cheaply produced.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

First National

ADVENTUROUS BLONDE, THE: Glenda Farrell, Barton MacLane—That Farrell girl is getting more and more favorable comment as time goes on and in this little comedy drama she is better than before. A sweet little mystery drama with enough comedy in it to make it a honey for a double bill. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CASE OF THE STUTTERING BISHOP, THE: Donald Woods, Ann Dvorak—We thought this little program picture was OK playing on Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THEY WON'T FORGET: Claude Rains, Gloria Dickson, Edward Norris—"They Won't Forget" has come and gone and we hope they do. The audience reaction is very bad for a small town. The people asked "Is this a serial?", "When does it end?" and so forth. In other words, such pictures are too sophisticated for small town houses. We personally thought it as fine a picture as one would care to see, with Mr. Edward Norris stealing the picture. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Grand National

BANK ALARM: Conrad Nagel, Eleanor Hunt—Conrad Nagel still has a following among the nice old ladies and rheumatic gentlemen who seem a little bewildered at all the gunplay and fisticuffs in his pictures. The younger generation is attracted by the G-man implications of the titles and naturally relishes the action. Because of its production crudities this picture was supported by a major company feature.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RENFREW OF THE ROYAL MOUNTED: James Newill, Carol Hughes—A fine Canadian Mounties picture. Plenty of action and pleased our Saturday audiences.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHADOW STRIKES, THE: Rod La Rocque, Lynn Anders—Our patrons did not hesitate to tell us they preferred the fictional Shadow to the screen character. The lurid title plus the presence of a companion picture made the booking profitable, however.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WALLABY JIM OF THE ISLANDS: George Houston, Ruth Coleman—Another good action picture. OK for Saturday and is different.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Maureen O'Sullivan, Franchot Tone, Virginia Bruce—A little above average draw, weather considered. Drew many favorable comments, even from the youngsters. Running time, 89 minutes. Played December 20-21.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

BETWEEN TWO WOMEN: Franchot Tone, Virginia Bruce, Maureen O'Sullivan—As swell a picture as we have ever played with wonderful portrayals by all three stars. The first role ever played by Maureen O'Sullivan that really showed her talents. Tone is coming fast and will soon equal Gable in popularity if he is given roles such as this. Was enjoyed by all who saw it but they were few and far between. They would rather sit home and listen to the stars over the radio. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—Again we comment, not on box office, but on the merits of this picture and can truthfully say that if it is properly exploited it should do good for you. Miss Crawford has never been better and Tone is the coming actor of MGM's galaxy of stars. Our attendance as with most exhibitors in the past month was not up to standard. This we attribute largely to radio programs, and what the producer intends to do about this we do not know. They will know, however, when they try selling next season's product. The picture itself is very excellent and Miss Arnzer is a top director if there is one in Hollywood. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone, Robert Young, Reginald Owen—A swell cast, even though Joan Crawford is no box office draw for our town. Think she would be OK if she would improve her makeup and hair-dress. She was quite beautiful in one or two scenes when she did not make herself look impossible. Running time, 103 minutes. Played December 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—Shades of Mack Sennett and the old pie throwing days. Why Metro wasted the talents of such stars we do not know. Everything went fairly well until the last reel; then the director tried to do the Marx Brothers stunt of a hundred people in one room, a trailer, and it was terrible. Again we do not quote from box office as the crowd ate it up but we are afraid of the next showing as the more sophisticated who come on Monday and Tuesday may hear how bad it is. Play it Friday and Saturday to the kids.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones—This picture has entirely too much footage. The action is slowed with excessive love making between Jones and MacDonald. Of course, if I had been in his place it would have been okay but it does slow the picture down for the average audience. "The Firefly" is, perhaps, tops for a beautiful score among the light operas. Voices of both are tops, too. It has not the tempo of "Rio Rita" or "Maytime" and did not do the business these two did. It is an elaborate production done on a grand scale. But they could have saved some money on the footage and stood a better chance of getting their money out of the production.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HELL DIVERS (re-issue): Wallace Beery, Clark Gable—Still a swell picture. Drew extra business and while it had a sad ending, it was not a sob story in any sense of the word and everybody liked it. Running time, 109 minutes. Played December 19-11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MADAME X: Gladys George, Warren William—Quite generally liked and well produced. Just fair drawing power. Running time, 80 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

MADAME X: Gladys George, John Beal, Warren William—This sob stuff simply does not do any business in this town. Our people want something they can enjoy and not cry about. The drawing power of this type of picture is absolutely nil. Running time, 72 minutes. Played December 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MARRIED BEFORE BREAKFAST: Robert Young, Florence Rice—Dandy little program picture with many popular players not stars. Young is always liked here. Florence Rice is grand. Running time, 70 minutes. Played December 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NAUGHTY MARIETTA: Nelson Eddy, Jeanette MacDonald—This didn't do so good on a return showing. Some of these reissues don't seem to arouse much interest.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SONG OF THE CITY: Dean Jeffries, Margaret Lindsay, Nat Pendleton—When Metro makes programs, they sometimes make them about as poor as they come. This one did us no business.—Harland Rankin, Plaza Theatre, Tilburny, Ontario, Canada. General patronage.

Monogram

FEDERAL BULLETS: Milburn Stone, Terry Walker, Zeffie Tilbury—The exhibitor who has this nameless program picture bought need not be afraid of it. Its entertainment qualities far exceed some of the major company efforts and it is better than average from a technical point of view. The only jarring note in the entire production, perhaps, (and one that apparently was not noticed by the patrons) was Zeffie Tilbury's overacting. The director has made the most of every opportunity in giving the fairly original story a speedy tempo.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

HOOSIER SCHOOLBOY: Mickey Rooney, Anne Nagel—We gave this picture extra advertising and were well repaid. Business was huge; every patron was satisfied, and we were convinced that Mickey Rooney has at last come into his own.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WHERE TRAILS DIVIDE: Tom Keene—This is an unoriginal, talkative western that managed to get by because of the ingratiating personality of Tom Keene, whom we hope will some day get the break he deserves. The sets, sound and photography are good enough.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Paramount

BARRIER, THE: Leo Carrillo, Jean Parker—A honey. Many favorable comments. Drew fair. Swell acting. Running time, 87 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—The worst mess ever conceived in a modern age by a major producer. Running time, 90 minutes.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

HOLD 'EM NAVY: Lew Ayres, Mary Carlisle—Very good. Story has different twist in that hero doesn't run in the game at last minute and win the game. Business off.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Reliable

SANTE FE RIDES: Bob Custer—Such westerns as this are an insult to a patron's intelligence and a disgrace to the industry. Apparently produced "off the cuff" in two or three days shooting time and in the can a week after its two thousand dollar cost was promoted, it can only hope to incite the well deserved razzberry from the kids who will sit through it.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Republic

BOLD CABALLERO, THE: Robert Livingston, Heather Angel—We showed this on Saturday to average business. Very good action picture in color.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BORDER PHANTOM: Bob Steele, Don Barclay—One of Steele's best in a long time. Don Barclay fine in his role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SHIEK STEPS OUT, THE: Ramon Navarro, Lola Lane—We received an unexpected amount of publicity anent the comeback of Navarro and the box office proved that he is not the forgotten man. It is unfor-

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tunate, however, that a personality formerly so important and still so young and talented should be forced to appear in such an ordinary production.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

RKO Radio

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall, Eric Blore—We had them all in on this one, Western fans and all. We expected some squawks for not running the regular Saturday Western on Christmas day but everyone was thoroughly pleased with this picture. Sound system and acoustics must be A-1 to handle speech of Herbert and Blore. Photography excellent, though I feel that a few out-of-door shots, especially of ships, should have been brought into the picture. Running time, 65 minutes. Played December 25-26.—H. Wilson Young, Wahoo Theatre, Duback, La. Small town and rural patronage.

FORTY NAUGHTY GIRLS: Zasu Pitts, James Gleason—These detective stories of Oscar Piper are getting to be more in demand than heretofore. Zasu Pitts is truly an artist in her line and the audience reaction was very good. Fine for a double bill. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIFE OF THE PARTY: Harriet Hilliard, Gene Raymond, Joe Penner—A very nice little musical that was enjoyed by our patrons. The tunes were not catchy and Raymond is still his smirky, conceited self and no go here. Miss Hilliard, Joe Penner and the balance of the cast work hard enough to overshadow Raymond's personality. A fair picture but not good enough for top spot. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIVING ON LOVE: James Dunn, Whitney Bourne—We prefer the hundred year old original of this, Box and Cox. In a dozen or so places it momentarily threatened to start clicking but the too-dark photography, the too drab setting and the too poverty stricken protagonists prevented its having the sparkle that a light romantic comedy seems to need. Anyhow, our folks were somewhat disappointed and so was I. Running time, 61 minutes. Played December 18-19.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

Twentieth Century-Fox

BIG TOWN GIRL: Claire Trevor, Donald Woods—A surprisingly good little program picture that you could not expect much from but it has been intelligently directed and Miss Trevor is good. I sometimes wonder how far some of these stars would go on their own with their inflated salaries if it wasn't for the director. Some of them can take a little simple story and make a picture that hits.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ROLL ALONG COWBOY: Smith Ballew, Cecilia Parker—Entertaining but too polite to suit our patrons who insist upon plenty of gunplay and hard riding. As yet Smith Ballew has not developed a following at our houses, where only two names mean gold: Zane Grey and Gene Autry.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

MAJOR THEATRE EXECUTIVE

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THIN ICE: Sonja Henie, Tyrone Power—These ice pictures are quite good. No sellout, no business like "One in a Million."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie, Alice Faye—Genuine enthusiasm in spite of its whiskers. This role of dignity and feeling, where tights would be sheer desecration, is the one for which I believe Alice Faye most admirably suited. Running time, 91 minutes. Played Dec. 16-17.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

WAKE UP AND LIVE: Ben Bernie, Walter Winchell, Alice Faye, Jack Haley, Ned Sparks, Patsy Kelly—One of the best, if not the best, musicals of 1937. Fast moving without a let-down from beginning to end, it features the Ben Bernie-Walter Winchell feud, the lusciousness of Alice Faye, the comedy team of Ned Sparks and Patsy Kelly and a superb piece of acting and singing by Jack Haley. Tuneful songs, excellent dancing. It's a sparkling dish to set before the movie fans. Running time, 90 minutes. Played December 25.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

WILD AND WOOLLY: Jane Withers, Walter Brennan—Played just before "The Bride Wore Red," this swell little picture made it look sick at the box office. After all, the people want down-to-earth lovable stories with lovable characters, and little Jane fills the bill to perfection. Running time, 64 minutes. Played December 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

WHEN THIEF MEETS THIEF: Douglas Fairbanks, Jr., Valerie Hobson—Played on Giveaway Night. Very good. Pleased. Don't think it would have drawn much by itself.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

MAN IN BLUE, THE: Robert Wilcox, Nan Grey, Billy Burrud—This simple little story of a policeman, his adopted son and a lovely young girl made a decided impression with our patrons who were unfamiliar with the stars. It was part of a double program.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

ROAD BACK, THE: Richard Cromwell, John King—Fine. Personally thought it wonderful. King headed for stardom or I'm badly fooled. All of cast great.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TROUBLE AT MIDNIGHT: Noah Beery, Jr., Catharine Hughes—All Universal seems to grind out is gangsters, newspaper stories and westerns and we can get such stories by the gross most anywhere.—E. C. Arehart, Strand Theatre, Milford, Iowa. General patronage.

WEST BOUND LIMITED: Lyle Talbot, Polly Rowles—The heroine wasn't tied to the tracks but almost all of the familiar ingredients of the old railroad melodrama were put into the making of this latest choo-choo saga. Our patrons whistled and cheered at the appropriate moments and agreed with us that this sort of entertainment is hard to beat when you're in the mood for rough-and-tumble action.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

WINGS OVER HONOLULU: Wendy Barrie, Ray Milland—This picture was not particularly strong at the box office but the audience reaction was perfect. Had we played the film first-run it would doubtlessly have drawn better. Exceptionally good as program pictures go.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

Warner Brothers

FOOTLOOSE HEIRESS: Craig Reynolds, Ann Sheridan—The outstanding feature of this picture is Ann Sheridan. We think she is swell and going places. She is one of the reasons we are sorry we do not have a Vitagraph contract this year. This is only a program picture but entertaining. Running time, 59 minutes. Played December 8-9.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GREAT GARRICK, THE: Brian Aherne, Olivia de Havilland—Not so fond recollections come back on a picture that this one is of that type and that was "The Guardsman." A period story, wholly dialogue with no action it is a class picture and we come again to that word sophisticates, of which there are not enough in a small town to appreciate such pictures as this and "The Guardsman." The picture is clever in spots but it just does not move fast enough to satisfy the rural town audiences.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IT'S LOVE I'M AFTER: Leslie Howard, Bette Davis, Olivia de Havilland—If your audience will go for anemic looking Briton Howard ranting Shakespeare through fully half the picture, then I'll say your audience can take it but they won't like it. I never knew they could get so much dialogue in one picture and get no place. It is just seven reels that goes round and round and nothing of any consequence happens until the last reel or so.—A. E. Hancock, Columbia Theatre, Columbia Ctiy, Ind. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—A dandy musical that failed us at the box office. No business just before Christmas.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronge.

Short Features

Columbia

COMMUNITY SING: No. 4—These reels go over very well and our patrons like them.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DISORDER IN THE COURT: 3 Stooges—Fine but not their best effort. These comedies are knockouts.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GOOFS AND SADDLES: Three Stooges—One of the best of these three nuts. For slapstick they cannot be beaten.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HAITI'S BLACK NAPOLEON: Columbia Tours—Pretty good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LITTLE MATCH GIRL: Color Rhapsodies—A very fine holiday reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MASQUE RAID, THE: Krazy Kat—Only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Educational

COMIC ARTIST'S HOME LIFE: Jefferson Machamer—Jefferson Machamer with his "Gags and Gals" comes through with another top notch two reeler. Lots of good dancing and music in this. Will build up any program. Running time, 18 minutes.—J. R. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

HOW TO SKI: Treasure Chest—A very fine reel showing how to ski. Very interesting and especially at this time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VILLAIN STILL PURSUED HER, THE: Terry-Toons—Judging by this, the art of cartoon making hasn't gotten anywhere yet and never will. Running time, 6½ minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

Metro-Goldwyn-Mayer

BEHIND THE CRIMINAL: Crime Does Not Pay Series—We like this series very much. Each one is interesting and instructive.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb., Small town patronage.

BOSKO AND THE CANNIBALS: Harman-Ising—Another very clever cartoon, but not in the class of the Disneys.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHILE, LAND OF CHARM: FitzPatrick Travel Talks—Up to par of these reels. 'Nuf sed.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COPENHAGEN: FitzPatrick Travel Talks—Another fine colored travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COPENHAGEN: FitzPatrick Travel Talks—Up to par for beauty and above average for interest. Running time, nine minutes.—H. Wilson Young, Wahoo Theatre, Duback, La. Small town and rural patronage.

EQUESTRIAN ACROBATICS: Pete Smith Specialties—This is the finest short we have ever seen and was enjoyed by all. We played it Friday and Saturday and the grownups laughed more than the kids. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

HOUND AND THE RABBIT, THE: Harman-Ising—This series is always good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

KING WITHOUT A CROWN, THE: Historical Mysteries—A very interesting historical reel. Well liked.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LITTLE MAESTRO: Tabloid Musicals—The little guy in this seemed to keep everyone amused for the time allotted him here.—L. A. Irwin, Palace Theatre, Penacook, N. H.

NIGHT 'N' GALES: Our Gang Comedies—This is a good comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H.

PIGSKIN CHAMPION: Pete Smith Specialties—This is good.—L. A. Irwin, Palace Theatre, Penacook, N. H.

ROAMIN' HOLIDAY: Our Gang Comedies—A crackerjack "Our Gang" offering. Got generous applause on this one.—L. A. Irwin, Palace Theatre, Penacook, N. H.

ROAMIN' HOLIDAY: Our Gang—Played it Christmas day to an enthusiastic audience.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROMANCE OF DIGESTION: MGM Miniatures—Pathetic. Over our patrons' heads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RUSHIN' BALLET: Our Gang—A very good Our Gang comedy. Enjoyed by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RUSHIN' BALLET: Our Gang Comedies—A good gang comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H.

SKI CHAMPIONS: Pete Smith Specialties—Believe we'll scream if another ski subject is offered us. Why do they have to run these subjects into the ground. First it was tuna fishing, now it's skiing. What'll it be next?—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

STOCKHOLM, PRIDE OF SWEDEN: FitzPatrick Travel Talks—This just about tops this series of travelogue toppers I was sorry when time came to send it back. Running time, nine minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

SUNDAY NIGHT AT THE TROCADERO: Musical Comedies—The first of this series that has been worth anything. This one is very good and clear away from the highbrow entertainment that the balance of this series has been. They could have left Reginald Denny out of it and it would have been still better. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Paramount

BLUE OF THE NIGHT, THE: Bing Crosby—Very good. New print. Think I'll play some more of these reissues.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CIRCUS COMES TO TOWN, THE: Paragraphics—Play this one for your kids. They ate this one up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOLLYWOOD STAR REPORTER No. 2: Headliners—This is very good.—L. A. Irwin, Palace Theatre, Penacook, N. H.

HULA HEAVEN: Eddie Peabody—If Paramount features were half as good as their shorts they would have the best product of the season. I could get full admission charges on such pictures as "Queens of Harmony" and "Hula Heaven." It is entirely too short running time. The best single act we have ever had. Don't waste it. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

I LIKE BABIES AND INFINTS: Popeye the Sailor Series—Not as good as some we have seen, but will get by. Running time, 7 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

I LIKE BABIES AND INFINTS: Popeye the Sailor—Fine cartoon although most of them are very much alike. Running time, seven minutes.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

I NEVER CHANGE MY ALTITUDE: Popeye the Sailor Series—A fair Popeye cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

IT'S A GOOD STUNT: Paragraphics—Thrills aplenty, this seems everything in the way of an action reel that the cash customers could ask for.—L. A. Irwin, Palace Theatre, Penacook, N. H.

PARAMOUNT PICTORIAL: No. 1—Only fair. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa.

RKO Radio

FROZEN AFFAIR, A: Condor Musicales—The best ice-skating reel we have played. Running time, 10 minutes.—P G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PATHE PARADE, NO. 2: A very good magazine reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PLUTO'S QUINTUPLETS: Mickey Mouse Series—Very good. One big chuckle from beginning to end. You can't go wrong with Walt Disney. Running time, 8 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn.

ROYAL STEEDS: Sports with Bill Corum—This is topnotch material. The beauty of some of these horses made our folks gasp.—L. A. Irwin, Palace Theatre, Penacook, N. H.

SWING FEVER: Headliner Series—A fair musical comedy, but should please. Running time, 19½ minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TRAILING ALONG: Gene Austin—Excellent. Will please your patrons. Gene has always been my favorite when it comes to music and singing. I have longed to see him get a break in features. He is grand, 100 per cent entertainment. I am anxiously awaiting his next. Running time, 20 minutes.—Miss Alice Simmons. Strand and Lyric Theatres, Jefferson, Texas.

Twentieth Century-Fox

BONE BENDER PARADE, THE: Adventures of the Newsreel Cameraman—An excellent wrestling reel. The newsreel men take you around the world and pick out the choicest of the wrestling matches. Very hilarious.—J. R. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

MOTOR MANIACS: Adventures of the Newsreel Cameraman—An automobile racing short packed full of action and thrills. Worth a feature spot on any program. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

United Artists

MICKEY'S RIVAL: Mickey Mouse—We find that the bad characters often frighten our small children and they go out in the foyer till it is passed over.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEW CONTRIBUTORS FROM SOUTHWEST

Two new contributors to the What the Picture Did for Me Department from the southwest appear in the lists this week. They are:

Mervin Owens, Kerr Theatre, Davis, Oklahoma;

Bruce Royal, Trot Theatre, Cuero, Texas.

Reporting after an absence of 18 months is F. L. Clarke of the Cozy theatre in Hazen, Arkansas, who sent his last report in June, 1936.

Universal

COCKTAIL PARTY, THE: Mentone Musical Comedies—Fair one reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IT'S ON THE RECORD: Mentone Musical Comedies—Fair acts rather unoriginal in manner of presentation.—L. A. Irwin, Palace Theatre, Penacook, N. H.

LOVE SICK: Oswald Cartoons—Pretty good cartoon.—P. G. Held, New Strand Theatre, Griswold, Iowa.

LUMBER CAMP: Meany-Miny-Moe Cartoons—A fair cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H.

Vitaphone

ARNOLD JOHNSON AND ORCHESTRA: Melody Masters—Put it in the can after running it one show. Not so hot. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

HE WAS HER MAN: Merrie Melodies—Good animated color cartoon. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HORSE'S TALE, A: Broadway Brevities—Thank you, Frank Gilbert, for the tip on this one. It brought a lot of laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MILT BRITTON AND ORCHESTRA: Melody Masters—This novelty band provides a good ten minutes of lively musical fun.—L. A. Irwin, Palace Theatre, Penacook, N. H.

RUSS MORGAN AND HIS ORCHESTRA: Melody Masters—This short pleased all who saw it. The "Merry-Go-Round Broke Down" number was swell and I knew of several people who saw the short a second time in order to see Tommy McDonald and Christine Ross do their "In the Shadows" dance routine again.—Bruce Royal, Trot Theatre, Box No. 507, Cuero, Texas.

UNCLE TOM'S BUNGALOW: Merrie Melodies—Fine colored cartoon. Warner Brothers have fine shorts for my town. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Serials

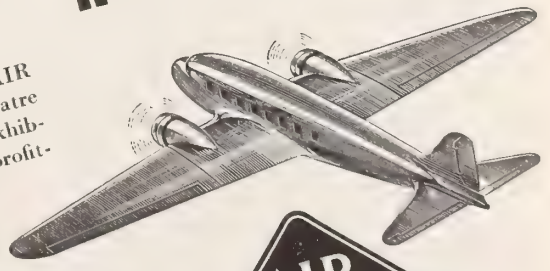
Republic

DICK TRACY: Ralph Byrd, Kay Hughes, Smiley Burnette—On Chapter 11 and am disappointed. Burnette positively disgusting in Chapter 11.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage,

PAINTED STALLION, THE: Ray Corrigan, Hoot Gibson—Better than "Dick Tracy."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPOT NEWS!

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NEWSPAPER STARTS PUBLIC TALKING OF BOYCOTT OF DOUBLE FEATURES

Civic Group at Evanston, Ill., Prepares for Action After "News-Index" Interviews B & K Officials Without Result

by WILLIAM A. CROUCH
in Chicago

Following up the campaign of an Evanston newspaper, a group of residents of the Chicago suburb this week organized in preparation for the boycotting of all Evanston theatres playing double features. The boycott group is led by E. Ross Bartley, public relations counsel, who in the past 15 years has been White House correspondent for the Associated Press, secretary to Charles Dawes when he was vice-president, and director of public relations for the Century of Progress.

The original campaign instituted by the Evanston *News-Index* is believed to mark the first time that a newspaper has campaigned against dual bills, although in numerous other cases newspapers had conducted polls on the question of single and double features. In Nutley, N. J., several months ago, anti-double feature league was formed but, while its activities were reported on in newspapers, it was not sponsored by a publication.

After the initial attack on dual bills in the editorial columns of the *News-Index,* a mass meeting was held by members of the various Parent Teacher Association groups and the Better Films Council, and a petition was drafted and circulated among leading citizens and city officials. When more than 200 signatures had been obtained, the leaders announced, they attempted to present the petition to Jack Sampson, district supervisor for Balaban and Katz theatres, but were unable to locate him.

The *News-Index,* in addition to supporting the boycott plans, has called upon the city council to adopt ordinances which would outlaw dual bills and result in newer pictures being shown in the city.

Evanston is known for strict censorship of all films and with twice the number of pictures playing in the city since duals started, it has been necessary for officials to be more lenient in regard to the approving of films. This, opponents of double bills claim, has resulted in a lower class of films than has been customarily shown in Evanston.

The standard of entertainment has been lowered considerably, Mrs. Vera Everett, Evanston film censor, declared.

Protest "Aged Films"

In a letter to the *News-Index,* Mr. Bartley announced that he had written to Balaban and Katz, whose extensive theatre holdings include three houses in Evanston, pointing out their reputed "disregard for the wishes" of Evanston residents, by inflicting "aged films" upon the theatregoing public. Mr. Bartley said the B&K officials evidently thought Evanston below the level of a country town when it came to seeing that residents were given the pictures they desired.

The B & K group practically controls the film situation in Evanston as there is only one other theatre, the Stadium, an independent house that has to follow the B & K theatres to get product.

In urging support of its campaign, the Evanston newspaper recently carried a report of an interview with B & K officials. The article follows:

"If Evanstonians continue to backslide, refusing to patronize stale movie programs, frequently consisting of "quickies' and 'B' pictures, along with occasional Class A Pictures which are very much out of date, the city is likely to get a triple-dose of double features from Balaban and Katz.

"That was the information dished out this week to *Daily News-Index* representatives who visited the Balaban and Katz chain offices in Chicago.

"No, the newspapermen didn't get to talk to Mr. Balaban and Mr. Katz but they were allowed to talk to the official spokesman, it seems, for the great chain of theatres, one Mr. William Hollander, manager or director of publicity. Present also was Mr. John Sampson, district manager, who has refused in the past to make any statement, and who had little to say.

"Doubt Opposition to Duals"

"The Balaban and Katz spokesmen, despite the recent vigorous protests of Evanston Parent-Teacher association leaders against double feature movies which have been termed detrimental to children, expressed doubt as to whether there was any genuine opposition to the double feature movies.

"And, in explaining why more double features were likely for Evanston, it was claimed by the B & K spokesman that attendance at the two Evanston movie houses now showing single features was so poor that they might have to join the Varsity in showing double-features.

"When it was suggested that better attendance at the local theatres might be inspired by showing more up-to-date films, this was declared impossible.

" 'It's really impossible to give Evanston first run pictures the same time as many other cities get them,' said Mr. B. & K., through Mr. Hollander. 'And after all, they get to see them eventually out in Evanston. Might be six months, or eight.'

" 'But that is something out of our control,' said Spokesman Hollander.

"Conversation developed that Balaban and Katz don't think Evanston has big enough theatres here to accommodate big enough crowds to pay for first-run movie shows of importance.

"The fact that Evanston is the shopping center of the North Shore and that it draws large crowds from surrounding towns failed apparently to impress the B & K spokesman.

"At another point in the interview, Mr. Hollander, however, put blame for Evanston's ancient movies on the distributors from whom Balaban and Katz buy their movies.

" 'The distributors are the boys to blame,' Mr. Hollander explained. Now, while our neighboring cities to the south, and to the north are seeing first run pictures, pictures that all your friends are talking about, Evanston's pictures probably are being 'aged.' 'They're liable to can them and put them on the shelf for six months,' said the spokesman.

"This 'aging' process is entirely out of B & K control, the spokesman said. The distributors find it pays.

"And B & K has to take what the distributors give them. That's the way it works out."

This story was but one of the many the paper printed in an attempt to show Evanstonians just what the attitude of the circuit is regarding the film situation. Under the present release system Evanston theatres play pictures starting in the first-week-of-release period which is ten weeks after they open in the Loop. The Wilmette theatre in nearby Wilmette and the B & K Granada theatre play the pictures in "C" and "B" week, respectively, as they are near Evanston and get the extra clearance.

Club leaders and *News-Index* executives say they will stage a fight to the finish to get Evanston single features and get them before they are too old to be remembered.

Resume Talk of Suit

And now that the city license fee problem has been solved the independent theatremen will look into the matter of filing suit against Balaban & Katz, charging monopoly, it was learned.

"Plans for the filing of such a suit have been delayed on account of the other matters," said Aaron Saperstein, president of Allied, early this week.

"We will now give the matter every attention," said Mr. Saperstein, "and see if it is not possible to correct the present double-feature situation which is harmful to both the independent and circuit theatres."

ADMEN INTERESTED IN DOUBLE BILLS

Tide, a magazine of advertising and marketing, published a review of the double feature movement in its January 1st issue and concluded the article with the paragraph:

"About it all admen could speculate on what effect . . . a wide attack on double features might have in lengthening radio listening time, on advertisers' chances of getting into theatres with the resurgence of short subjects that could almost certainly be expected."

National Decency Legion Classifies 12 Productions

Of 12 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, six were approved for general patronage, five for adults and one was classed as objectionable in part. The new films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Bad Man at Brimstone," "Crashing Hollywood," "Patient in Room 18," "Swing It, Professor," "There Goes the Groom," "Under Suspicion." Class A-2, Unobjectionable for Adults: "La Armata Azzurra" (Italian), "Every Day's a Holiday," "The Jury's Secret," "Prescription for Romance," "Stimme des Blutes" (German). Class B, Objectionable in Part: "Lady Behave."

Adams Rejoins Republic

Al Adams has rejoined Republic as advertising and publicity manager, a post he quit several weeks ago. Jay Blaufox, who has been handling the job, continues with the company.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 1, 1938, from 63 theatres in 13 major cities of the country was $1,002,509, an increase of $324,599 over the total for the preceding week ended December 25, 1937, when 63 theatres in 13 large cities aggregated $677,910.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston							
Boston	3,246	25c-55c	$17,700	"She's Got Everything" (RKO).... (stage: Three Stooges)	24,500	"Trouble at Midnight" (Univ.)..... (plus stage show)	18,000
RKO Memorial	2,907	25c-55c	13,600	"Hitting a New High" (RKO) and "Boy of the Streets" (Mono.)	13,000	"Stage Door" (RKO) (4th week) and "Love from a Stranger" (U.A.)	9,000
Loew's Orpheum	2,970	25c-55c	14,500	"The Firefly" (MGM).....	16,800	"52nd Street" (U.A.) and..... "Thoroughbreds Don't Cry" (MGM)	16,000
Metropolitan	4,332	25c-65c	26,200	"True Confession" (Para.)..... (stage: Jack Powell)	18,600	"Manhattan Merry-Go-Round" .... (Rep.) (stage: Major Bowes' Collegians)	15,000
Paramount	1,793	25c-55c	8,000	"45 Fathers" (20th Cent.-Fox) and "Submarine D-1" (F.N.)	8,700	"Daughter of Shanghai" (Para.) and "Love Is on the Air" (F.N.)	6,000
Chicago							
Chicago	4,000	35c-75c	35,500	"True Confession" (Para.)..... (plus stage show) (2nd week)	35,600	"True Confession" (Para.)..... (plus stage show) (1st week)	26,300
Garrick	900	35c-75c	6,800	"Daughter of Shanghai" (Para.)..	6,100	"First Lady" (W. B.).....	4,000
Oriental	3,490	35c-75c	17,500	"Submarine D-1" (F.N.)..... (plus vaudeville revue)	22,000	"Navy Blue and Gold" (MGM).... (plus vaudeville revue)	15,500
Palace	2,509	35c-75c	19,900	"Hitting a New High" (RKO).... (stage: Benny Fields and Revue)	18,400	"A Girl with Ideas" (Univ.)..... (stage: Ted Lewis and revue)	16,000
Roosevelt	1,591	35c-75c	13,000	"Love and Hisses" (20th Cent.-Fox)	14,900	"Thoroughbreds Don't Cry" (MGM) (2nd week)	5,000
State-Lake	2,776	20c-55c	14,800	"Fit for a King" (RKO)..... (plus vaudeville revue)	15,200	"West of Shanghai" (F.N.)..... (plus vaudeville revue)	12,000
United Artists	1,700	35c-75c	17,500	"Rosalie" (MGM)	19,600	"The Firefly" (MGM).....	8,500
Cleveland							
Allen	3,000	30c-55c	5,700	"She Married an Artist" (Col.)... (3 days) and "Under Suspicion" (Col.) (4 days)	4,000	"Dr. Syn" (GB).....	5,000
Hippodrome	3,800	30c-55c	12,700	"Tovarich" (W.B.)	16,000	"Victoria the Great" (RKO).....	8,000
RKO Palace	3,100	30c-75c	17,800	"45 Fathers" (20th Cent.-Fox)..... (stage: Ted Lewis and revue)	20,000	"The Girl Said No" (G.N.)..... (stage: Major Bowes' International Revue)	14,000
State	3,500	30c-55c	17,200	"Wells Fargo" (Para.).....	19,000	"Stand-In" (U.A.)	11,000
Denver							
Denham	1,500	25c-40c	6,700	"True Confession" (Para.).....	8,700	"Daughter of Shanghai" (Para.)..	2,300
Denver	2,500	25c-50c	9,600	"I'll Take Romance" (Col.)..... (stage: Major Bowes' unit)	11,000	"It's Love I'm After" (W.B.) and.. "45 Fathers" (20th Cent.-Fox)	7,000
Orpheum	2,600	25c-40c	7,300	"Hitting a New High" (RKO) and "Thoroughbreds Don't Cry" (MGM)	6,000	"Navy Blue and Gold" (MGM) and "Fit for a King" (RKO)	10,000
Los Angeles and Hollywood							
Carthay	1,518	50c-$1.50	11,800	"Snow White and the Seven Dwarfs" (RKO)	19,300	"The Hurricane" (U.A.)..... (7th week)	4,750
Chinese	2,500	30c-75c	11,600	"Rosalie" (MGM) and..... "Thank You, Mr. Moto" (20th Cent.-Fox)	14,057	"Second Honeymoon" (20th Cent.- Fox) and "Lancer Spy" (20th Cent.-Fox)	10,661
Four Star	900	40c-55c	4,000	"Dinner at the Ritz" (Para.) and.. "The River" (Para.)	2,871	"Cloistered" (Best)	2,381
Hillstreet	2,700	30c-65c	8,000	"Hitting a New High" (RKO) and "The Westland Case" (Univ.)	6,500	"The Awful Truth" (Col.) (4th.. week) and "Paid to Dance" (Col.)	6,700
Loew's State	2,500	30c-75c	14,700	"Rosalie" (MGM) and..... "Thank You, Mr. Moto" (20th Cent.-Fox)	17,431	"Second Honeymoon" (20th Cent.-.. Fox) and "Lancer Spy" (20th Cent.-Fox)	11,569
Pantages	3,595	30c-65c	8,100	"Hitting a New High" (RKO) and "The Westland Case" (Univ.)	6,500	"The Awful Truth" (Col.) (4th.... week) and "Paid to Dance" (Col.)	6,600
Paramount	3,595	30c-65c	18,400	"True Confession" (Para.)..... (plus stage show) (2nd week)	15,500	"True Confession" (Para.)..... (plus stage show) (1st week)	16,000
W. B. Hollywood	3,000	30c-65c	10,400	"The Life of Emile Zola" (W.B.).. (2nd week)	17,000	"The Life of Emile Zola" (W.B.).. (5 days-1st week)	11,499
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Wells Fargo" (Para.).....	11,500	"Live, Love and Learn" (MGM).. (8 days)	8,000
RKO Orpheum	2,900	25c-40c	7,200	"Hitting a New High" (RKO).....	3,500	"The Perfect Specimen" (W.B.).... (8 days)	5,000
State	2,400	25c-55c	5,600	"Wild and Woolly" (20th Cent.-Fox) and "San Quentin" (F.N.)	3,000	"The Awful Truth" (Col.)..... (5th week)	5,500
Montreal							
Capitol	2,547	25c-60c	9,300	"True Confession" (Para.) and.... "Daughter of Shanghai" (Para.)	11,000	"Ebb Tide" (Para.)..... (2nd week)	5,500
Loew's	3,115	25c-50c	11,000	"Merry-Go-Round of 1938" (Univ.) and "The Man Who Cried Wolf" (Univ.)	9,500	"The Awful Truth" (Col.)..... (4th week) and "Roaring Timber" (Col.)	4,000
Palace	2,600	25c-65c	10,500	"Tovarich" (W.B.)	13,500	"Dr. Syn" (GB) and..... "All In" (British)	6,000
Princess	2,272	25c-65c	7,600	"Heidi" (20th Cent.-Fox) and..... "Thank You, Mr. Moto" (20th Cent.-Fox)	8,500	"Cloistered" (Best)	4,000

[THEATRE RECEIPTS—CONTINUED]

(Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
New York							
Astor	1,142	55c-$2.20	15,600	"The Hurricane" (U.A.) (8th week)	10,500	"The Hurricane" (U.A.) (7th week)	11,000
Capitol	4,700	25c-85c	33,400	"Navy Blue and Gold" (MGM)	29,000	"The Last Gangster" (MGM) (2nd week)	17,000
Criterion	1,700	25c-75c	12,000	"Daughter of Shanghai" (Para.)	8,000	"Bulldog Drummond's Revenge" (Para.)	6,000
Paramount	3,700	25c-99c	36,100	"Wells Fargo" (Para.) (stage: Fred Waring and Orch.)	65,000	"True Confession" (Para.) (stage: Russ Morgan and Orch.) (2nd week)	42,000
Rialto	594	25c-55c	7,700	"Sh! The Octopus" (F.N.)	8,500	"The Shadow" (Col.)	7,000
Rivoli	2,200	25c-99c	23,100	"Hitting a New High" (RKO)	25,000	"A Damsel in Distress" (RKO) (3 days-5th week)	3,000
RKO Music Hall	6,200	40c-$1.65	79,000	"I'll Take Romance" (Col.) (plus stage show) (2nd week)	105,800	"I'll Take Romance" (Col.) (plus stage show) (1st week)	83,000
Roxy	5,954	25c-75c	35,400	"You're a Sweetheart" (Univ.) (plus stage show)	48,500	"Charlie Chan at Monte Carlo" (20th Cent.-Fox) (plus stage show)	20,000
Strand	3,000	40c-99c	20,800	"Submarine D-1" (F.N.)	36,000	"First Lady" (W.B.)	14,000
Oklahoma City							
Criterion	1,300	10c-40c	5,300	"Wells Fargo" (Para.)	6,500	'Angel" (Para.) (stage: Major Bowes' International Revue) (8 days)	4,000
Midwest	1,500	10c-40c	4,300	"Tovarich" (W.B.)	5,000	'Navy Blue and Gold" (MGM) (9 days)	4,200
Tower	1,100	10c-35c	....	"Thoroughbreds Don't Cry" (MGM)	2,500	'The Great Garrick" (W.B.) (3 days)	900
Omaha							
Brandeis	1,200	25c-40c	4,900	"Hitting a New High" (RKO) and 'Danger Patrol" (RKO)	4,800	'Fight for Your Lady" (RKO) and 'Fit for a King" (RKO)	4,500
Omaha	2,200	25c-40c	6,900	"Rosalie" (MGM) and "Expensive Husbands" (W.B.)	10,100	"Ebb Tide" (Para.) and "45 Fathers" (20th Cent.-Fox)	8,500
Orpheum	3,600	25c-40c	9,200	"Tovarich" (W.B.) and "Beg, Borrow or Steal" (MGM) (8 days)	8,600	"Merry-Go-Round of 1938" (Univ.) and "First Lady" (W.B.) (stage: Big Apple Dance Contest Sat. midnight with preview of "Beg, Borrow or Steal" (MGM)	8,000
Philadelphia							
Aldine	1,300	40c-65c	9,200	"The Hurricane" (U.A.)	14,500	"Nothing Sacred" (U.A.) (4th week)	6,300
Boyd	2,400	40c-65c	14,800	"Tovarich" (W. B.)	20,000	"First Lady" (W.B.)	10,000
Fox	3,000	40c-65c	17,000	"Love and Hisses" (20th Cent.-Fox)	20,000	"Beg, Borrow or Steal" (MGM)	10,000
Stanley	3,700	40c-65c	15,700	"Wells Fargo" (Para.) (6 days-2nd week)	12,000	"Wells Fargo" (Para.) (1st week)	17,000
San Francisco							
Fox	5,651	15c-75c	11,000	"True Confession" (Para.) and "Thoroughbreds Don't Cry" (MGM) (6 days-2nd week)	16,000	"True Confession" (Para.) and "Thoroughbreds Don't Cry" (MGM) (1st week)	16,000
Golden Gate	2,850	15c-55c	16,600	"Danger Patrol" (RKO) (plus vaudeville)	16,000	"Fit for a King" (RKO) (plus stage band)	13,000
Orpheum	2,440	15c-55c	8,200	"You're a Sweetheart" (Univ.) and "The Shadow" (Col.)	9,000	"Merry-Go-Round of 1938" (Univ.) and "Murder in Greenwich Village" (Col.) (2nd week)	7,000
Paramount	2,670	15c-75c	13,300	"Rosalie" (MGM)	14,000	"First Lady" (W.B.) and "Blossoms on Broadway" (Para.) (6 days)	10,000
United Artists	1,200	15c-75c	6,900	"Nothing Sacred" (U.A.)	11,000	"The Prisonerof Zenda" (U.A.) (9 days-5th week)	6,000
Warfield	2,680	15c-75c	15,300	"Tovarich" (W.B.) and "Daughter of Shanghai" (Para.)	15,000	"The Firefly" (MGM) (3rd week)	7,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"A Damsel in Distress" (RKO) and "Angel" (Para.)	7,300	"Second Honeymoon" (20th Cent.-Fox) "First Lady" (W.B.) (6 days-2nd week)	5,900
Liberty	1,800	30c-55c	7,700	"The Awful Truth" (Col.) (6th week)	5,200	"The Awful Truth" (Col.) (5th week) (5th week)	5,000
Orpheum	2,450	30c-40c	6,000	"Submarine D-1" (F.N.) and "High Flyers" (RKO) (2nd week)	5,200	"Submarine D-1" (F.N.) and "High Flyers" (RKO) (1st week)	5,600
Paramount	3,050	30c-40c	5,200	"True Confession" (Para.) and "Thoroughbreds Don't Cry" (MGM) (2nd week)	5,750	"True Confession" (Para.) and "Thoroughbred Don't Cry" (MGM) (1st week)	6,250

RADIO BILLINGS AT NEW HIGH, TWO NETWORKS GROSSING 73 MILLIONS

Columbia System Estimates 24.4% Increase to $28,828,058; NBC Gross $38,523,950, a Gain of 12 Per Cent

Radio billings, in a year marked by a closer relationship with the motion picture industry, talentwise, reached new highs for 1937, NBC and CBS together grossing $73,049,900 for the year, and this week officials of the large broadcasting companies predicted that the first quarter of 1938 will see a continuation of the record trend.

In addition to record business, 1937 brought to radio the conquest of many technical and scientific obstacles to the development of television; the threat of a federal investigation and censorship of the industry; several labor drives by organizations such as the American Federation of Musicians; a more widespread use of motion picture personalities on radio programs, and a battle over the material used by the socalled radio "gossipers" covering Hollywood.

Commenting on the predictions of radio officials for continued record business, the *Wall Street Journal* this week reported:

"Explaining their optimism for early 1938, despite the general down trend of business, spokesmen for the industry point out that bookings for radio network time usually are made for a 13-week period. This, they state, would continue most of the present radio programs through the first three months of 1938. This also is the reason for the general up trend of network time sales throughout the final quarter of 1937, when other industries were suffering from a business recession."

Large Increases in Earnings

Statements of the National Broadcasting Company and the Columbia Broadcasting System showed greater earnings for 1937 than for any other period in radio's history.

For the full year, CBS, estimating December results, had total network billings of $28,828,058, an increase of 24.4 per cent over the $23,168,148 reported in 1936, which, previously, was the banner year.

NBC, also estimating the final month's results, had total network time sales for the year of $38,523,950, an increase of approximately 12 per cent over billings of $34,523,950 reported for 1936.

"These increases," the *Journal* said, "are indicative of the growth of the size of the network, as well as increased use of radio for advertising purposes. NBC had 89 stations at the end of 1935, 102 at the close of 1936 and now has 143 stations on its combined red and blue networks. CBS had 91 stations in 1935; 95 at the close of 1936 and the present number is 111 stations.

"This has been one of the factors in the increases in the revenue, since any network has a limited amount of time to sell, and even less of the more desirable evening hours. Thus, any network having a good year will not show much in the following year unless more stations are added. No network is even near being sold out completely, but, in some instances, the time open is not considered desirable by clients.

"Daytime gross billings of CBS in 1937 amounted to $8,728,312, for an increase of 88.9 per cent over the $4,619,801 reported in the year previous and evening billings registered an increase of 8.3 per cent over the 1936 comparatives. NBC recorded daytime gross billings of approximately $11,000,000 in 1937, an increase of 40 per cent over a year ago, while evening time sales are up 3.9 per cent.

"Aided by substantial increases in sales of daylight time and increased sales of time over a greater number of stations, it is estimated that CBS will report net income of slightly under $4,000,000 after all charges for 1937. This is equal to between $2 and $2.50 a share on the 1,707,950 shares of par $2.50 combined classes A and B capital stock, which will be outstanding upon completion of the exchange of the old $5-par capital stock.

"This would compare with net income of $3,755,523, after all charges reported for the 53 weeks ended January 2nd, 1937, equal to $2.20 a share on the same basis.

"A breakdown of CBS network figures for 1937 reveals a 24.4 per cent increase in gross billings over 1936, previous high year; increases in total billings for 13 different industries and a 25.9 per cent greater average expenditure per client.

"During the past year, 89 advertisers spent an average of $323,911 for time on the CBS network, for an increase of 25.9 per cent over the $257,292 average expenditures of 87 advertisers in the previous year.

"With the network estimating December figures, a survey of the major classifications of industry using CBS time shows that soap and household supplies accounts gained 83.6 per cent over 1936, cigars, cigarettes and tobacco 64.6 per cent; automotive accounts 54.6 per cent."

Hollywood continued to gain as a program source, the majority of the major programs emanating from the Coast. The relationship between the two industries, radio and motion pictures, became closer at the outset of the year when Paramount undertook a studio program. However, the company abandoned the plan after a short experiment and it was not until the Fall that similar programs were launched by Metro-Goldwyn-Mayer, first, and then by Warner Brothers.

60 NBC Television Showings

In the field of television, the year witnessed more than 60 demonstrations given by NBC. The Mutual Broadcasting System's coast affiliate, Don Lee, started daily television service and CBS started construction of the world's largest television unit.

The *Journal*, discussing television, said: "On both the networks, (CBS and NBC) a large corps of engineers have been busy unraveling mysteries of electronic television. The most significant development during the year by the television engineers was the increasing of the definition standards from a scanned image of 343 lines to one of 441 lines."

"At the end of the year, television is still an unfinished product, in the opinion of the engineers, although cooperation among the network's engineering departments has brought it appreciably closer to the American home."

Investigations Asked

Throughout the year, various members of Congress demanded investigations of radio, most charging monopoly.

The threat of censorship was raised after the recent Mae West-Charlie McCarthy broadcast for Chase and Sanborn coffee.

The American Federation of Musicians, early in the year, demanded that radio spend an additional $1,500,000 a year for musicians and the ultimatum resulted in the calling of a special session of the National Association of Broadcasters. At the end of the year the situation was almost settled, with the Federation's demands agreed to by the industry.

Various labor organizations, including AF of M, Equity, American Radio Telegraphers Association and American Guild of Radio Announcers and Producers, made inroads into radio, organizing groups winning national and sectional recognition.

ADS CONVEY THANKS FOR STAGE SHOWS

Theatrical Stage Employees, Local 31, and the Musicians Association, Local 34, of Kansas City inserted four column advertisements in Kansas City newspapers last week to express their gratitude to the Music Hall and Fox Tower theatre managements for their stage show policies.

The advertisements read in part:

"The above union organizations wish to thank the Honorable Judge H. F. McElroy, city manager; Mr. George Goldman, director of the Municipal Auditorium and their associates for bringing stage shows to the Music Hall . . . and hereby extend to the management of the Fox Tower theatre a vote of thanks and appreciation for maintaining a continuous stage show policy during the past year. . . ."

New Movietone Policy

Movietone News, released through Twentieth Century-Fox, Saturday will inaugurate a new policy when it makes all its newsreels, designed for Central and South American countries, with complete commentaries in Spanish and Portuguese.

Rogers Becomes Producer

Bogart Rogers, who recently has been a story aide for William Le Baron, managing director of Paramount production, has been made a producer for the company.

THERE IS A NEW NAME THAT MEANS "BOX OFFICE INSURANCE" TO EVERY EXHIBITOR

THIS page is an announcement—and a dedication.

It is addressed to the motion picture exhibitors of America.

It announces a new organization in the field of service to the nation's exhibitors.

It dedicates itself to a broader and more complete conception of technical service than the exhibitor has known in the past. It aims to be a vital element in "box office insurance"—"that your theatre may never be dark"....

Altec Service Corporation dares to make so sweeping a self-dedication because Altec, although a new and wholly independent organization, soundly organized, soundly financed and soundly manned, is at the same time a mature, seasoned organization, backed by ten years' experience in the field.

Altec embarks on its independent career with the integrated knowledge and capacity for team play of picked men from the engineering, sales and service staffs of Electrical Research Products, Inc., and still enjoys the co-operation of Bell Telephone Laboratories, as well as the full resources in the field, in men and materiel, established by Electrical Research Products, Inc.

Altec Service Corporation, alert, alive, aggressive, will do everything in its power to deserve, to secure and to maintain, the esteem and the good will of the exhibitors of America.

it is **ALTEC**

SERVICE CORPORATION

"THAT YOUR THEATRE MAY NEVER BE DARK...."

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THEATRE OPENINGS

On a recent tour of the country we were impressed with the activity concerning the building and opening of new theatres. A series of articles dealing with the methods of advertising, publicity and exploitation employed in these openings seem particularly timely at this point.

While in Nat Wolf's Warner Brothers' zone in Cleveland, we witnessed the action going on in preparation for the opening of a new theatre in Shaker Heights. Sid Dannenberg, publicity director in this zone, had planted a dandy contest with the Cleveland *Plain Dealer*, besides completing numerous other excellent ideas.

In Virginia, the Neighborhood Theatres, Inc., were about to open several new houses under the guidance of General Manager Sam Bendheim, and to be executed by Advertising Manager Dave Kamsky. Dave had many fine ideas in the works, and a most excellent inaugural souvenir program.

Both Mr. Dannenberg and Mr. Kamsky are writing of their activities in this direction for future publication in the Round Table pages. Other Fellow Round Tablers are invited to submit their campaigns on theatre openings.

Under the new system of Quigley Awards for 1938, activities of this sort are included for consideration in the Competitions.

▽ ▽ ▽

THOSE ADJECTIVES!

The recent passing away of Dexter Fellows, oft called the "dean of American press agents" and emissary of good-will for the "Big Show" for many years, recalls some of this late estimable gentleman's use of tongue-twisting adjectives. Here are two good examples of the way Mr. Fellows practised this ear-smacking art:

" 'Dundreary', the spiral-whiskered sea-elephant, will arrive this morning on the Steamer Cleveland, in a Curiously Constructed Cistern of Colossal Capacity. This Bearded Behemoth is the Bulkiest of Brutes that Barge about the Briny."

"First presentation of the pretty, picturesque, poetic, prime, prink, pretentious, processional prelude to the prodigious program of performances entitled Peace."

While we have had the utmost respect for the late Mr. Fellows, his above two examples of this muscle-bound form of writing will serve to best illustrate to the theatre manager the excessive use of adjectives in his advertising copy. The picture-going public of today is far too intelligent to be "sold" in a manner such as above.

CHEERS FOR AWARDS

It is with pardonable pride that we point to the mounting enthusiasm displayed each year by the leaders in our Industry to serve as Judges for the Quigley Awards.

In our pages this week we offer for your perusal some of the first expressions received from these gentlemen.

▽

Please note that you are not to wait until the end of each three-month period to submit your material for Award consideration. Shoot it along as fast as you have it ready instead of waiting to submit it all at once.

In next week's Round Table section you will find a complete listing of the cities under their proper classifications. You no doubt will be interested to learn *just exactly* whom you are competing with in this year's contests.

▽

S. Barret McCormick's staff at RKO has outdone itself in the trade paper advertising of "Snow White and the Seven Dwarfs". We also had occasion to note their method of selling this Disney full-length production in the press book and offer our congratulations on a job well done and in keeping with the quality of this excellent and history-making entertainment.

▽

The simultaneous arrival of the Panay Bombing Films of three newsreel companies had the home office advertising and publicity crews on their toes and stepping pretty fast.

That the boys were equal to the task of selling these timely films on exceptionally short notice, is shown by their enterprise in not only having huge blow-ups set for theatre lobbies, etc., but in their quick action in newspapers. Fox Movietone took a step forward by taking huge 800 line ads in all dailies listing approximately 275 theatres in Greater New York playing their newsreel.

Universal went so far as to even have a bodyguard meet the plane carrying the pictures at the Newark Airport.

"On Your Toes for 1938" sounds like a mighty fine slogan for everyone in the industry.

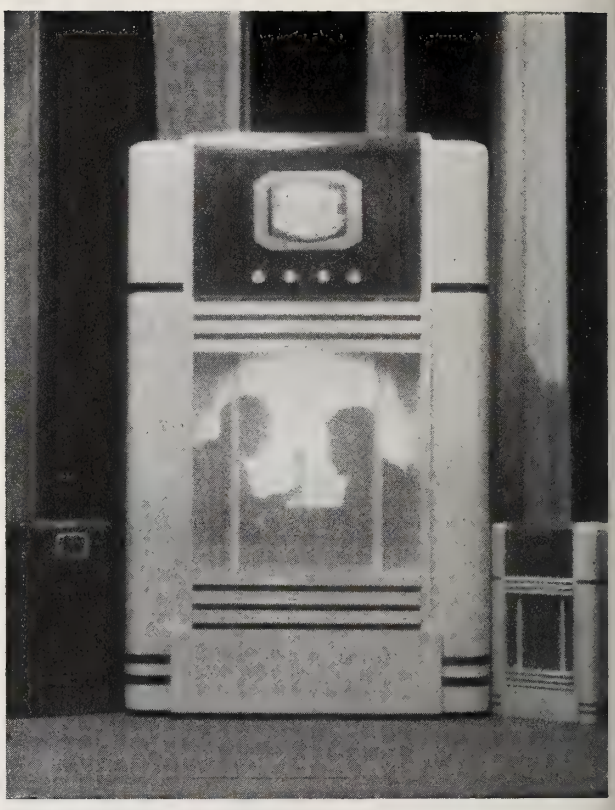
Let's hear from you.

Jack Goldstein

Round Table In Pictures



Designed and built by George Johnson, Lust's Cameo, Hyattsville, Md., for Dave Ginsberg's Christmas front at the Arcade there, was giant Kris Kringle with two-way communication system that permitted the kiddies to 'phone Santa. The vocal St. Nick repeated their wants so that all spectators on street could hear same block away. Photo shows some of the kiddies and, to left and right, Managers Johnson and Ginsberg.



Through tieup with radio manufacturer, mammoth 11-foot machine was planted in lobby of the President Theatre, San Francisco. Popular M.C., sports and news announcers broadcast from within the machine, use of indirect lighting effect making the announcers visible to the audience. Tieup was also effected with radio station in conjunction.



To the fore again comes Louie Charninsky, Capitol Theatre, Dallas, Tex., with one of his atmospheric fronts for which he is so well known. This one on "Borneo" consisted of tropical cane from side to side, two bally men, all kinds of animal skins, tom-toms, etc. Directly in front of his box office, Louie planted a cage in which was housed a live chimp.



Described elsewhere in this section is "Alcatraz" crime exhibit trailer used by Frank Starz and his Texas Interstate boys to exploit that picture. Trailer visited all towns in which Interstate theatres are located, with newspapers and police giving their support. Picture has been booked in road-show fashion, allowing the presence of exhibit at least once a day in advance of showing.





For "Ali Baba", Walter Davis, Capitol, Regina, Saskatchewan (Canada), tied in with Texaco and Station CJRM. Special equipment was placed in lobby to pick up daily news service for the Texaco broadcast. . . . Above, right, illustrates lobby display used by A. W. Church, Colonial, Harrisburg, Pa., for "Wells Fargo". Model of stage coach used in the picture was planted on stand in front of map showing route covered by the company.



Described elsewhere in this section is car giveaway by Ed Siegal, third from left, at the Maspeth Theatre, Maspeth, L. I., during Christmas week. Shown with Siegal are the merchants who participated in the giveaway and child chosen from audience to pick the lucky number. So satisfied were the merchants cooperating, that the theatreman plans calling on them for another tieup.





Replica of ship used in "Souls at Sea" was mounted on truck and used as street bally by Julius Fisher, Capitol, Singapore, S. S. That's Fisher standing at truck. . . . Left, is illustrated Radio City Music Hall's 40 by 60 layout in lobby, month ahead of opening of "Snow White and the Seven Dwarfs".

QUICK REPORTS FROM THE FIELD

"Boy of the Streets"

Among the many promotions effected by Monogram for "Boy of the Streets," according to Lou Lifton, director of advertising and publicity is a tieup with Malt-O-Meal, breakfast food for youngsters, which is carrying an advertising campaign on Jackie Cooper in the Fawcett Women's Group and other publications. Product's radio program, featured thrice weekly over stations in 21 cities, also gives mention to Cooper.

Other tieups on the star include a Graflex camera with 16,000 dealers handling the camera throughout the country. In addition, still of Jackie using the camera have been released to ten leading photographic publications. N. Y. State Bureau of Milk Publicity has also sent mats showing Jackie drinking milk to every newspaper in the state.

Special Prevue

To usher in "Conquest" at the Loew Theatre, Nashville, Tenn.," Manager William Crull held a special prevue showing for newspaper critics and a selected audience of teachers, etc., week ahead of opening. Study guides were placed in the hands of history teachers in schools and short sales talks on the merits of the picture were made by MGM exploiteer Jimmy Thames.

Blowup of Garbo wearing the famous Empress Josephine jewels was displayed in window of leading jeweler, a reported first time for this exclusive store to permit picture publicity. Department store came through with style window display showing the Napoleonic influence, bookmarks were distributed in public libraries and colored heralds were distributed house to house by newsboys.

Double Wedding

Jerry Sager, Dan Harris and Norman Seigel, all with Loew's Metropolitan, Brooklyn, promoted a trailer for their "Double Wedding" date, decorated it with wedding and honeymoon signs and had it driven up to Borough Hall. Two couples (ushers and usherettes) entered through the rear of the Hall, visited the Aldermanic Chambers and marched out down the front steps where they were greeted by "planted" civilians and rice shower.

Couples then entered the trailer and drove to cooperating hotel where luncheon was served. Slant was repeated at railroad station, advertising cards being passed out wherever the trailer stopped.

SCHLINKER PUTS OVER CLASSIFIED PROMOTION

Unusual classified ad promotion idea running for thirty days was inaugurated by Harry Schlinker, Warner Theatre, San Pedro, Cal., for "Submarine D-1" through tieup with local newspaper.

Labelling the gag a "chuckle-ad" contest, prizes were offered to readers submitting best four lines picked from as many different advertisements appearing in the paper to make a humorous or ridiculous ad when completed. Entries were accepted at office of paper or theatre, and during entire life of contest, preceding day's winning ads were published following day.

Newspaper Contest

Ingenious newspaper contest was planted recently by Harold Bartlett, Roxy Theatre, Langdon, N. D., with 53 businessmen cooperating. Double truck was run in paper, with two-inch boxes devoted to each merchant whose name was omitted from the ad. Copy gave readers clue to the type of merchandise sold by the store and it was necessary for each entrant to call at the store, secure the correct name of business, owner's name and phone number. Information was then filled in in space provided for in each merchant's ad and to those correctly submitting the desired information, guest tickets were awarded.

Bartlett further managed to get in plenty of plugs in the layout for his current and forthcoming attractions.

Safety Slant

More than 1,000 children were entertained for nearly two hours at the RKO Paramount, a close-in Cincinnati suburban theatre, as the local Merchants' Association opened its safety compaign to decrease accidents through promotion of a better understanding of safety methods. Addresses were made by Safety Director Henry J. Wernke and Eugene Weatherly, chief of police, and a series of comedies were shown on the screen. Joe Goetz, manager of the Paramount, is also manager of the campaign, in which children are asked to submit essays on safety, for which substantial prizes, on display in the theatre lobby, were awarded. Children attending the meeting were presented with safety patrol buttons and membership cards containing the safety creed.

Prison Stuff

The Strand Theatre, Vancouver, B. C., received publicity break during the "Alcatraz Island" date recently which helped bring extra shekels into the box-office. Coincidentally with the run of the picture, the Vancouver Daily Province ran a series of articles by a resident of the city who was a former inmate of Alcatraz Prison. The resulant publicity from the article, which was given a featured spot in the paper, aided the picture considerably at the box-office. The theatre took advantage of the story by screening the picture for the author of the articles, and took an ad quoting his endorsement of the picture as to the authenticity of the prison sequences.

Mis-Spelled Contest

Reported as a first-timer in Farmington, Maine, was the misspelled word contest planted in paper by Arthur LaPlante for his "You Can't Have Everything" date at the State Theatre. Full co-op page was promoted and guest tickets went to those correctly listing the misspelled words scattered through merchants' ads.

Pedigreed Pooch

To exploit "The Awful Truth" at Loew's State, Syracuse, N. Y., Ed McBride offered a pedigreed wire-haired terrier to the person writing the best review on the picture. Purp was planted in lobby week ahead with copy on the contest.

For "52nd Street," McBride sent a sound truck out on streets playing records of hit tunes, both sides of car bannered with copy on the picture, playdates and cast. Window displays were secured in leading stores, coiffeur displays in beauty salons and announcements made daily over stations WSYR and WFBL.

Car Giveaway

Ed Siegal, manager of the Maspeth Theatre, Maspeth, N. Y., organized the local Board of Trade and put on a campaign for the Merchants pre-Xmas shopping. The high light of the event was a car given away at the theatre with the merchants standing cost of the car and advertising. Merchants gave out lucky number coupons and carried special window plugs up to final week. Theatre used special display in lobby, and backs of house program to publicize the night.

(See photo in Round Table Picture section.)

RACE IS ON—1938 QUIGLEY AWARDS CONTEST OPENS

Quigley Awards Information . . . At a Glance . . .

Awards will be made quarterly; that is, your material will be judged on a basis of three-month periods. You "start from scratch" every three months. Quarterly competitions run: WINTER: Jan. 1–March 31; SPRING: April 1–June 30; SUMMER: July 1–Sept. 30; FALL: Oct. 1–Dec. 31.

△

There are five different classifications under which you are eligible: "A", cities of 250,000 or over; "B", cities of 100,000 to 250,000; "C", cities of 25,000 to 100,000; "D", cities of 25,000 or under; "E", suburban or subsequent runs.

△

Silver Plaques will be awarded to *each entry* voted best in the above five classifications. An additional citation will be voted for the best entry selected as best from among these five winners, regardless of classification.

Citation of Merit Sheepskin Certificates will be awarded for the runner-up in each classification. First and Honorable Mention Sheepskins will also be voted entries not awarded plaques or Citation of Merit, but deemed worthy of recognition.

△

Every contribution from the field to Managers' Round Table that has to do with Advertising, Exploitation or Publicity in the theatre during each three-month period will be considered in determining the Quarterly Awards.

△

Complete campaigns are not necessary, although they are desirable.

△

Institutional campaigns such as anniversaries, festivals, new theatre openings, new season drives, kiddies' clubs, civic tie-ups, etc., will also be eligible for recognition.

△

Selections by the Judging Committee will be based upon an entrant's efforts during the three-month competition and not upon *any one single picture campaign,* as heretofore.

The Quigley *Annual* Awards will be continued in 1938, the winners to be chosen from among entrants earning the highest ratings in the year's four quarterly Competitions.

Judges Unanimous in Acclaiming Merits of 1938 Competitions

by JACK GOLDSTEIN

Unqualified and unanimous support from every branch of the Industry plus the renewed enthusiasm of theatremen everywhere starts the ball rolling in the Competitions for the Quigley Awards for 1938. The race commenced as of January 1st. Your material must be in our hands no later than April 10th, to be eligible for the First Quarter Awards. (First Quarter ends March 31st.)

Detailed explanation of the new system under which Quigley Awards for 1938 are to be made was announced in our last issue. To the left of this page may be found a short, quick resume of the important phases of the new Competitions.

Five Silver Plaques will be awarded to the winners of the Quarterly Awards, one to each winner in his class. Citations of Merit and First and Honorable Mentions will be continued to be awarded. Citations of merit will go to the runner-up in each classification, while the First and Honorable Mentions will be awarded in the order of their standings. The Quigley Annual Award will be continued.

On the next two pages are set down the first of the endorsements of the Industry's executives who have accepted appointment to the Judging Committee of 1938. Many of these esteemed gentlemen have served as judges every year of the Competitions, and each year their enthusiasm for the Awards continues to mount.

The theatremen in the field, too, have responded with an alacrity and enthusiasm that is indeed gratifying to this department. Expressions from some of these men may also be found in the following pages, as well as in our next week's issue, in addition to more Judges' endorsements.

The race is on, boys, . . . and remember, this time it isn't a sprint and furthermore all entries are evenly matched, so let's go . . . and good luck to you all!

First Listing of the 1938 Judges

AL ADAMS, Advertising
NEIL AGNEW, Distribution
E. L. ALPERSON, Distribution
HARRY ARTHUR, Exhibition
CARTER BARRON, Exhibition
EDWARD C. BEATTY, Exhibition
A. H. BLANK, Exhibition
MORT BLUMENSTOCK, Advertising
H. D. BUCKLEY, Distribution
JOHN D. CLARK, Distribution
JACK COHN, Distribution
NED DEPINET, Distribution
HOWARD DIETZ, Advertising
OSCAR A. DOOB, Advertising
JOHN DOWD, Advertising
S. CHARLES EINFELD, Advertising
EDWARD M. FAY, Exhibition
WILLIAM R. FERGUSON, Advertising
EDWARD FINNEY, Advertising
W. A. FINNEY, Exhibition
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
LOUIS FRISCH, Exhibition
ARTHUR FRUDENFELD, Exhibition
ROBERT M. GILLHAM, Advertising
HARRY GOLDBERG, Advertising
EDWARD GOLDEN, Distribution
E. C. GRAINGER, Exhibition
MONROE GREENTHAL, Advertising
A. C. HAYMAN, Exhibition
JOHN W. HICKS, JR., Distribution
NAT HOLT, Exhibition
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
JOHN JOSEPH, Advertising
HARRY M. KALMINE, Exhibition
LIONEL H. KEENE, Exhibition
H. F. KINCEY, Exhibition
IRVING LESSER, Exhibition
JULES LEVY, Distribution
M. A. LIGHTMAN, Exhibition
HARRY E. LONG, Exhibition
CHARLES E. McCARTHY, Advertising
S. BARRET McCORMICK, Advertising
VINCENT R. McFAUL, Exhibition
ARTHUR L. MAYER, Exhibition
DAN MICHALOVE, Distribution
CHARLES C. MOSKOWITZ, Exhibition
M. J. MULLIN, Exhibition
JOHN NOLAN, Exhibition
R. J. O'DONNELL, Exhibition
S. PINANSKI, Exhibition
ARCH REEVE, Advertising
PHIL REISMAN, Distribution
RICK RICKETSON, Exhibition
SAMUEL RINZLER, Exhibition
WILLIAM F. RODGERS, Distribution
RALPH ROLAN, Distribution
E. H. ROWLEY, Exhibition
J. J. RUBENS, Exhibition
GEORGE J. SCHAEFER, Distribution
TED SCHLANGER, Exhibition
SI SEADLER, Advertising
HARRY F. SHAW, Exhibition
A. W. SMITH, JR., Distribution
A. J. SPARKS, Exhibition
GEORGE W. TRENDLE, Exhibition
W. G. VAN SCHMUS, Exhibition
J. R. VOGEL, Exhibition
GEORGE C. WALSH, Exhibition
HOWARD WAUGH, Exhibition
DAVID E. WESHNER, Exhibition
GORDON S. WHITE, Advertising
R. B. WILBY, Exhibition
NAT WOLF, Exhibition

1938 JUDGES ENDORSE AWARDS

E. C. BEATTY
President, Butterfield Theatres
Detroit, Mich.

Replying to your letter, I will be very glad to serve as a Judge on the Quigley Awards Contest for 1938.

▽

MORT B. BLUMENSTOCK
Advertising Manager
Warner Bros. Pictures

I am very pleased to act as one of the judges in selecting the winners in next year's competition.

Any agency which encourages theatre managers and exhibitors to spend more time and thought in the selling of their product to the ultimate consumer is to be welcomed with open arms by the producers and distributors.

As an example of the importance attached to the Quigley Awards I point to managers of the Warner Theatres, who, I believe, have been represented in the awards more than any other circuit.

▽

H. D. BUCKLEY
Vice President
United Artists Corporation

Regarding your inquiry. Please be advised that I will be very happy to again serve as a Judge on the Committee for the Quigley Awards for 1938.

▽

W. R. FERGUSON
Director of Exploitation
Metro-Goldwyn-Mayer Pictures

Certainly you can place me on the Awards Committee of The Quigley Competitions for 1938.

Sincerely trust that this excellent cooperative promotion service will continue to be most successful.

▽

JACK COHN
Executive Vice President
Columbia Pictures Corp.

I have your letter inviting me to serve as a Judge on the Quigley Awards Committee for 1938.

I shall be very glad to serve on this committee and you may count on any assistance I can render in this regard.

▽

OSCAR A. DOOB
Director Advertising and Publicity
Loew's, Inc.

Of course, I will be delighted to continue serving as a judge in the Quigley Awards in 1938. And I'm glad you have decided to continue this fine method of stimulating showmanship.

The Quigley Awards Competitions have become a definite part of the advertising end of show business, and each year, in my opinion, the competitions take on more interest and prestige. You have contributed one of the very few serious attempts to raise the standards of moving picture exploitation, publicity and advertising, and keep alive that spirit of enthusiasm which is the basis of showmanship.

▽

ROBERT M. GILLHAM
Director of Advertising and Publicity
Paramount Pictures, Inc.

I will be delighted to serve as a Judge on the Committee for Quigley Awards during 1938.

Ned Depinet Says Quigley Awards Stimulate Grosses

As a member of the Committee of Judges for the Quigley Awards over a long period of time, I have been impressed from year to year by the greater number of managers and publicists that have entered the monthly competitions and by the constantly improving excellence of their campaigns. In my opinion, the activities of the Managers' Round Table have been one of the principal factors in stimulating better showmanship, resulting in bigger box-office grosses for many pictures. I have always greatly admired the manner in which A-Mike Vogel has conducted the section of the Motion Picture Herald devoted to exploitation and from my knowledge of Jack Goldstein's work in the past, I know that he will carry on in the same tradition and with the same happy results.

Good luck to all contestants during 1938!—NED DEPINET, *Vice-President, RKO-Radio Pictures.*

EDWARD A. GOLDEN
Sales Manager,
Monogram Pictures

I shall be very glad to serve as a judge on the Committee for 1938 in the Quigley Awards. I have witnessed the Managers' Round Table since its inception, and have seen the fine results of the Quigley Awards, and so it is with assurance that I can say that these awards are an excellent means of stimulating better box office grosses, and act as a worthy incentive for more effective exploitation to the men in the field. Keep up the good work.

▽

NAT HOLT
Division Manager,
RKO Theatres, Cleveland, O.

I have your letter, in which you asked me to be a judge on your Committee for 1938. I shall be very happy to serve as a judge on your Committee.

I believe that the Quigley Awards are a very fine thing, inasmuch as they stimulate selling amongst the boys in the field.

▽

WILLIAM K. JENKINS
Lucas & Jenkins
Atlanta, Ga.

It will be a pleasure for me to serve as a judge on the Committee for 1938.

The participation of our managers in Quigley Awards has always been encouraged for we feel it is a means of stimulating better selling and correspondingly higher grosses from our feature productions. That they are interested is evidenced by the fact that last year several awards were received by our managers and a number of others were given honorable mention.

Wishing the idea continued success under your administration.

▽

H. F. KINCEY
Wilby-Kincey Service Corp.
Charlotte, N. C.

I will be most pleased to serve as a Judge on the Committee for 1938 of the Quigley Awards.

PRAISE QUIGLEY PROJECT HIGHLY

Canadian Exhibitor Head Fitzgibbons Praises Awards

It will be a pleasure and an honor to accept your invitation to continue to act as Judge on the Committee for the Quigley Awards Competitions for 1938.

We believe the Managers' Round Table and the Quigley Awards are definitely a great medium for inspiring managers to create and execute exploitation ideas which increase the box-office grosses and also offers managers and exploitation men throughout the industry who are anxious to improve their position a real opportunity for recognition they could receive through no other medium.

Famous Players Canadian Corporation appreciates this stimulating exchange of ideas and the Executives of this Company consider the MOTION PICTURE HERALD *the most important publication of its kind because of the great amount of information disseminated by the recognized authorities on the subjects covered by the various departments.—J. J. FITZGIBBONS, Vice-President, Famous Players Canadian Corp., Toronto, Canada.*

LIONEL H. KEENE

Division Manager, Loew's
Atlanta, Ga.

I acknowledge with pleasure your esteemed inquiry inviting me to serve as a Judge on the Quigley Awards Committee for 1938, which I am glad to do.

I have followed the Quigley Awards very closely and believe it to be an excellent incentive for the best efforts of live-wire showmen in building exploitation.

▽

IRVING LESSER

Managing Director,
Roxy Theatre, N. Y.

I am in receipt of yours of December 23rd and thank you for the opportunity of serving on the Quigley Awards committee. I shall be delighted.

▽

CHARLES E. McCARTHY

Director of Advertising and Publicity,
20th Century-Fox Film Corp.

I have your letter and I want to advise you that I shall be most happy to serve as a judge on your Quigley Awards Committee for 1938.

▽

ARTHUR L. MAYER

Operator
Rialto Theatre, N. Y.

This is to acknowledge your letter of December 23rd. If you will refer to my communications of past years, you will see how enthusiastic I have been over the Quigley Awards Competitions ever since they were initiated, and how happy I have been to help in a small way towards making them the most successful contest of this nature in the history of the industry.

I will be proud to serve as a judge on the committee for 1938.

VINCENT R. McFAUL

President, Buffalo Theatres
Buffalo, N. Y.

I will be glad to act as a Judge on the Awards Committee for the Quigley Awards Competition for 1938.

▽

TED SCHLANGER

Zone Manager, Warner Theatres,
Philadelphia, Pa.

Thanks very much for again appointing me a Judge on the Quigley Awards Committee for 1938.

You may count on me, and please be assured that I appreciate the appointment very much.

▽

SI SEADLER

Advertising Manager,
Metro-Goldwyn-Mayer Pictures

Delighted to serve in your ever-valuable work to build better grosses at the box office.

▽

HARRY F. SHAW

Division Manager,
Loew's-Poli, New Haven

First, I will be pleased to serve as one of your judges for the MOTION PICTURE HERALD Quigley Awards.

In regard to the Quigley Awards, there is not much I can say other than I have said in previous years. I urge all the boys in my Division to submit campaigns and it makes me feel mighty good when I get notice that some of the Politeers have been successful in getting one of the Quigley Awards.

▽

GEORGE W. TRENDLE

President,
United Detroit Theatres Corp.

Replying to yours I shall be delighted to again serve as a judge on your committee for 1938.

▽

W. G. VAN SCHMUS

Managing Director,
Radio City Music Hall

I shall be happy to serve again on the Quigley Awards Committee for 1938.

These annual awards are a potent factor in encouraging new and progressive ideas in exploitation, and is ultimately felt in increased box office returns.

It is a credit to the motion picture industry in its forward-looking aims and deserves wholehearted support and cooperation.

▽

DAVID E. WESHNER

Zone Manager, Warner Theatres
Philadelphia, Pa.

I shall be happy to comply with your request to again serve as a judge on the Committee for 1938. The Quigley Award has not only proven itself a powerful stimulus to managers throughout the country, but has also served to better acquaint executives with the ingenuity and ability of the men who have been competing for these Awards.

The Quigley Award today is the accepted "laurel wreath" for the great showmen of this industry.

THEATREMEN EXPRESS APPROVAL

JIMMIE REDMOND

Manager, Bonham
Fairbury, Neb.

I believe that the Quigley Competition has increased our box office grosses for the simple reason that whenever we have sent in a campaign we wanted it to be a good one, and putting on a good campaign on any picture will increase business. Perhaps this is true on some pictures more than others, but we feel that whenever you tell the general public of the picture you are playing you are always going to get in a few extras that are attracted by the publicity you put out in your advertising. The more people you can see the greater your percentage.

I am proud to be the winner of one of the Quigley Bronze plaques this year and believe that the winning of this honor has helped my standing with the company. It has at least given me more confidence in myself and work.

▽

SEYMOUR L. MORRIS

Manager, State
Cortland, N. Y.

I have participated in the Quigley Awards ever since its inception and find that the incentive it offers is just as great today as when its inauguration announcement was made. This keen competition cannot help but reflect on the box office in obtaining bigger grosses.

▽

HARRY SEFTON

Manager, Orpheum
Wichita, Kan.

I won an Honorable Mention for "Devil is Driving" and it went a long way in putting pep into me to put on other advertising campaigns. I have the Honorable Mention framed and it is over my desk so now when I start a campaign I can look at it and think if I did it once, I can do it again.

▽

E. E. CRABTREE

City Manager
Publix Great States Theatres
Danville, Ill.

We just naturally get a "kick" out of entering a campaign and pick up a lot of good ideas from the entries of fellow-Round Tablers.

▽

RALPH L. TULLY

Manager, Colonial
Haverhill, Mass.

There is no question in my mind, but what the Quigley Awards Competition adds much to stimulate managers to further their efforts to enter the best possible campaigns on specific attractions, that have definitely resulted in increased grosses.

▽

HARRY A. HOLDSBERG

Manager, Paramount
Des Moines, Ia.

It has been an incentive to improve each campaign. Invariably, increased grosses show up at the box office, and this, after all, is primarily the object of the Awards.

CREDITS PROMOTION TO QUIGLEY AWARDS

Answering your letter regarding the value of Quigley Awards, I have no hesitation in saying that I consider them one of the best mediums for stimulating better management and better exploitation in our Industry. Every Manager, no matter how inexperienced, has ideas which are of value in the exploitation of motion pictures. The incentive provided by the Quigley Awards to develop these ideas must of necessity improve the Manager's value to his Company and hasten his development as a manager.

Any of the boys I have met who have figured in the Quigley Awards by winning a plaque or first or honorable mentions, has always been most proud of the achievement. The spirit of competition is just as keen in our Industry as it is in every other form of business and the Quigley Awards represent the highest competitive Award within reach of the average Theatre Manager.

As far as I, personally, am concerned, I give considerable credit for my promotion as Supervisor to the winning of the June Silver Plaque for this year.—H. C. D. MAIN, *Supervisor of Theatres, Hanson Theatres Corp., Toronto, Canada.*

PAUL O. KLINGLER

Manager, Rialto
Lewistown, Pa.

The results of my several attempts to win a Quigley Award have always been most gratifying, from both a personal and a box office standpoint.

▽

FRANK MURPHY

Manager, Loew's Theatre
Wilmington, Del.

At Loew's, Wilmington, we find the Quigley competition an invaluable stimulant for the exchange of ideas found in the Managers' Round Table section. The better the ideas therein, naturally, the better reflection in the box office from these efforts. We consider a Quigley Award a badge of merit.

▽

LESTER POLLOCK

Manager, Loew's
Rochester, N. Y.

With reference to your letter I for one am very much in favor of Quigley Awards. I feel that it gives the boys a chance to tell others about their work on exploitations and good management.

FRANCIS GOOCH

Manager, Opera House
Bath, Maine

As for the Competitions, one of my most highly prized possessions is an Honorable Mention Certificate from the Quigley Awards Committee. It graces a prominent spot on my office wall and I think that if it were a Plaque I would be trying to promote a place for it among the tablets in the vestibule of the City Hall. I believe that every manager should put on as good a campaign as possible on every attraction which plays his theatre as all will agree that a good campaign means extra money at the box office.

If, in addition to the extra business his campaign gives him, a magazine such as the Motion Picture Herald wishes to further reward him by giving him an Award of Honor, he should cherish the opportunity afforded him and assist those directing such a splendid bit of work by submitting to them ideas, etc., to pass along to others through their pages so that others may profit by them.

▽

BILL JOHNSON

Manager, Opera House
Millinocket, Maine

These Competitions are certainly an incentive to plug a good picture just a little harder—and it is gratifying to have some recognition for a job well done. Any such incentive to added effort certainly has a beneficial effect on the box office.

▽

S. T. DONNELL

Manager, Leroy
Lampasas, Tex.

Trying to put over a campaign within the budget, effective enough to win a Quigley Plaque requires plenty of hard work and brains. Theatremen who win under these conditions are entitled to Plaques. I've never been fortunate enough to win a Plaque, but very often increase our grosses in the attempt.

▽

CHARLES E. FISH

Manager, Palace
Oneonta, N. Y.

In my one effort in the Quigley Competitions, the campaign put on increased business for the showing. I'm quite proud of my certificate.

▽

EWELL BINGHAM

Manager, Howard
Taylor, Texas

The Quigley Awards are one of the best things ever done to keep a manager on his toes. I have won three Honorable Mentions and shall never be content until I have won a Plaque, then I am sure I would want to win more Plaques. In other words, it keeps a man thinking, and a man with mind alert to find ways to publicize and sell his pictures is going to reap rewards.

I am sure that it has enhanced my prestige from the recognition I have received from the home office.

"SNOW WHITE" PREMIERE

Opening of "Snow White and the Seven Dwarfs" at the Carthay Circle in Hollywood was preceded by a barrage of magazine publicity that reached a new all time high.

Exploitation also played a prominent role in this newest and highly successful premiere.

Besides large newspaper space well in advance, 5,000 posters, bearing the legend "Los Angeles will have a SNOW WHITE Christmas" were sniped throughout the district. 300 twenty-four sheet boards covered all the main traffic arteries. Banners were perched on the front and rear of all surface cars and busses.

Radio, too, played a vital part in the preliminary campaign. The "Snow White" score containing eight song hits was heard on leading national broadcasts, including Chase and Sanborn, Charlie McCarthy, Cecil B. DeMille and Lanny Ross Packard Hour programs.

The opening itself was broadcast from coast to coast, featuring Don Wilson and Buddy Twis as commentators, the 30-piece Disney recording orchestra, the chorus of the seven dwarfs and voices of Snow White, the Prince and the other Disney characters. This was the first premiere broadcast over a public address system to the crowds, assembled outside the theatre.

Sets and properties, used in the making of the picture were used with much effectiveness as displays. On the way to the theatre entrance, there were odd gardens, the diamond mine of the dwarfs with a funny little cart full of shiny diamonds, huge trees that grew upside down, strange animals, and everywhere a profusion of color and flowers surrounded crystal mountains, strange-looking castles and attractive little wooden shrines.



LIVE "DWARFS" AT HOLLYWOOD PREMIERE

An 18-foot Jack-in-the-box with bulging green eyes, delighted the crowds nearest the theatre entrance. Throughout this entire fairy land, seven live dwarfs, costumed as they are in the picture with special masks, worked diligently with little rakes, picks and shovels.

The premiere itself was as brilliant a one as Hollywood has ever seen. The commander of the 135 policemen detailed to handle the premiere estimated the crowd at its peak as over 30,000.

The usual floodlights threw a tremendous amount of illumination on this gay scene. The forecourt and lawns of the theatre were completely surrounded by grandstands, their seating capacity a little over 5,000. The long canopy from the street to the lobby was carpeted with a rich blue carpet leading from the curb to the box office. Surrounding each post of the canopy were hundreds of huge poinsettias.

Opposite the canopy on the other side of the lawn was the huge orchestra stand, attractively draped and canopied. Directly in front of the theatre in the forecourt was erected a 45-foot illuminated bulletin board from the top of which appeared huge heads of Snow White and the Seven Dwarfs. This exhibit of how animation is done plus many original drawings in color of scenes from "Snow White" attracted considerable attention from the crowds. At the entrance to the canopy a battery of newsreel cameras was set up.

NEW TRANS-LUX OPENING



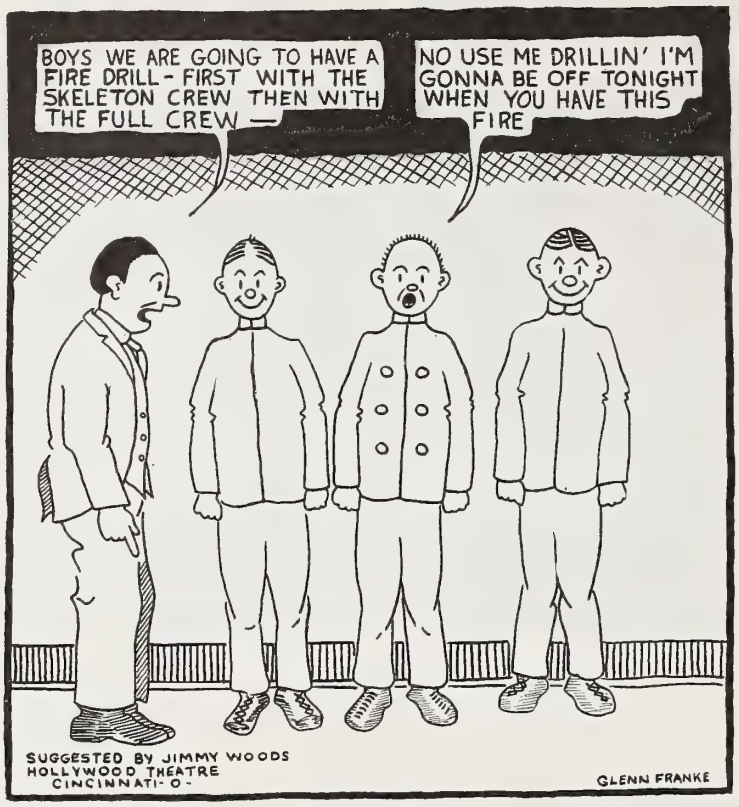
CROWDS STORM OPENING OF TRANS-LUX

Tuesday, Dec. 28, marked the opening of the newest Trans-Lux Theatre on Broadway, New York City midst much fanfare and excitement.

A novel and original touch to this premiere, executed by Major L. E. Thompson and manager Chelle Janis, was added when, as the old Trans-Lux Theatre, across the street, finished its last show at 7:50 P.M., huge Kleig lights flooded the theatre, and the patrons, including many notables, filed out, to be escorted to the new Trans-Lux Theatre. To the accompaniment of a band, with search lights illuminating the way, the guests, led by Major L. E. Thompson (president of Trans-Lux) and Jack Dempsey, proceeded in parade fashion to the new theatre, which was kept dark until their arrival.

The lights were then turned on and Mr. B. S. Moss, associated with Major Thompson in this new theatre, cut the tape which officially opened this newest news-reel house, as thousands of New Yorkers looked on. Blase Broadway turned out en masse for this gala opening.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Glenn Franke, Cheviot, Ohio.

Coast-to-Coast Hookup Sells "Nothing Sacred"

Special publicity slant was arranged by Andy Roy, Strand, Albany, for "Nothing Sacred" with Carole Lombard calling Mayor Thacher's office from Hollywood at which time members of the various civic organizations were present. Idea was for the star to officially open the Christmas shooting season in Albany. Plenty of newspaper publicity was netted and the star was made official good-will ambassador on the Pacific representing Mayor Thacher, Honorary Fire Battalion Chief and Member of the Kiwanis.

Through tieup with local paper, cash prizes and tickets were awarded those submitting best essays on "30 days to live and a million dollars—what would you do?" Various window displays were secured and department store used counter displays.

"Let's Hear From You!"

If You Can't Beat 'Em Jine 'Em, Says Ellis

It's a little early to talk about it but Frank Ellis, DelRio Theatres, Los Banos, Cal., offers suggestions for combating night ball competition. In his town, where the merchants each summer sponsor a night ball league which cuts into theatre receipts heavily, Ellis has found the following procedure highly advantageous: Advertising his shows to begin a half-hour later each night, this brings the starting time of his second show to 9:30, which time corresponds to the same time that their ball game is over.

By doing this the showman catches the ball crowd for his second show, which nets him nightly costly advertising over their loud speaker system without antagonizing the merchants toward the theatre.

City Officials Aid On "Devil is Driving"

W. E. Whaley, Fox Capitol, Benton, Ill., started his "Devil is Driving" campaign off with newspapers carrying proclamation from Mayor on safety week. Paper gave whole page announcing the drive, a message from Chief of Police urging all motorists to see the picture. Safety car was sent out with special clerk who parked at various schools delivering talks on safe driving to the children. For street bally, young lad bandaged to look as though he had been in a wreck, distributed herald subpoenas to all reckless drivers. Town was covered with "caution" window cards, all taxis carried banners and State Police parked a wrecked car at the court house properly bannered with playdates, etc.

"Let's Hear From You!"

Newspaper Tieup

Through tieup with the News-Democrat, C. C. Murray, Lincoln Theatre, Belleville, Ill., put over a contest for "Heidi" in which tinted Temple photos were offered to children submitting best 50-word letter on why their parents should read that paper. Entry blanks were available either at the office of the paper or theatre. Paper ran half a page of letters received from the children in addition to wire from Shirley to the editor plugging picture.

"Let's Hear From You!"

Excuse It, Please

Through an error, in last week's issue the title of RKO's Spanish version pressbook of "Victoria the Great" was incorrectly listed. Please note that it is "Victoria Mujer Y Reina."

Texas Interstate Circuit Features Crime Exhibits

Immediately after screening the prison film "Alcatraz Island," Frank Starz and his Texas Interstate boys planned an excellent ballyhoo stunt to put it over.

The boys got together and worked out a stunt that resulted in the building of a special trailer (see photo in Round Table picture section) and a crime exhibit that is touring Interstate Circuit and Texas Consolidated towns throughout the State.

This crime exhibit, together with elaborate fronts that carry additional crime photos, along with an atmospheric touch, has resulted in some unusual grosses for a picture which, in their opinion, would get just ordinary, or less, box office action. Business averages, particularly on mid-week dates, have been boosted from 30% to 50%, despite the pre-Christmas rush.

Frank writes: "The exhibit is attracting unusual attention everywhere. Newspapers in the towns visited have given us great support, as have police and other peace officers. The pictures used in the trailer exhibit give an almost complete history of big shot crime and criminals, together with various implements used by the criminals.

"The picture has been booked in road-show fashion, bookings allowing the presence of the exhibit at least one day in advance of playdate, and the presence of the trailer exhibit during the showing. Booked also with this attraction in every spot is an M-G-M 'Crime Does Not Pay' short."

Congratulations, Frank, and you Interstate Boys, on enterprise that is not only evidenced by the photos and ads you send in on this campaign, but the fact that it had enough effectiveness to increase your business to such a great degree!

"Let's Hear From You!"

Converts Theatre Front Into Prison

Complete front of the Navajo Theatre, Gallup, New Mexico, was converted into replica of Alcatraz by Assistant W. P. Westmoreland to exploit that date, with compo board wings painted in grey stone effect to resemble prison walls. Catch copy was used to plug the picture. Through tieup with local locksmith, Westmoreland promoted 1,000 keys which were placed in imprinted envelopes carrying copy, "This key won't open the doors of Alcatraz, but will open to you, two thrilling hours of entertainment."

"Let's Hear From You!"

Special Edition

Special eight-page section of the Watertown Public Opinion was devoted to the opening of the Lyric Theatre, Watertown, S. D., through the efforts of Manager Mike Guttman. Front page was entirely devoted to cut of front of the house with congratulatory streamer from the Chamber of Commerce. Inside pages carried congratulatory ads from various merchants, pictures of the interior of the Lyric and stories and art work on forthcoming attractions.

YOU ARE INVITED TO JOIN UP

PAT NOTARO

manages the Regent Theatre, East Liberty, Pa., for Warners' and started as usher in the Grand Theatre, Pittsburgh. Working from that position to Chief of Service, Notaro was then promoted to assistant and thence transferred and promoted to his present spot.

▽

HAROLD B. PEARL

manages the Paramount Theatre in Syracuse, N. Y. for the Schine-RKO Circuit. For five years ending June 1937, Harold was connected with the New York American first as reporter and the last three years as assistant drama editor which position he held until the discontinuance of the paper. From June of this year until September, Pearl was exploitation and publicity man for United Artists, leaving that concern to take over his present job.

▽

BOB SWEETEN

is the director of publicity for the RKO Orpheum in Denver, Colo. and started in showbusiness as doorman at the Paramount there. One year later he was transferred as assistant manager of the Denver in which position he remained a year before being promoted to manager. Six months later Publix took the house over and Bob left to work as assistant manager at the State for several months before joining the RKO organization.

▽

FRANK C. REIGER

in Chicago, Ill., is the assistant manager of Warners' Cosmo Theatre. Reiger started ushering at the Old National Theatre there when he was fifteen and after three years joined the B & K Theatres as usher at the Southtown. After a year with them he went over with Warners' at the Stratford, was soon promoted to Chief of Service and after a year in that capacity was promoted to assistant's job.

▽

JOHN J. MALONEY

manages the Cosmo Warner Theatre in Chicago and sends along his assistant's application at the same time. Maloney started in showbusiness at the Frolic Theatre in Chicago, remaining in that spot for seven years. When his house was taken over by Warners' the showman was transferred as assistant to the Highland Theatre. From that spot he was transferred to the Capitol, the largest house operated by Warners' in Chicago, and remained there a year before being shifted to the Grove before moving over to the Cosmo.

▽

WILLIAM HATCH

manages the Rivoli Theatre, McNary, Ariz., for Nace Brothers, having previously worked as assistant at the Roxy in Buckeye before taking over his present job. We shall look forward to receiving contributions for reproduction in our pages, so please let us know from time to time what you are doing.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these silent brothers:

Fred Spinelli
Bob Sprowl
Allison Stanford
J. L. Stanson
George C. Steele
Walter R. Steele
Z. A. Stegmuller
Henry A. Steibing
Saul Stein
Alfred L. Steiner
Charles Steinman
Carl Steinmetz
Albert Stetson
William Stewart, Jr.
C. R. Stoflet
Edward W. Stollery
Arnold Stoltz
Harry N. Stone
Bob Stratton
Harvey Strauss
Albert T. Stretch
Flynn Stubblefield
R. W. Sturgess
Nat Suchman
Jack M. Suckstorff
Alexander Sullivan
Robert W. Sullivan
W. L. Sullivan
S. F. Sutaria
Elias S. Sutter
Cecil Svirsky
Leslie Swaebe
C. L. Swope
Frederick Sykes
Louis Sylvester
W. Taffe
Henry Tayler
Art B. Taylor
E. M. Taylor
W. V. Taylor
Robert N. Templer
H. J. Thatcher
R. W. Thayer
James Thom
Arthur A. Thomas
Bernard Thomas
Harold H. Thomas
Thomas J. Luther, Jr.
George N. Thompson
T. W. Thompson
William Thoms
F. W. Tierney
H. L. Tifft
Bert H. Todd
Nick Torelli
Lloyd M. Townsend
Jean Trejet
George Trinastick
William J. Truesdell
James P. Trumble
William J. Tubbert
Arnold Tubman
W. R. Tully
Harold Turner
Johnnie H. Turner
James Urwin
Jack G. Van
William F. Van Dyne
R. C. Van Hook
Louis Velas

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

BENJAMIN MINDLIN

in Bellerose, L. I., manages the Bellerose Theatre for Century Circuit, and started in 1907 as treasurer of the Thalia Theatre on the Bowery. Later Ben together with his brother started two old type nickelodeons, after selling at a profit the showman took a flier at the drug business then reentered the theatre field and together with his brother started the operation of the little art theatre movement, operating the Fifth Avenue Playhouse, the 55th Street Playhouse, Little Carnegie and others. For a few years, Mindlin worked in the distribution and production end of the business until this year when he started at the Sunset for the Interboro Circuit.

▽

JACK C. CLELAND

assistant manager of the Fox Capitol Theatre in Glendale, Cal., for Fox West Coast Theatres, starts his membership the way we'd like all our friends to join and that is sending along a contribution of some of his recent activities. That's the spirit, Jack, keep up the good work and continue to keep in touch.

▽

EVANS J. KALL

manages the Dale Theatre, New York City for the Brandt Circuit, having started with Cocalis here too. This new member is close enough to Round Table headquarters to drop in and get personally acquainted, so we shall look forward to a visit real soon. Remember, Evans, signing on the dotted line entails a moral obligation to report activities for reproduction in our pages, so we shall anticipate contributions from you shortly.

▽

BEN W. FISCHER

out in Cortez, Colorado, manages the Cortez Theatre for the John Savant interests and started as doorman and cashier. In the silent days Fischer was an operator, continuing in that capacity with the advent of sound at the Roxy Theatre, Glasgow, Mont., for Welworth Theatres. Thence as assistant at the Orpheum in Glasgow and then manager of the Fort at Poplar, Ben's last spot before moving to the Cortez.

▽

H. T. GRISSON, JR.

manages the Roselle Theatre, Ocean View, Norfolk, Va., for the Levine Circuit. Grisson started in at the Colony Theatre in Portsmouth, as usher, doorman, assistant manager and then promoted to manager of his present house. Remember when you join the Round Table, we expect that we shall hear from you at not too infrequent intervals, so send along accounts of your recent activities at the Roselle.

▽

EUGENE H. BUNN

is in Montesano, Wash., managing Quinn's Monte Theatre. Bunn has been associated with theatres in various capacities, most of which has been in the field of projection, then on through to assistant and the managing end. Since Gene is the first member to join from Montesano, we are going to depend on him to keep us posted on what's going on out there.

IN COURTS

File Court Action On Silent Remake

A Federal court action has been filed in Los Angeles by Ralph Murphy, Donald Gallagher and M. G. Amusements Company against Warner Brothers and First National to determine whether the defendants can use scripts of silent films for talking pictures.

The suit asks declaratory relief but no set damages, leaving determination entirely up to the court. The object of the suit is "Sh! The Octopus," recently released. The plaintiffs allege that portions of their script, made in silent days, was used in the sound film.

Cocalis Obtains Ruling On Theatre Construction

An application for an injunction to restrain the Cocalis Circuit from erecting a new theatre in Hudson, N. Y., was denied this week by Justice Bergan in the New York supreme court at Albany. The application was made by Frieder and Grossman, Hudson exhibitors. The decision will be appealed to the Appellate Division.

In their action, Frieder and Grossman contended that Cocalis had agreed not to enter theatre business in Hudson for one year following the termination several months ago of a contract between the two. The court held that this agreement had been invalidated by the plaintiffs, leaving Cocalis free to operate in Hudson immediately.

Philadelphia Judge Dismisses Equity Bill

Judge Parry in common pleas court in Philadelphia this week dismissed a bill in equity brought by John Lutz and other stockholders of the Oxford Theatre Company, in the Burholme section of Philadelphia, against Theodore Kirmse, former president and director of the company. Other former officers were also listed as defendants.

Mr. Kirmse was alleged to have manipulated the finances as part of a scheme to "freeze out" original investors, so he could gain a large share of the profits. Judge Parry dismissed the bill as unsufficient evidence. The Oxford is presently under the management of Warner Brothers.

Trans-Lux Suit Dismissed

The suit of Abe Felt, real estate broker, for $45,409 commission against Trans-Lux Movies Corporation and Trans-Lux Daylight Screen Corporation was dismissed in the United States district court in New York this week.

Melville Sues on Story

Clyde E. Melville has filed suit in Los Angeles for $2,449,000 against Twentieth Century-Fox, Principal Productions, Inc., Sol Lesser, Harold Bell Wright, et al, charging piracy in "The Californian," recent Principal production, of his manuscript "Vasquez," which he claims to have submitted to Mr. Lesser.

Warner Meetings Held on Coast

A series of conferences concerning forthcoming production and distribution plans are under way at the Warner Brothers studios in Hollywood. Attending the conferences are President Harry M. Warner, Jack L. Warner, Vice-President in charge of production; Hal B. Wallis, Associate Executive in charge of production; Joseph Bernhard, Managing Director of Warner Bros. Theatres; Gradwell L. Sears, General Sales Manager; S. Charles Einfeld, Director of Advertising and Publicity, and Sam Schneider, the company's financial expert.

Product to be released during the Sears Drive, which has already gone into its second week, will be definitely set for the remainder of the drive period, which ends April 16th, and their national release dates will be announced. Those pictures which are already set to open during the drive period are: "Tovarich," co-starring Claudette Colbert and Charles Boyer; "Hollywood Hotel," starring Dick Powell, with Lola and Rosemary Lane; "Gold Is Where You Find It," with George Brent, Olivia de Havilland and Margaret Lindsay.

Also "Swing Your Lady," with Humphrey Bogart, Louise Fazenda and Fanny Singleton; "Girls on Probation," with Dolores Costello and Bonita Granville; "Sergeant Murphy," with Ronald Reagan and Mary Maguire; "The Kid Comes Back," with Wayne Morris and June Travis; "Penrod and His Twin Brother," with Bobby and Billy Mauch; "Jezebel," starring Bette Davis with Henry Fonda and Margaret Lindsay; "A Slight Case of Murder," Starring Edward C. Robinson; "Food for Scandal," starring Carole Lombard and Fernand Gravet, and "Women Are Like That," starring Kay Francis with Pat O'Brien.

Final Roxy Report of Cullman Is Approved

Federal Judge Francis G. Caffey has approved the final accounting rendered by Howard S. Cullman, receiver and trustee in the reorganization of the Roxy. Judge Caffey indicated that the final granting of fees and allowances would be delayed until February because of the pressure of other work.

In another opinion Judge Caffey ruled that an unnamed member of the second mortgage gold noteholders' protective committee would receive no compensation because he had traded in Roxy securities. Beekman, Bogue, Leaks, Stephens and Black, attorneys for the noteholders, received an allowance of $390 for expenses.

Gould Sues 20th-Fox

A suit for $30,000 damages brought by Bruce Gould, author, against Twentieth Century-Fox, Adela Rogers St. John, NEA Service, Inc., and the New York World-Telegram has been filed in the New York County supreme court. Mr. Gould alleged that he sold a story to Twentieth Century-Fox in March, 1936, and that the story was subsequently produced as a short subject entitled "Reunion." He charges that Twentieth Century-Fox, in violation of its contract, permitted Miss St. John to novelize his story and sell it to various newspapers.

OBITUARIES

Meyer Cohen

Meyer Cohen, 65, exploitation manager of the Dallas, Tex., branch office of RKO Radio Pictures, died there last week after a long illness. A native of New York, Mr. Cohen had served in nearly every type of managerial position in the show world for 50 years.

Robert W. Bender

Robert W. Bender, for a number of years associated with Universal Pictures in Seattle, died in Phoenix, Arizona, this week, of a heart attack. He was 41. Mr. Bender for several years was publicity director for the Universal exchange, later managing the Columbia theatre there when it was owned and operated by Universal. For the last several years he has been editor of the Juneau, Alaska, newspaper owned by his father-in-law, Governor Troy of Alaska.

Don Marquis

Don Marquis, 59, author and playwright, died at his home in Forest Hills, New York, following an illness from which he has suffered for many years. After some 13 years in newspaper work in New York he retired in 1925 and started a new career of playwright, contributor to magazines, novelist, and, for a brief period entered the motion picture field.

Maurice Ravel

Maurice Ravel, 62, French composer, died in Paris, France. He died from complications arising from a brain operation. His best known compositions include "Daphne and Chloe," "Rapsodie Espagnole," and the world famous "Bolero."

Oscar R. Harvey

Oscar Riley Harvey, 46, general manager of Dominion Sound Equipments, Ltd., and sales manager of the special products division of Northern Electric Company, Ltd., died in Montreal suddenly Christmas Day.

John T. Dillon

John T. Dillon, 61, character actor in the days of the silent screen, died at the Soldiers' Home, Sawtelle, Cal. He appeared in "The Birth of a Nation."

Mrs. Thomas Dixon

Mrs. Thomas Dixon, wife of the author and playwright who is now clerk of the federal district court of Eastern North Carolina, died in Raleigh last week. Mr. Dixon was the author of "The Clansman," basis of "The Birth of a Nation."

Henry Taylor

Henry Taylor, 47, manager of the Metropolitan theatre, Boston, died this week following a heart attack.

Phillips with Monarch Supply

M. E. Phillips, for the last six years connected with the sales staffs of Southwestern Theatre Equipment Company at Houston, Texas, and National Theatre Supply Company, last week joined Monarch Theatre Supply Company. Mr. Phillips will represent Monarch in the Memphis territory.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Jo Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Roaring Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Sing While You're Able	Pinky Tomlin-Toby Wing	Mar. 20,'37	66	
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60. Nov. 13,'37	
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12,'37		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15,'37†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62. Dec. 25,'37	
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92. Oct. 9,'37	
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65.)				
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62. Oct. 23,'37	
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61. Nov. 6,'37	
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68. July 24,'37	
(Explanation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67. Nov. 27,'37	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64. Oct. 23,'37	
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85. Dec. 25,'37	
I Promise to Pay (G)	Lee Carrillo-Chester Morris	Apr. 21,'37	65. Feb. 27,'37	
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68. Aug. 14,'37	
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80. Aug. 7,'37	
(Exploitation: Nov. 13,'37, p. 62.)				
Law of the Ranger	Bob Allen-Elaine Shepard	Feb. 26,'37	57	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65. July 24,'37	
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37	69. May 29,'37	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68. Oct. 9,'37	
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118. Feb. 27,'37	
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56.)				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68. Nov. 6,'37	
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6,'37†	56	
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37	62. Apr. 10,'37	
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37	67. Apr. 3,'37	
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65. Aug. 28,'37	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59. Dec. 4,'37	
She Married an Artist	John Boles-Lull Deste	Nov. 25,'37†	78	
(See "In the Cutting Room," Oct. 9'37.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thunder in the City (G)	Edw. G. Robinson-Lull Deste	Apr. 25,'37	76. Feb. 13,'37	
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37	55	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65. Nov. 13,'37	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37	62. Mar. 20,'37	
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	67. Nov. 20,'37	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
When You're in Love (G)	Grace Moore-Cary Grant	Feb. 27,'37	104. Feb. 20,'37	
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68. Feb. 13,'37	
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59	
Coming				
All Were Enemies	Jack Holt-Beverly Roberts			
Campus Mystery	Scott-Colton-Mary Russell		67	
Crime of the Year	Robert Paige-Jacqueline Wells			
Land Rush	Jack Luden-Eleanor Stewart	Feb. 12,'38†		
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 15,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Lone Rider	Chas. Starrett-Iris Meredith	Jan. 31,'38†		
Lone Wolf No. 1	Francis Lederer-Frances Drake			
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†		
Paris on Broadway	Lanny Ross			
Penitentiary	Walter Connolly-Jean Parker			
Squadron of Honor	Don Terry-Mary Russell	Feb. 4,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering	Jimmy Durante-Joan Perry	Jan. 25,'38†		
(See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)				
There's Always a Woman	Joan Blondell-Melvyn Douglas			
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige			
Wide Open Faces	Joe E. Brown-Jane Wyman			
You Can't Win	Don Terry-Jacqueline Wells			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60. June 19,'37	
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37	64. Mar. 20,'37	
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szleczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Nov. 1,'37†	88	
I Married for Love	Kabos-Radal	Sept. 15,'37†	84	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Noszty Lad, The	Javor-Szorenyi	Nov. 25,'37†	97	
Once a Week	Kabos-Perczel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37	91	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Tempest in a Charda	Javor-Lazar	Oct. 20,'37†	90	
Texas Mammy	Fedak	Oct. 25,'37†	89	
Tomi (G)	Pecsi-Adam	Sept. 11,'37†	81. Oct. 30,'37	
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25,'37†	87	
Yellow Roses	Kabos	Oct. 30,'37†	90	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G)				
271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61. Sept. 11,'37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz Island (G) 264 (Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54.)	John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70.	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55.	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Dance, Charlie Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Draegerman Courage (G) 168 (Exploitation: Nov. 27,'37, p. 79.)	Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Green Light (G) 154 (Exploitation: Mar. 27,'37, pp. 78, 81; Apr. 3,'37, p. 89; May 29,'37, p. 90; May 29,'37, p. 67; June 12,'37, p. 94; July 3,'37, p. 68.)	Errol Flynn-Anita Louise	Feb. 20,'37	85.	Jan. 9,'37
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61.	Mar. 6,'37
Love Is on the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96.	Mar. 6,'37
Men In Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr. 4,'37		
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82.	May 22,'37
Mr. Dodd Takes the Air (G) 159 (Exploitation: Oct. 30,'37, p. 88.)	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Penrod and Sam (G) 172	Billy Mauch-Henry Watson	Feb. 28,'37	64.	Jan. 16,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.)	Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Shi the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37	80.	Dec. 26,'36
Submarine D-1 (G) 258 (Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57.)	Pat O'Brien-George Brent	Nov. 27,'37†	105.	Nov. 13,'37
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254 (Exploitation: Sept. 25,'37, p. 69.)	Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58.	Mar. 27,'37
They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Ronald Reagan-Gloria Blondell			
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 19,'38†		
Girls on Probation	Bonita Granville-Dolores Costello			
Gold Is Where You Find It 255 (See "In the Cutting Room," Nov. 13,'37.)	George Brent-O. de Havilland	Feb. 12,'38†		
He Couldn't Say No (G) (Reviewed under the title, "Larger Than Life.")	Frank McHugh-Ann Sheridan		*60.	Dec. 11,'37
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 22,'38†	*110.	Dec. 25,'37
Slight Case of Murder, A (See "In the Cutting Room," Dec. 18,'37.)	Edw. G. Robinson-Jane Bryan			
Women Are Like That (See "This Woman Is Dangerous," Oct. 23,'37.)	Kay Francis-Pat O'Brien			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82.	
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept. 5,'37†	96.	
Kaincurgea Zoe	Rita Karmen	Nov. 7,'37†	115.	
Reborn	Elene Papadake	Dec. 5,'37†	90.	
True Love	Sophea Domogioy	Oct. 3,'37†	85.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greece of 1938	Newsreels	Jan. 9,'38†	90.	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37	65.	
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 3,'37
King Solomon's Mines (See production article, May 22,'37, p. 16.)				
Look Out for Love	Anna Neagle-T. Carminati	Dec. 24,'37†		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.")	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr. 29,'37	83.	Feb. 27,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65.	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64.	
Where There's a Will 3624	Will Hay	July 26,'37	74.	
You're in the Army Now (G) 3620 (Reviewed under the title, "O. H. M. S.")	Wallace Ford-Anna Lee	Mar. 1,'37	73.	Feb. 20,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Asking for Trouble	Jessie Matthews			
Bank Holiday	John Lodge-Margaret Lockwood			
False Witness	Nova Pilbeam			
Girl Was Young, The (G) (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	84.	Dec. 11,'37
Rob Roy				
Sailing Along	Jessie Matthews-Jack Whiting	Jan. 20,'38†		
Show Goes On, The	Anna Neagle-T. Carminati			
Strange Boarders of Palace Crescent				

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	63.	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3,'37†	56.	
Damaged Goods 175	Pedro de Cordoba	Aug. 21,'37	60.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½.	June 12,'37
Frontier Town 220	Tex Ritter	Nov. 19,'37†	60.	
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37	77.	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3,'37†	76½.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	85½.	May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22,'37†	*63.	Oct. 9,'37
Hideout in the Alps 199 (Reviewed under the title, Dusty Ermine.")	Jane Baxter-Anthony Bushell	July 23,'37	75.	Oct. 16,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58.	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64.	Oct. 17, 36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49.	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17,'37†	71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½.	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12,'37†	*65.	Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60.	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37	56.	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	66.	
Romance and Riches (G) 153 (Reviewed under the title, "The Amazing Quest.")	Cary Grant-Mary Brian	Feb. 27,'37	58½.	Aug. 28,'36
Scotland Yard Commands (G) 152	Clive Brook-V. Hooper	Jan. 23,'37	61.	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept. 10,'37†	61.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Sept. 24,'37†	61.	Dec. 4,'37
Something to Sing About (G) 210	James Cagney-E. Daw	Sept. 30,'37†	93.	Sept. 4,'37
Spirit of Youth 299	Joe Louis-Edna Mae Harris	Dec. 29,'37†	66.	
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61.	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5,'37†	*65.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29,'37†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept. 24,'37†	57.	
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37	63.	Mar. 13,'37
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May 8,'37.	73.	June 6,'36
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37	61.	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct. 15,'37†	72½.	Mar. 6,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels with Dirty Faces	James Cagney			
Death Takes a Cruise				
Don't Lead With Your Heart	Anna Sten			
Flash Casey, Candid Cameraman	Eric Linden			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek			
Love Me Again	Anna Sten			
Love Runs Into Money				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Renfrew Rides North	James Newill			
Rollin' Plains 217	Tex Ritter			
Shadow Murder Case, The	Rod La Rocque-Astrid Allwyn			
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas			
Utah Trail	Tex Ritter			
Wallaby Jim in Trouble	George Houston			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell	Feb. 15,'37	63.	
Luck of the Irish	Richard Hayward	Feb. 1,'37	68.	
This Is China		Dec. 1,'37†	68.	
White Ivory	Jack Mulhall	Mar. 1,'37	69.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			
Jeanne	Gaby Morlay			

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct. 15,'37†	82	
Business In Distress	Czech Film	Oct. 15,'37†	90	
Calling All Cars	Jaek LaRue-Lillian Miles	Feb. 10,'37	62	Jan. 26,'35
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec. 12,'37†	74	Feb. 2,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37	82	
Song of the Lark	Czech Film	Dec. 8,'37†	90	
Student's Romance, The (G)	Patrie Knowles	Oct. 10,'37†	78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct. 1,'37†	70	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37	85	Mar. 20,'37

Coming

I Give My Heart	Gitta Alpar		78	
Invitation to the Waltz	Lilian Harvey		74	
Kathleen	Sally O'Neil-Irish Cast		75	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept. 11,'37†	9 rls	
All Men Are Wild	Paul Javor	Oct. 21,'37†	9 rls	
Anniversary	Imre Raday-Ida Turay	Dec. 10,'37†	10 rls	
Bride from Toroeke	Paul Javor	Oct. 1,'37†	10 rls	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,'37†	8 rls	
Exception Granted	Imre Raday-Klari Tolnay	June 11,'37	9 rls	
Extra, Extra!	Gy Kabos	Feb. 20,'37	8 rls	
Honeymoon On Cut-Rate	Paul Javor-I. Agai	Feb. 6,'37	8 rls	
Hotel Springtime	Gq Kabos-Anna Tekes	Nov. 30,'37†	10 rls	
I Picked You for My Husband	Paul Javor	Nov. 4,'37†	9 rls	
It Happened in Budapest	Gy Kabos-Zita Perezel	Sept. 21,'37†	9 rls	
Pay, Madame	Paul Javor	May 30,'37	8 rls	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,'37†	8 rls	
Two Prisoners	Paul Javor	Oct. 12,'37†	10 rls	

Coming

Man Sometimes Errs	A. Tekes-A. Pager	Feb. 4,'38†	10 rls	
Sutyi, the Lucky Child	Adam Klari	Jan. 11,'38†	9 rls	
Village Rogue, The	M. Dayka-Z. Gregor	Jan. 21,'38†	10 rls	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept. 15,'37†	73	Sept. 11,'37
Rich Relations	Ralph Forbes-Frances Grant	Feb. 1,'37	90	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37	90	

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69	Aug. 28,'37
Bad Man at Brimstone 812 (See "In the Cutting Room," Oct. 23,'37.)	Wallace Beery-V. Bruce	Dec. 31,'37†	89	
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec. 3,'37†	72	Dec. 4,'37
Between Two Women (G) 737 (Exploitation: Jan. 1,'38, p. 58.)	Virginia Bruce-Franchot Tone	July 9,'37	89	July 3,'37
Big City (A) 801 (Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80	Sept. 4,'37
Bride Wore Red, The (G) 804 (Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)	Joan Crawford-Franchot Tone	Oct. 8,'37†	103	Oct. 2,'37
Broadway Melody of 1938 (G) 739 (Exploitation: Nov. 13,'37, p. 62.)	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110	Aug. 21,'37
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)	F. Bartholomew-Spencer Tracy	June 25,'37	116	Apr. 3,'37
Conquest (A) 805 (Exploitation: Dec. 4,'37, p. 70; Dec. 11,'37, p. 76.)	Greta Garbo-Charles Boyer	Oct. 22,'37†	112	Oct. 30,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.)	Marx Brothers-Allan Jones	June 11,'37	111	June 19,'37
Double Wedding (G) 807 (Exploitation: Dec. 11,'37, p. 77.)	William Powell-Myrna Loy	Oct. 15,'37†	87	Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89	July 3,'37
Espionage (G) 723	Edmund Lowe-Madge Evans	Feb. 26,'37	67	Mar. 6,'37
Family Affair, A 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37	69	Mar. 20,'37
Firefly, The (G) 809 (Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58.)	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	138	July 24,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36	72	Oct. 31,'36
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.)	Paul Muni-Luise Rainer	Aug. 6,'37	139	Feb. 6,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr. 23,'37	76	Apr. 24,'37
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov. 12,'37†	81	Nov. 13,'37
Last of Mrs. Cheyney, The 719 (Exploitation: Apr. 3,'37, p. 86; May 15,'37, p. 94; June 12,'37, p. 92.)	Joan Crawford-William Powell	Feb. 19,'37	98	Feb. 27,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†	78	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69	July 24,'37
Madame X (A) 806	Gladys George-Warren William	Oct. 1,'37†	72	Oct. 2,'37
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37	65	Feb. 8,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37 Rel. Date	90 Minutes	Apr. 28,'34 Reviewed
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70	June 26,'37
Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)	J. MacDonald-Nelson Eddy	Mar. 26,'37	132	Mar. 13,'37
My Dear Miss Aldrich (G) 803 (Exploitation: Dec. 25,'37, p. 56.)	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67	Feb. 6,'37
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June 4,'37	119	June 12,'37
Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)	Jean Harlow-Robert Taylor	Mar. 19,'37	84	Mar. 20,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70	Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr. 16,'37	127	July 17,'36
Rosalie (G) 816 (See production article, Nov. 6,'37, p. 34.)	Eleanor Powell-Nelson Eddy	Dec. 24,'37†	122	Dec. 25,'37
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July 23,'37	94	July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36	74	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37	69	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37	66	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov. 26,'37†	80	Nov. 20,'37
Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69.)	Constance Bennett-Cary Grant	July 16,'37	97	July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	126	Jan. 24,'31
Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.)	Laurel and Hardy	Apr. 16,'37	64	Jan. 2,'37
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept. 10,'37†	61	Sept. 11,'37
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec. 10,'37†	77	Nov. 27,'37

Coming

Arsene Lupin Returns (See "In the Cutting Room," Dec. 18,'37.)	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†		
Benefits Forgot (See "In the Cutting Room," Dec. 4,'37.)	Walter Huston-James Stewart	Feb. 11,'38†		
Everybody Sing 819 (See "In the Cutting Room," Dec. 4,'37.)	Allan Jones-Judy Garland	Feb. 14,'38†		
Fanny	Wallace Beery-M. O'Sullivan	Apr. 1,'38†		
Girl of the Golden West	Jeanette MacDonald-N. Eddy	Mar. 18,'38†		
Love Is a Headache 821 (See "In the Cutting Room," Dec. 25,'37.)	Gladys George-Franchot Tone	Jan. 14,'38†		
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95	Dec. 18,'37
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†	71	Dec. 18,'37
Merrily We Live	Constance Bennett-Brian Aherne	Mar. 11,'38†		
Swiss Miss	Laurel and Hardy			
Test Pilot	C. Gable-M. Loy-S. Tracy	Mar. 25,'38†		
Three Men in the Snow 818 (See "In the Cutting Room," Dec. 25,'37.)	Frank Morgan-Robt. Young	Jan. 28,'38†		
Yank at Oxford, A	Robt. Taylor-M. O'Sullivan	Feb. 18,'38†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug. 25,'37†	59	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July 4,'37†	65	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†	76	Dec. 11,'37
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept. 29,'37†	58	Oct. 2,'37
County Fair (G)	John Arledge-Mary Lou Lender	Nov. 24,'37†	72	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct. 30,'37†	61	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept. 2,'37†	56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†	62	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37†	62	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†	62	
Paradise Isle (G) (Exploitation: Sept. 18,'37, p. 83.)	Warren Hull-Movita	July 21,'37†	73	Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14,'37†	55	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept. 22,'37†	62	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec. 8,'37†		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37†	70	
Where Trails Divide	Tom Keene	Oct. 13,'37†	59	

Coming

Code of the Range	Tim McCoy			
Female Fugitive				
Marines Are Here, The				
My Old Kentucky Home	Grant Richards-Evelyn Venable			
Painted Trail	Tom Keene			
Port of Missing Girls				
Ridin' Gent	Tim McCoy			
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande	Movita			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Saleslady	Anne Nagel-Weldon Heyburn	Jan. 26,'38†		
Wanderer of the West	Jack Randall	Mar. 16,'38†		
West of Rainbow's End	Tim McCoy-Nora Lane	Jan. 12,'38†		
Where the West Begins	Jack Randall	Feb. 2,'38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct. 29,'37†	98.	Sept. 25,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug. 13,'37†	97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov. 12,'37†	*93.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6,'37†	67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†		
Bulldog Drummond Comes Back (G) 3709	J. Barrymore-Louise Campbell	Sept. 24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Revenge (G)	J. Barrymore-Louise Campbell	Jan. 7,'38†.	60.	Nov. 6,'37
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37	60.	Apr. 17,'37
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	*60.	Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept. 17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 16,'37†	88.	July 10,'37
Ebb Tide (A)	Oscar Homolka-Frances Farmer	Nov. 26 '38†	94.	Oct. 2,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30,'37	85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37	56.	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr. 2,'37	61	
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37	70.	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37	76.	Mar. 20,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16 '37	79.	Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept. 3,'37†	65.	Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4,'37	66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37	86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37	70.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37	78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37	77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37	92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37	65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June 18,'37	77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37	71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov. 19,'37†	70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37	75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37	70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug. 27,'37†	73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62	
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1'37	113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37	60.	July 10,'37
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept. 17,'37†	68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug. 20,'37†	62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept. 10,'37†	65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept. 3,'37†	92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37	97.	Mar. 20,'37
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way, Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec. 24,'37†	*84.	Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37	80.	May 29,'37
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37	89.	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec. 31,'37†	*115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58.)				
Wild Money 3651	Edward Everett Horton	July 9,'37	69	

Coming

Big Broadcast of 1938	W. C. Fields-Martha Raye			
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper			
Buccaneer, The	Fredric March-Franciska Gaal			
(See production article, Oct. 23,'37, p. 14.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell			
Cassidy of Bar 20	Wm. Boyd-Frank Darlen			
College Swing	Martha Raye-Burns & Allen			
Dangerous to Know	Anna May Wong-Akim Tamiroff			
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie			
Every Day's a Holiday (A)	Mae West-Edmund Lowe	Jan. 14,'38†	*80.	Dec. 25,'37
Good Night, Ladies	Eleanore Whitney-J. Downs			
Her Jungle Love	Dorothy Lamour-Ray Milland			
(See "In the Cutting Room," Dec. 25,'37.)				
Partners of the Plains (G)	Wm. Boyd-George Hayes	Jan. 28,'38†	*70.	Dec. 11,'37
Professor Beware	Harold Lloyd-Phyllis Welch			
Romance in the Dark	Gladys Swarthout-John Boles			
(See "In the Cutting Room," Nov. 13,'37.)				
Scandal Street	Lew Ayres-Louise Campbell			
(See "In the Cutting Room," Dec. 4,'37.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
Thrill of a Lifetime (G)	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	*75	Nov. 13,'37

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Santa Fe Rides	Bob Custer	Feb. 25,'37	58	
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37	56	

Coming

Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37	56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept. 8,'37	61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†	56	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22,'37	59.	Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct. 4,'37†	59.	Nov. 13,'37
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31,'37.	62.	July 31,'37
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37.	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Colorado Kid (G) 7123	Bob Steele-Marian Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37	57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June 7,'37	57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37	53	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov. 20,'37†	64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20,'37†	64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Gambling Terror, The 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37	53	
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37	62.	Apr. 3,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec. 6,'37†	60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37	53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 3,'37	56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37	56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6,'37†	56	
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37	83.	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37	64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37	67.	Mar. 27,'37
Lady Behave! (G)	Sally Eilers-Neil Hamilton	Jan. 5,'38	70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36	56.	Jan. 16,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov. 13,'37†	84.	Nov. 13,'37
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37	63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37	68.	May 1,'37
Paradise Express (G) 6029	Grant Withers-Dorothy Appleby	Feb. 22,'37	58.	Mar. 13,'37
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8,'37†	72.	Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23,'37†	59.	Oct. 9,'37
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60.	May 8,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	66	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov.	15,'37†	60.	Nov. 27,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†	56	
Two Wise Maids (G) 6004	Alison Skipworth-Polly Moran	Feb.	15,'37	68.	Feb. 6,'37
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37†	62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37	62.	Oct. 23,'37

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Born To Be Wild	Ralph Byrd-Doris Weston				
Mama Runs Wild (G)	Mary Boland-Ernest Truex	Jan.	19,'38†	67.	Dec. 25,'37
Old Barn Dance, The	Gene Autry-Smiley Burnette	Jan.	29,'38†		
Outside of Paradise	Phil Regan-Penny Singleton	Jan.	31,'38†		
Paroled to Die 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38†		
Purple Vigilantes 7114	Three Mesquiteers	Jan.	24,'38†		
Stormy Weather	Alison Skipworth-Polly Moran				

RKO RADIO

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	65.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60.	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67.	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	65.	Oct. 9,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65.	Apr. 24,'37
Crashing Hollywood (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan.	7,'38†	61	
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov.	19,'37	101.	Nov. 27,'37
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37†	60.	Nov. 20,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62.	Feb. 27,'37
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37†	67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct.	15,'37†	73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug.	20,'37	67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	63.	Sept. 4,'37
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug.	13,'37	58.	July 31,'37
High Flyers (G)	Wheeler and Woolsey	Nov.	26,'37†	70.	Nov. 20,'37
Hitting a New High (G)	Lily Pons-John Howard	Dec.	24,'37†	85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64.	July 31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	77.	Aug. 28,'37
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37†	61.	Oct. 30,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	77.	Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67.	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60.	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	1,'37†	81.	Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37	100.	July 10,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68.	Mar. 20,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84.	Mar. 30,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec.	10,'37†	59.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71.	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	60.	Sept. 18,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116.	May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85.	Feb. 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	92.	Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70.	July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74.	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	65.	Oct. 2,'37
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)	Edward Arnold-Frances Farmer	July	30,'37	109.	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61.	Apr. 17,'37
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.)	Anna Neagle-Anton Walbrook	Nov.	12,'37†	113.	Sept. 25,'37
We're on the Jury (G) 716	Helen Broderick-Victor Moore	Feb.	12,'37	71.	Jan. 23,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58	
Wise Girl (G)	Miriam Hopkins-Ray Milland	Dec.	31,'37†	70.	Jan. 1,'38
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88.	Apr. 24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62.	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61.	May 1,'37

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant	Feb.	18,'38†		
Everybody's Doing It (G)	Sally Eilers-Preston Foster	Jan.	14,'38†	67.	Jan. 1,'38
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	Feb.	11,'38†		
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Jan.	28,'38†		
Joy of Loving	Irene Dunne-D. Fairbanks, Jr.	May	6,'38†		
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb.	25,'38†		
Perfect Alibi, The (See "In the Cutting Room," Dec. 18,'37.)	Preston Foster-Whitney Bourne	Feb.	4,'38†		
Radio City Revels	Bob Burns-Jack Oakie	Apr.	14,'38†		
Rat, The (A)	Ruth Chatterton-Anton Walbrook	Jan.	21,'38†	73.	Nov. 27,'37
She's Got Everything (G)	Gene Raymond-Ann Sothern	Dec.	31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G)	Walt Disney			*82.	Dec. 25,'37
Vivacious Lady	Ginger Rogers-James Stewart	Apr.	15,'38†		

STATE RIGHTS

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec.	9,'37	*55.	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75.	Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55.	Apr. 10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct.	16,'37	76.	Oct. 23,'37
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60.	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57.	June 12,'37
Zamboanga (G)	Native Cast		July	17,'37	*65.	July 17,'37

Coming

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Rangers Roundup (See "In the Cutting Room," Dec. 25,'37.)	Fred Scott	Spectrum				

TWENTIETH CENTURY-FOX

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct.	29,'37†	81.	Oct. 23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71.	May 8,'37
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec.	3,'37†	70.	Nov. 13,'37
Borneo 807	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec.	10,'37†	60.	Oct. 30,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37	83.	May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58.	July 10,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71	
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct.	22,'37†	68.	Aug. 7,'37
City Girl (See "In the Cutting Room," Dec. 18,'37.)	Ricardo Cortez-Phyllis Brooks	Jan.	7,'38†		
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov.	5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov.	12,'37†	62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov.	26,'37†	77.	Nov. 13,'37
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68.	Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81.	Apr. 3,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov.	26,'37†	71.	Oct. 23,'37
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59.	Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81.	May 5,'34
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†	88.	Oct. 16,'37
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb.	5,'37	67.	Jan. 9,'37
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept.	24,'37†	58.	July 17,'37
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov.	12,'37†	79.	Sept. 28,'34
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	56	
King George VI Coronation 870	Technicolor Special	July	15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37†	84.	Oct. 9,'37
Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68; Jan. 1,'38, pp. 57, 60.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec.	31,'37†	84.	Dec. 25,'37
Love Is News (G) 729 (Exploitation: Apr. 24,'37, p. 90.)	Loretta Young-Tyrone Power	Feb.	26,'37	78.	Feb. 27,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75.	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73.	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84.	Mar. 20,'37
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb.	19,'37	57.	Jan. 16,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37	89.	Feb. 13,'37
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68.	July 24,'37
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct.	8,'37†	55	
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov.	19,'37†	79.	Nov. 13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57.	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102.	Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37	74.	Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37	64	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37	92.	June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37	69.	Jan. 30,'37
Tarzan's Revenge 823 (See "In the Cutting Room," Nov. 13,'37.)	Glenn Morris-Eleanor Holm	Jan.	7,'38†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70.	Mar. 6,'37
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72.	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813 (Exploitation: Nov. 13,'37, p. 62.)	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37	87.	Mar. 20,'37
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37	70.	Feb. 13,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroness and the Butler	Annabella-William Powell	Feb. 18,'38†		
Change of Heart (See "Headline Huntress," "In the Cutting Room," Dec. 18,'37.)	Gloria Stuart-Michael Whalen	Jan. 14,'38†		
Charlie Chan at Monte Carlo (G)	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Checkers (G)	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
Gypsy	Jane Withers-Robt. Wilcox			
Happy Landing 830 (See "In the Cutting Room," Nov. 27,'37.)	Sonja Henie-Don Ameche	Jan. 28,'38†		
Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.)	Smith Ballew-Evalyn Knapp	Jan. 14,'38†		
In Old Chicago (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye			
Josette	Simone Simon-Don Ameche	Mar. 25,'38†		
Look Out, Mr. Moto (G) 819	Peter Lorre-Rochelle Hudson	Apr. 28,'38†	*60.	Oct. 30,'37
Love on a Budget (See "In the Cutting Room," Dec. 25,'37.)	Jed Prouty-Spring Byington	Feb. 25,'38†		
Rebecca of Sunnybrook Farm (See "In the Cutting Room," Nov. 6.'37.)	Shirley Temple-Gloria Stuart	Mar. 11,'38†		
Sally, Irene and Mary 827 (See "In the Cutting Room," Dec. 4,'37.)	Alice Faye-Fred Allen	Mar. 4,'38†		
Shanghai Deadline 826 (See "In the Cutting Room," Dec. 11,'37.)	Dolores Del Rio-George Sanders	Feb. 4,'8†		
Walking Down Broadway	Claire Trevor-Michael Whalen	Mar. 18,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37 p. 76.)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)	Native Cast	Apr. 23,'37	80.	Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	83.	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar. 5,'37	89.	Jan. 16,'37
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89.)	Charles Boyer-Jean Arthur	Apr. 2,'37	97.	Mar. 13,'37
Hurricane, The (G) (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.)	Dorothy Lamour-Jon Hall	Dec. 24,'37†	102.	Nov. 13,'37
Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37	82.	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G). (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Dec. 10,'37†	77.	Sept. 11,'37
Nothing Sacred (G) (See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65.)	Carole Lombard-Fredric March	Nov. 26,'37†	75.	Nov. 27,'37
Prisoner of Zenda (G) (Exploitation: Dec. 18,'37, p. 64.)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
Stand-In (A) (Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)	Leslie Howard-Joan Blondell	Oct. 29,'37†	91.	Oct. 9,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37. pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)	Janet Gaynor-Fredric March	Apr. 30,'37	111.	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58.)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie			
Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.)	Tommy Kelly-Walter Brennan	Feb. 4,'38†		
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Feb. 18,'38†		
Gaiety Girls, The (Reviewed under the title, "Paradise for Two.")	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	70.	Nov. 6,'37
Goldwyn Follies, The (See production article, Nov. 13,'37, p. 14.)	Phil Baker-Ritz Bros.			
I Met My Love Again (See "In the Cutting Room," Dec. 18,'37.)	Joan Bennett-Henry Fonda	Feb. 11,'38†		
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains	Vivien Leigh-Paul Lukas			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Mar. 25,'38†	90.	Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58.	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59.	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64.	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
Courage of the West 2054 (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January	Dec. 5,'37†	57.	
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58.	May 28,'37
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†	66½.	Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Lady Fights Back, The (G)	2035. Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	66.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14,'37†	87.	Oct. 23,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr. Barbara Read	Jan. 17,'37	69.	Apr. 10,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
100 Men and a Girl (G) 2001 (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
Prescription for Romance(G)2013	Wendy Barrie-Kent Taylor	Dec. 12,'37†	66.	Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37.	58.	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68.	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†	64½.	
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story 2034 (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62.	
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr. 18,'37	86.	Apr. 3,'37
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catharine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers—James Dunn	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66.	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	58.	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37.	76.	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78.	May 15,'37
You're a Sweetheart (G)	Alice Faye-George Murphy	Dec. 26,'37†	96.	Dec. 18,'37

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Joan Barclay	Dec. 10,'37†	58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept. 30,'37†	55	
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37	56	
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37	56	
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37	62	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov. 30,'37†	56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct. 1,'37†	62. Nov. 20,'37	
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37	55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec. 30,'37†	55	
Sky Racket	Herman Brix-Joan Barclay	Sept. 1,'37†	63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73. Apr. 10,'37	
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37	83. Jan. 9,'37	
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89. Mar. 13,'37	
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov. 27,'37†	62. Sept. 11,'37	
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60. June 12,'37	
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4,'37†	*82. Sept. 11,'37	
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37	85. Dec. 26,'36	
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37	92. June 19,'37	
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30,'37	89. Oct. 2,'37	
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37	71. Dec. 12,'36	
(Exploitation: Apr. 10,'37, p. 91.)				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20,'37†	90. July 31,'37	
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101. May 8,'37	
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37	95. Mar. 6,'37	
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37	54	
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct. 2,'37†	116. July 10,'37	
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68. Aug. 14,'37	
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37	60. Jan. 16,'37	
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar. 6,'37	60. Mar. 13,'37	
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58	
Ready, Willing and Able (G) 112	Lee Dixon-Ruby Keeler	Mar. 6,'37	93. Feb. 6,'37	
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105. July 10,'37	
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	*60. Dec. 11,'37	
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80. July 3,'37	
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37	59. Dec. 5,'36	
Swing Your Lady 211	H. Bogart-Penny Singleton	Jan. 8,'38†		
(See "In the Cutting Room," Oct. 30,'37.)				
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37†	*92. Dec. 4,'37	
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37†	121. Aug. 21,'37	
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60. Mar. 13,'37	
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64. July 24,'37	

Coming

Title	Star
Adventures of Robin Hood	Errol Flynn-O. de Havilland
(See production article, Dec. 25,'37, p. 14.)	
Amazing Dr. Clitterhouse, The	
Blondes at Work	Glenda Farrell-Barton MacLane
Boy Meets Girl	Marie Wilson-Allyn Joslyn
Food for Scandal	Fernand Gravet-Carole Lombard
Gold Diggers in Paris	Rudy Vallee
Invisible Menace (G) 224	Boris Karloff-Marie Wilson
(Reviewed under the title, "Without Warning.")	
Jezebel	Bette Davis-Henry Fonda
(See "In the Cutting Room," Dec. 11,'37.)	
Kid Comes Back, The (G) 123	Wayne Morris-June Travis
(Reviewed under the title, "Don't Pull Your Punches.")	
Love, Honor and Behave	Wayne Morris-Priscilla Lane
Men Are Such Fools	Wayne Morris-Priscilla Lane
Mystery of Hunting's End	Dick Purcell-Ann Sheridan
(See "In the Cutting Room," Dec. 11,'37.)	
Over the Wall	Dick Foran-June Travis
Patient in Room 18, The 274	Ann Sheridan-Patric Knowles
Penrod and His Twin Brother 226	Billy and Bobby Mauch
(See "In the Cutting Room," Oct. 30,'37.)	
Penrod's Double Trouble	Billy and Bobby Mauch

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36	6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37	74	
Don Quixote (G)	Chaliapin	Sept. '37†	78. July 8,'37	
Life and Loves of Beethoven (G)	Harry Baur	Dec. 15,'37†	82. Dec. 4,'37	
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37	95. Feb. 13,'37	
My Song of Love	Tito Schipa	Mar. 31,'37	79	

Coming

Title	Star
Annie Laurie	Will Fyffe
Aurora Sul Mare	Italian Feature
Chanson D'Amour	Tito Schipa
Itto	Simone Berriau
Love on Skiis	Walter Rimil
Monastery	
Ninety Degrees South	Antarctic Film
Second Bureau	Jean Murat-Diana Koreno
Secrets of Stamboul	Valerie Hobson
Ski Chase	Hannes Schneider
Street Without a Name	Constant Remy-Pola Illery
Song of Ceylon	Basil Wright
Tendre Enemmie	Simone Berriau

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)		Woodward Bros.		60. Nov.	27,'37
Angel's Pit, The (A)	Amedo Nazzari			June	26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103. Apr.	3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90. Apr.	10,'37
Big Fella (G)	Paul Robeson	British Lion		73. July	10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fonoroma		Oct.	2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89. Oct.	23,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80. Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90. June	5,'37
Fury Over Spain (G)		Modern Film		55. Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Gobsek (A)	Leonid Leonidov	Amkino		74. Aug.	14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88. Mar.	27,'37
In the Far East (G)	N. Bogollubov	Amkino	Oct. 19,'37	81. Oct.	30,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90. Mar.	27,'37
Jericho (G)	Paul Robeson	General		77. Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73. Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70. May	22,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120. July	3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90. May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80. July	10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95. Sept.	25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78. Oct.	23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105. May	1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70. July	16,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91. Sept.	25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67. Dec.	25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77. June	5,'37
Moonlight Sonata (G)	Paderewski	United Artists		90. Mar.	13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77. Sept.	18,'37
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105. May	15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77. Sept.	18,'37
Our Fighting Navy (G)	H. B. Warner	General		75. May	8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115. June	5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100. Mar.	20,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis.	Oct. 15,'37	120. Oct.	30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70. July	17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125. Dec.	25,'37
Sol Over Danmark (G)	Henrik Malberg	Scandinavian	Apr. 13,'37	73. Apr.	24,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58. Sept.	4,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85. May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85. July	17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77. Nov.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60. May	1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90. May	29,'37
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65. Nov.	20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods (3 Stooges)	May 14,'37	19½..
Big Squirt, The (10-2-37) Charlie Chase	Sept.17,'37†18	....
Bury the Hatchet (8-21-37)	Aug. 6,'37	19....
Calling All Curtains	Oct. 1,'37†16	....
Calling All Doctors	July 22,'37	19½..
Cash and Carry (9-11-37) (3 Stooges)	Sept. 3,'37†18½	..
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½..
Fiddling Around (Collins-Kennedy)	Jan. 21,'38†17½	..
From Bad to Worse Charlie Chase	June 4,'37	17....
Goofs and Saddles	July 2,'37	17½..
Gracie at the Bat Andy Clyde	Oct. 29,'37†17½	..
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½..
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15,'37	19....
He Done His Duty (12-18-37) Andy Clyde	Dec. 10,'37†17½	..
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17....
Lodge Night Andy Clyde	June 11,'37	18...
Man Bites Love Bug Charlie Chase	Dec. 24,'37†18	....
My Little Feller Andy Clyde	May 21,'37	18....
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½..
Oh What a Knight (Herman Bing)	Nov. 22,'37†16½	..
Playing the Ponies (10-23-37) (3 Stooges)	Oct. 15,'37†17	....
Sailor Maid Polly Moran	Feb. 12,'37	18....
Sitter Downers, The (11-27-37) (3 Stooges)	Nov. 26,'37†16	....
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18....
Super Snooper, The El Brendel	Feb. 25,'37	19½..
Termites of 1938	Jan. 7,'38†.2	rls.
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17....
Wrong Miss Wright, The Charlie Chase	June 18,'37	17....

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15,'37†10½	..
Drug Store Follies (9-11-37)	Sept. 3,'37†10½	..
Rooftop Frolics (10-16-37)	Oct. 1,'37†11	....
Timberland Revels (11-27-37)	Nov. 5,'37†16	....

COLOR RHAPSODIES

Air Hostess, The	Oct. 22,'37†.8	....
Foxy Pup, The (6-5-37)	May 21,'37	..6½
Gifts from the Air (re-issue)	Dec. 18,'37†.7½	..
Hollywood Picnic	Dec. 18,'37†.1	rl..
Indian Serenade	July 16,'37	..8....
Let's Go (4-17-37)	Apr. 10,'37	..7½..
Little Match Girl (11-27-37)	Nov. 5,'37†.8	½..
Merry Mannequins	Mar. 19,'37	..6½..
Mother Hen's Holiday	May 7,'37	..7....
Sad Little Guinea Pigs	Jan. 14,'38†.1	rl..
Scary Crows (9-11-37)	Aug. 20,'37	..8....
Skeleton Frolic (2-20-37)	Jan. 29,'37	..7½..
Spring Festival (8-21-37)	Aug. 6,'37	..8....
Stork Takes a Holiday, The	June 11,'37	..8....
Swing, Monkey, Swing (10-2-37)	Sept. 10,'37	..7½..

COLUMBIA TOURS

Fifty Years of Barter	May 28,'37	..9½..
Haiti's Black Napoleon (8-21-37)	Aug. 6,'37	..9....
Pirate Parts of the Caribbean	July 2,'37	..9....
When the West Was Young (3-20-37)	Mar. 12,'37	..9....

COMMUNITY SING (1st Series)

Community Sing (No. 2)	Feb. 19,'37	.11....
Community Sing (No. 3) (6-5-37)	May 20,'37	.10....
Community Sing (No. 4)	June 18,'37	.10½..
Community Sing (No. 5) (9-11-37)	July 24,'37	.10½..

(2nd Series)

No. 1 (9-11-37)	Aug. 20,'37†10	....
No. 2 (10-16-37)	Sept. 17,'37†10	....
No. 3 (10-16-37)	Oct. 15,'37†10½	..
No. 4—(12-11-37)	Nov. 28,'37†11	....

COURT OF HUMAN RELATIONS

Wedding Deal, The	Feb. 26,'37	.11½..

FEATURETTES

Herald of the Skies	Apr. 2,'37	..9½..

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18,'37†.3	rls.
Goose Girl, The	May 30,'37	..3 rls.
Old Woman in the Woods, The	Apr. 23,'37	..3 rls.

KRAZY KAT CARTOONS

17. Lyin' Hunter, The (3-27-37)	Feb. 12,'37	..7....
18. Krazy's Race of Time (6-26-37)	May 6,'37	..7....
19. Masque Raid, The	June 25,'37	..7....
20. Railroad Rhythm	Nov. 20,'37†	.9½..

SCRAPPY CARTOONS

Canine Capers	Sept. 16,'37†	.6½..
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16,'37†	.6....
Dizzy Ducks (12-19-36)	July 18,'37	..6½..
Fire Plug, The (11-13-37)	Oct. 16,'37†	.6....
Puttin' Out the Kitten	Mar. 26,'37	..7....
Scrappy's Band Concert	Apr. 29,'37	..7....
Scrappy's Music Lesson	June 4,'37	..7....
Scrappy's News Flashes	Dec. 8,'37†	.6....

SCREEN SNAPSHOTS

No. 6—	Feb. 19,'37	.10....
No. 7—	Mar. 23,'37	..9½..
No. 8—(5-29-37)	Apr. 30,'37	..9½..
No. 9—	May 22,'37	.10....
No. 10—	June 4,'37	..9....
No. 11—	June 25,'37	.10½..
No. 12—(10-16-37)	Aug. 13,'37	.10....
No. 13—(10-16-37)	Sept. 10,'37	.10....

(New Series)

No. 1—(10-16-37)	Sept. 17,'37†	10....
No. 2—(11-20-37)	Oct. 15,'37†	.9½..
No. 3—(12-11-37)	Nov. 18,'37†	.9½..
No. 4—	Dec. 24,'37†	.1 rl..

SPECIAL

SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17,'37†	.9½..
Fit to Win (6-12-37)	May 7,'37	..9½..
Fleet Hoofs (4-17-37)	Mar. 5,'37	.10....
Fun In the Water (4-17-37)	Apr. 10,'37	.10....
Future Stars	Aug. 30,'37	.....
Golf Magic (9-11-37)	Aug. 16,'37	..9....
Riding the Waves	June 4,'37	.10....
Scrambled Legs (3-27-37)	Feb. 22,'37	..9....
Set 'Em Up	Oct. 29,'37†	.9½..
Sport of the Seasons	June 25,'37	..9....
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	..9....
Trotting Thoroughbreds (10-16-37)	Sept. 30,'37†	.9½..
Unusual Hunting	Jan. 7,'38†	.1 rl..

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The	Dec. 10,'37†	.9½..
Little Jack Horner (10-2-37)	Sept. 16,'37†	.6½..
Silver Threads (12-11-37)	Nov. 12,'37†	10½..

WORLD IN COLOR

Beautiful Bermuda	Sept. 10,'37†	.....
City of the Golden Gate (11-20-37)	Oct. 10,'37†	.9½..
El Salvador	Dec. 30,'37†	.1 rl..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Ask Uncle Sol (10-23-37)	Oct. 8,'37†	11....
Big Apple, The (10-2-37)	Sept. 17,'37†	.9....
Calling All Crooners (12-4-37)	Nov. 19,'37†	10½..
Dental Follies (4-10-37)	Feb. 26,'37	.11....
How to Dance the Shag	Dec. 17,'37†	.8....
Love Goes West	Dec. 31,'37†	.1 rl..
Miss Lonely Hearts (10-30-37)	Sept. 24,'37†	10½..
Pot Luck (8-14-37)	Aug. 6,'37†	11....
Rhythm Saves the Day (12-4-37)	Oct. 29,'37†	11....
Trailer Paradise	Nov. 26,'37†	.9....
TERRY-TOONS		
Barnyard Boss, The	Dec. 24,'37†	.6½..
Big Game Hunt, The	Feb. 19,'37	..7....
Billy Goat's Whiskers, The	Dec. 10,'37†	.6½..
Book Shop, The (1-30-37)	Feb. 5,'37	..6....
Bug Carnival (4-17-37)	Apr. 16,'37	..7....
Bugs Bettle and His Orchestra	Jan. 21,'38†	.1 rl..
Close Shave, A	Oct. 1,'37†	.6½..
Dancing Bear, The (11-6-37)	Oct. 15,'37†	.6½..
Dog and the Bone, The (11-27-37)	Nov. 12,'37†	.6....
Farmer Al Falfa in Trailer Life	Aug. 20,'37†	.5½..
Flying South	Mar 19,'37	..7....
Hay Ride, The	Apr. 2,'37	..6....
Homeless Pup, The	July 23,'37	..7....
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37†	.6½..
Lion Hunt, The	Jan. 7,'38†	.1 rl..
Mechanical Cow, The	June 25,'37	..7....
Ozzie Ostrich Comes to Town	May 28,'37	..7....
Paper Hangers, The (8-14-37)	July 30,'37	..7....
Pink Elephants	July. 9,'37	..7....
Play Ball	June 11,'37	..6....
Puddy's Coronation	May 14,'37	..7....
Red Hot Music	Mar. 5,'37	..6....
Saw Mill Mystery, The	Oct. 29,'37†	.6½..
School Birds	Apr. 30,'37	..7....
Timid Rabbit, The	Nov. 26,'37†	.6½..
Villain Still Pursued Her, The	Sept. 3,'37†	.6½..
TREASURE CHEST		
Crystal Ballet	May 28,'37	.11....
Grey Owl's Little Brother	Jan. 7,'38†	10....
How to Ski	Aug. 20,'37†	11....
Not So Dumb	Dec. 10,'37†	.9....
Ornamental Swimming	June 4,'37	.10....
Private Life of the Gannets (9-25-37)	Sept. 10,'37†	11....
Songs of the Danube	May 7,'37	..9....
Top Dogs	Dec. 24,'37†	.1 rl..
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6,'37†	19....
Air Parade		2 rls.
Bashful Ballerina (10-2-37)	Sept. 17,'37†	20....
Bashful Buckaroo, The	Dec. 3,'37†	19½..
Big Courtship, The	Feb. 19,'37	.17...
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	.18....
Dates and Nuts	Dec. 31,'37†	.....
Dime a Dance	Dec. 24,537†	19½..
Ditto	Feb. 12,'37	.17....
Freshies	May 7,'37	.17....
Fun's Fun (2-6-37)	Feb. 5,'37	.19....
Getting an Eyeful	Jan. 21,'38†	.2 rls.
Girls Ahoy!	June 11,'37	.17....
Going, Going, Gone	Oct. 6,'37†	18....
Hamlet and Eggs	June 18,'37	.16....
Heir Today	Nov. 5,'37†	18....
Her Accidental Hero	May 21,'37	.17....
Hi-Ho Hollywood	Jan. 7,'38†	.2 rls.
His Pest Girl	Apr. 30,'37	.18....
Hi-ya Doc?	Apr. 23,'37	.20....
Holding the Bag	May 14,'37	.19....
Hurray for Hooligan (12-4-37)	Nov. 19,'37†	17....
Koo-Koo Correspondence Skool, The	Nov. 19,'37†	18....
Love in Arms	May 28,'37	.18....
Love Nest on Wheels	Mar. 26,'37	.18....
Man to Man	Feb. 26,'37	.17....
Meet the Bride	Oct. 29,'37†	17....
Melody Girl	Apr. 16,'37	.17....
Montague the Magnificent (8-14-37)	Aug. 27,'37†	18....
Off the Horses (4-10-37)	Mar. 5,'37	.19....
Pixilated	Mar. 19,'37	.18....
Playboy Number One (12-4-37)	Nov. 26,'37†	17...
Ready to Serve (4-10-37)	Mar. 12,'37	.15....
Silly Night (10-23-37)	Oct. 1,'37†	19....
Slacks Appeal	Aug. 13,'37†	19....
Smart Way, The (10-30-37)	Oct. 15,'37†	18....
Sweeties	Sept. 3,'37†	15....
That's the Spirit	June 25,'37	.17....
Timid Ghost, The	Sept.24,'37†	16....
Who's Crazy?	Aug. 20,'37†	19...
Will You Stop! (10-2-37)	Sept. 10,'37†	17....
Who's Who?	Oct. 22,'37†	20....

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		.....
Bamboo (5-29-37)	July 16,'37	.10....
Broadway Dance Parade	June 15,'37	.10....
Hollywood Magic (5-29-37)		.10....
In Shanghai (6-5-37)	July 16,'37	.12....
Isle of Paradise	July 30,'37	.20....
Spanish Interlude, A	June 15,'37	.....
MAGNACOLOR		
Blow, Bugle, Blow		.....
Catalina Island	Nov. 12,'37†	.....
Personalities on Parade		.....
Skiiing on Your Feet		.....
Yellowstone Park		.....

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		.8....
NOVELTIES		
Nero		.8...
PORT O' CALL		
City of the Sun		.9....
WORLD IN COLOR		
Dream Harbor		.8....

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5,'37	.21....
No. 11—Soak the Poor	Aug. 21,'37	.16....
No. 12—Give Till It Hurts (11-13-37)	Sept. 18,'37	.20....
No. 13—Behind the Criminal (12-4-37)	Oct. 30,'37	.21....
FITZPATRICK TRAVEL TALKS		
Chile, Land of Charm (11-20-37)	Oct. 30,'37†	.9....
Colorful Bombay (5-8-37)	Apr. 3,'37	..8....
Copenhagen	Nov. 27,'37†	.9....
Floral Japan	July 24,'37	..8....
Glimpses of Peru (10-2-37)	Sept. 4,'37†	.8....
Hong Kong, Hub of China (6-26-37)	May 1,'37	..8....
Land of Incas	June 26,'37	..8....
Rocky Mountain Grandeur (7-24-37)	May 29,'37	..9....
Serene Siam (6-26-37)	Oct. 2,'37†	.9....
Stockholm, Pride of Sweden (11-13-37)	Dec. 25,'37†	.9....
HARMAN-ISING (Happy Harmonies)		
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37	..8....
30—Bosko and the Pirates (5-8-37)	May 1,'37	..8....
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	..8....
32—Wayward Pups (8-14-37)	July 10,'37	..9....
33—Bosko and the Cannibals	Aug. 28,'37	.10....
34—Little Buck Cheeser	Dec. 18,'37	..8....
35—Bosko in Bagdad	Jan. 1,'38	.10....
HISTORICAL MYSTERIES		
King Without a Crown, The (11-20-37)	Oct. 9,'37†	.9....
Man in the Barn, The (1-1-38)	Nov. 20,'37†	10....
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1,'37	.10....
Have Courage (7-24-37)	June 12,'37	.10....
Pacific Paradise (10-16-37)	Aug. 28,'37	.10....
Rainbow Pass (10-30-37)	Oct. 9,'37	.10....
Romance of Digestion	Mar. 13,'37	.11....
What Do You Think, No. 2	Dec. 25,'37†	10....
MUSICAL COMEDIES		
Carnival in Paris (6-26-37)	May 29,'37	.21....
Girl's Best Years, A (2-20-37)	Dec. 25,'37	.19....
Hollywood Party (5-8-37)	Apr. 3,'37	.21....
Our Gang Follies of 1938	Dec. 18,'37†	.....
Some Time Soon (4-10-37)	Mar. 6,'37	.20....
Sunday Night at Trocadero (10-23-37)	Oct. 2,'37†	20....
OUR GANG		
Fishy Tales	Aug. 28,'37	.11....
Framing Youth (10-2-37)	Sept. 11,'37†	11....
Hearts Are Thumps	Apr. 3,'37	.11....
Mail and Female	Nov. 13,'37†	11....
Night 'n' Gales	July 24,'37	.11....

(THE RELEASE CHART--CONT'D)

Title — Rel. Date — Min.

Pigskin Palooka (11-27-37)..Oct. 23,'37†11....
Roamin' Holiday (7-31-37)..June 12,'37.11....
Rushin' Ballet (6-26-37)....Apr. 24,'37.11....
Three Smart Boys (5-8-37).Mar. 13,'37.11....

PETE SMITH SPECIALTIES

Candid Cameramaniacs
(1-1-38) .....Dec. 11,'37†.9....
Decathlon Champion
(11-27-37) .....Nov. 20,'37†10....
Equestrian Acrobatics .....Aug. 14,'37..8....
Friend Indeed (1-1-38)....Jan. 1,'38†10....
Golf Mistakes (6-26-37)....June 12,'37.10....
Grand Bounce, The
(5-26-37) .....May 22,'37.11....
Jungle Juveniles (11-6-37)..Oct. 2,'37†.9....
Olympic Ski Champions
(11-7-36) .....July 3,'37.10....
Penny Wisdom (5-8-37).....Apr. 10,'37.10....
Pigskin Champion
(9-25-37) .....Aug. 14,'37.11....
(Exploitation: Oct. 30,'37, p. 87.)
Romance of Radium
(10-23-37) .....Oct. 23,'37.10....
Ski Skill (4-10-37).....Oct. 23,'37.10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice.....July 24,'37.10....
Tennis Tactics (5-8-37).....May 1,'37.10....

RE-ISSUES (1937-8)

Beau Hunks (9-5-31).....Sept. 18,'37†37....
Blotto (2-15-30) .....Oct. 30,'37†26....
County Hospital (4-23-32)..Jan. 22,'38†17....
Perfect Day, The (3-18-27).Dec. 11,'37†20....

ROBERT BENCHLEY

How to Start the Day
(10-16-37) .....Sept. 11,'37†10....
Night at the Movies, A
(11-20-37) .....Nov. 6,'37†10....

SPECIAL

Jimmy Fidler's Personality
Parade .....Jan. 8,'38†20....
New Audioscopiks, The.....Jan. 15,'38†.....
Servant of the People
(3-20-37) .....Apr. 9,'37.21....
(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Little Maestro (4-17-37)....Mar. 27,'37.11....
Song of Revolt (7-24-37)...May 29,'37.11....

PARAMOUNT

Title — Rel. Date — Min.

BETTY BOOP CARTOONS

Candid Candidate, The
(9-25-37) .....Aug. 27,'37†.7....
Ding Dong Doggie.....July 23,'37†.7....
Foxy Hunter, The.....Nov. 26,'37†.1 rl..
Hot Air Salesman, The
(3-20-37) .....Mar. 12,'37..7....
Impractical Joker, The
(7-3-37) .....June 18,'37..7....
New Deal Show, The
(10-16-37) .....Oct. 22,'37†.7....
Pudgy Takes a Bow-Wow...Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) .....May 14,'37..8....
Service With a Smile.....Sept. 24,'37†.7....
Zula Hula .....Dec. 24,'37†.....

COLOR CLASSICS

Bunny-Mooning (3-13-37)...Feb. 12,'37..7....
Car-Tune Portrait, A
(7-3-37) .....June 25,'37..7....
Chicken a la King.....Apr. 16,'37..8....
Educated Fish (11-13-37)...Oct. 29,'37†.7....
Foolish Fox, The.....Dec. 31,'37†.....
Peeping Penguins (9-18-37).Aug. 27,'37†.7....

HEADLINERS

Blue Velvet Music.....Apr. 9,'37.10....
Mark Warnow and Orch.
Frimi Favorites (7-3-37)....June 4,'37.11....
Rudolf Frimi, Jr., and Orch.
From the Minuet to the Big
Apple .....Nov. 19,'37†.....
Hollywood Star Reporter,
No. 2 (10-16-37).....Oct. 29,'37†11....
Hula Heaven (10-16-37)....Oct. 1,'37†11....
Eddie Peabody
Installment Collector, The...July 2,'37.10....
Fred Allen
Let's Go Latin (9-25-37)...Sept. 10,'37†11....
Xavier Cugat and Orch.
Meet the Maestros.....Dec. 17,'37†.....
Music by Morgan.....Feb. 12,'37.11....
Russ Morgan and Orch.
Night in Manhattan.....July 30,'37.11....
Oh Kay, Rhythm.....Dec. 17,'37†.....
Queens of Harmony.....Aug. 20,'37†11....
Phil Spitalny and Girl Orch.
Star Reporter, The, No. 2
(3-27-37) .....Mar. 12,'37.11....
Vincent Lopez and Orch.

Title — Rel. Date — Min.

Swing, Hutton, Swing.....May 7,'37.11....
Ina Ray Hutton and Orch.

MUSICAL ROMANCE
(In Color)

Schubert's Serenade .....July 23,'37..9....
Song of the Islands
(5-22-37) .....May 21,'37.10....
Trees (3-20-37) .....Mar. 19,'37..9....

PARAGRAPHICS

Aviator Shorty .....July 23,'37.10....
Circus Comes to Town, The
(7-3-37) .....June 25,'37.10....
Cowboy Shorty (10-16-37)...Oct. 8,'37†10....
Game Trails .....Apr. 30,'37.10....
Inventor, The (10-23-37)....Nov. 5,'37†11....
It's a Good Stunt
(9-25-37) .....Sept. 10,'37†10....
It's a Living.....Mar. 5,'37.11....
Killer of the Tonto.....Aug. 13,'37†10....
Make Up and Live.....Dec. 31,'37†.....
Nobody Home .....Apr. 2,'37.10....
Safety in the Air
(5-22-37) .....May 28,'37.10....
Tuna .....Dec. 3,'37†.....
Where Snow Is King.....Feb. 5,'37..9....

PARAMOUNT PICTORIAL

No. 7 — Magic Caverns — Albert Payson Terhune — Swing Fashions .....Feb. 12,'37..9....
No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias.....Mar. 12,'37.10....
No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie .....Apr. 9,'37.10....
No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37).May 7,'37.10....
No. 11—Fishing Highlights.June 4,'37.11....
No. 12—(7-3-37) .....July 2,'37.10....

NEW SERIES

No. 1 — Ain't Nature O'd Fashioned — Where East Meets West — Hollywood Music Man .....Aug. 6,'37†.1 rl..
No. 2 — Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37) .....Sept. 3,'37†10....
No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37) .Oct. 1,'37†10....
No. 4 — Tropical Toppers— Huckleberry Harvest — Steel Never Dies (11-6-37) .....Nov. 5,'37†10....
No. 5— .....Dec. 3,'37.....

POPEYE THE SAILOR

Football Toucher Downer....Oct. 15,'37†.....
Fowl Play .....Dec. 17,'37†.....
Hospitality .....Apr. 16,'37†.7....
I Like Babies and Infants
(10-2-37) .....Sept. 17,'37†.7....
I Never Change My Altitude .....Aug. 20,'37†.7....
Lost and Foundry.....July 16,'37..7....
Morning, Noon and Night Club (6-26-37) .....June 18,'37..7....
My Artistical Temperature. Mar. 19,'37..7....
Organ Grinder's Swing (3-6-37) .....Feb. 19,'37..7....
Paneless Window Washer, The (2-27-37) .....Jan. 22,'37..7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves .....Nov. 26,'37†.2 rls.
(Color Special)
Protex the Weakerist
(11-20-37) .....Nov. 19,'37†.7....
Twisker Pitcher, The....May 21,'37..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)

No. 3 .....Dec. 25,'36.11....
No. 4 (3-27-37) .....Feb. 26,'37.11....
No. 5 .....Apr. 30,'37.11....
No. 6 .....July 2,'37.11....

NEW SERIES

No. 1 (9-18-37) .....Sept. 3,'37†10....
No. 2 (11-20-37) .....Nov. 12,'37†10....
No. 3 .....Jan. 14,'38†.....

SCREEN SONGS

Magic on Broadway.....Nov. 26,'37†.1 rl..
Jay Freeman and Orch

Title — Rel. Date — Min.

Never Should Have Told
You (3-6-37) .....Jan. 29,'37..8....
Nat Brandwynne and Orch.
Please Keep Me in Your
Dreams (5-22-37) .....May 28,'37..8....
Henry King and Orch.
Twilight on the Trail.....Mar. 26,'37..7....
The Westerners
Whispers in the Dark
(10-9-37) .....Sept. 24,'37†.7....
You Came to My Rescue....July 30,'37..8....
Shep Fields and Orch.

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 36—Wrestling (It's a Laugh) .....Apr. 23,'37.10....
No. 37—Swing Stars
(5-22-37) .....May 14,'37.10....
No. 38—Pan-American
Champion (7-3-37) .....June 11,'37.10....
No. 39—Rhythm of the
Game (7-10-37) .....July 9,'37.10....
No. 40—Aquabats .....Aug. 13,'37†10....
No. 41—Picking Pets
(10-2-37) .....Sept. 10,'37†10....
No. 42—Four Smart Dogs
(10-16-37) .....Oct. 8,'37†10....
No. 43—Pick Your Favorite
(11-6-37) .....Nov. 5,'37†10....
No. 44—Ball Tossers .....Dec. 3,'37†.....
No. 45—Water, Water
Everywhere .....Dec. 31,'37†.....

UNUSUAL OCCUPATIONS
(In Color)

No. 1 .....Aug. 6,'37†.1 rl..
No. 2 (10-16-37) .....Oct. 8,'37†10....
No. 3 .....Dec. 10,'37†.....

SPECIAL 3 REEL SHORT
(Distributed by Paramount)

River, The (12-11-37).....31....

RKO RADIO

Title — Rel. Date — Min.

CONDOR MUSICALES

Frozen Affair, A (8-28-37)..Sept. 17,'37†10....
Murder in Swing Time
(9-4-37) .....Sept. 27,'37†10....
Prairie Swingeroo
(12-25-37) .....Oct. 15,'37†10....

LEON ERROL COMEDIES

Dummy Owner, The
(1-1-38) .....Jan. 7,'38†19....
Rented Riot, A.....Nov. 5,'37†17....
Should Wives Work
(10-9-37) .....Sept. 10,'37†19....

HEADLINER SERIES

3—Rhythm on the Rampage
(4-24-37) .....Apr. 2,'37.18½..
4—Swing Fever .....July 25,'37.20....

1937-38

No. 1—Trailing Along
(10-16-37) .....Oct. 8,'37†16....
No. 2—Music Will Tell
(1-1-38) .....Feb. 11,'38†.....

EDGAR KENNEDY COMEDIES

Dumb's the Word.....June 11,'37.18....
Ears of Experience (1-1-38).Jan. 28,'38†18....
Edgar and Goliath
(12-25-37) .....Nov. 19,'37†17....
Looks and Bonds.....Apr. 16,'37.19....
Morning Judge (10-16-37)...Sept. 24,'37†18....
Tramp Trouble .....Aug. 6,'37.16....

MARCH OF TIME

No. 8 .....Mar. 19,'37.20....
No. 9 (4-17-37) .....Apr. 16,'37.21....
No. 10 .....May 14,'37.18....
No. 11 .....June 11,'37.18....
No. 12 .....July 9,'37.18....
No. 13 .....Aug. 6,'37.18....

1937-38

No. 1 (9-11-37) .....Sept. 3,'37†17....
No. 2 .....Oct. 1,'37†20....
No. 3 .....Oct. 29,'37†21....
No. 4 .....Nov. 26,'37†20....
No. 5 (1-1-38) .....Dec. 25,'37†18....
No. 6 .....Jan. 21,'38†.....

MICKEY MOUSE

Clock Cleaners, The
(8-28-37) .....Oct. 15,'37†.8....
Donald's Ostrich (1-1-38)...Dec. 10,'37†.9....
Hawaiian Holiday
(9-4-37) .....Sept. 24,'37†.8....
Lonesome Ghosts (12-25-37).Dec. 24,'37†.9....
Old Mill, The.....Nov. 5,'37†.9....
Pluto's Quintuplets .....Nov. 26,'37†.9....

Title — Rel. Date — Min.

NU-ATLAS PRODUCTIONS

Devilled Ham .....Apr. 28,'38†.....
Phoney Boy (12-25-37).....Nov. 19,'37†11....
Rhythm in a Night Court
(9-4-37) .....Sept. 24,'37†.9....
Sweet Shoe (1-1-38).....Jan. 14,'38†11....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 (10-16-37) .....Sept.10,'37†13....
No. 2 (12-18-37) .....Nov. 5,'37†11....
No. 3 .....Dec. 31,'37†.....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Horse Play (4-3-37).....Mar. 13,'37.18....
Many Unhappy Returns.....Oct. 22,'37†17....
Stupervisor .....Feb. 25,'38†.....

RADIO MUSICAL COMEDIES

Harris in the Spring
(12-25-37) .....Dec. 3,'37†20....
Mississippi Moods
(7-31-37) .....July 23,'37.17....
That Man Samson.....May 28,'37.19....
Twenty Girls and a Band...Apr. 8,'38†.....

SMART SET

Inlawful .....Apr. 30,'37.17....
Rhythm Wranglers .....
(12-25-37) .....Dec. 17,'37†19....

SPECIAL

Day With the Dionne Quintuplets, A (4-24-37)..Mar. 26,'37.18....

SPORTS WITH BILL CORUM

Beach Sports .....June 4,'37..9½..
Big League .....May 7,'37.11....
Foreign Sports .....Apr. 9,'37.10....
Golf Timing (8-21-37).....July 23,'37.11...
Royal Steeds .....July 2,'37.10....
Saratoga Summers
(3-27-37) .....Mar. 12,'37.11....

STRUGGLE TO LIVE

Desert Land .....Apr. 5,'37..9....

SUPERBA COMEDIES

Wife Insurance (8-14-37)...July 9,'37.16....
Wrong Romance, The.....May 14,'37.19....

WORLD ON PARADE

Circus Winter Quarters.....May 14,'37.11....
Florida Cowboy .....June 11,'37..9½..
Jungle Playmate .....July 30,'37..9....
Mt. Vernon .....Mar. 19,'37.10...
Workshops of Old Mexico....July 9,'37.11..

STATE RIGHTS

Title — Rel. Date — Min.

AMERICAN RED CROSS

Behind the Flood Headlines
(5-8-37) .....11....

ASTOR

Carmen (5-29-37) .....9....
Halt! Who Goes There?
(5-29-37) .....9....

JAM HANDY

New Day, A (12-25-37).....12....

ROGERS SPECIAL

Lest We Forget (5-1-37)... .....1 rl..

U. S. DEPT. OF AGRICULTURE

I Pledge My Heart (8-7-37) .....11....

20TH CENTURY-FOX

Title — Rel. Date — Min.

ADVENTURES OF THE NEWSREEL CAMERAMAN

Bone Bender Parade, The
(8-14-37) .....Aug. 6,'37.10....
Filming Modern Youth.....Oct. 1,'37†.....
Filming Nature's Wonders..Dec. 3,'37†.....
Filming Nature's Wonders..Dec. 3,'37†.....
Laughing at Fate
(11-27-37) .....Nov. 5,'37†.6½..
Motor Maniacs (9-25-37)....Sept. 3,'37†10....

MAGIC CARPET SERIES

Dude Ranch, The.....Oct. 8,'37†.....
Italian Libya (12-4-37).....Nov. 12,'37†10....
Land of the Maple Leaf,
The .....Dec. 10,'37†.....
Mexican Mural (10-16-37)..Sept. 3,'37†.9½..
Modern Dixie .....
Portraits of Portugal
(8-7-37) .....Aug. 6,'37.10....

UNITED ARTISTS

Title — Rel. Date — Min.

MICKEY MOUSE

109. Worm Turns, The
(1-23-37) .....Apr. 17,'37†.8½..
110. Magician Mickey .....June 17,'37†.8½..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
111. Mickey's Amateurs (6-19-37)	June	4,'37†.1 rl..
112. Moose Hunters	Aug.	5,'37†.9....
SILLY SYMPHONIES		
109. Mother Pluto (11-21-36)	Mar.	6,'37†.8½..
110. More Kittens (1-9-37)	Mar.	27,'37†.8½..
111. Woodland Cafe (6-26-37)	Mar.	15,'37†.1 rl..
112. Little Hiawatha (6-26-37)	May	11,'37†.....
113. Modern Invention (6-26-37)	June	17,'37†.....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 35 (4-17-37)	Apr.	12,'37..7....
No. 36 (5-15-37)	May	10,'37..9½..
No. 37 (5-15-37)	June	7,'37..9½..
No. 38 (7-24-37)	July	26,'37.10....
No. 39 (10-23-37)	Oct.	18,'37†.9....
No. 40 (12-4-37)	Nov.	1,'37†.9....
No. 41 (12-11-37)	Nov.	15,'37†.9....
No. 42	Nov.	22,'37†.9....
No. 43	Dec.	6,'37†.9....
No. 44	Jan.	3,'38†.....
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept.	20,'37†.6....
Big Race, The (3-13-37)	Mar.	3,'37..7....
Country Store (8-7-37)	July	5,'37..7....
Fireman's Picnic (10-16-37)	Aug.	16,'37..6½..
Lumber Camp (3-20-37)	Mar.	15,'37..7....
Ostrich Feathers (10-2-37)	Sept.	6,'37†.7....
Rest Resort (10-16-37)	Aug.	23,'37..7....
Steel Workers (5-15-37)	Apr.	26,'37..7....
Stevedores, The	May	24,'37..7....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec.	1,'37†17....
Alpine Cabaret (8-14-37)	Aug.	4,'37.10....
Bargain Matinee (3-20-37)	Apr.	14,'37.10....
Cocktail Party, The (5-15-37)	May	12,'37.10....
Hawaiian Capers (9-18-37)	Sept.	8,'37†17....
It's On the Record	Mar.	17,'37.10½..
Oh, Say Can You Hear? (12-18-37)	Dec.	29,'37†15....
Rhapsody In Zoo (12-11-37)	Jan.	26,'38†15½..
Shoes With Rhythm (5-15-37)	June	9,'37.10....
Show for Sale (10-30-37)	Nov.	3,'37†21....
Singing Bandit, The (7-3-37)	July	7,'37.10....
Teddy Bergman's Bar-B-Q (10-16-37)	Oct.	6,'37†19....
OSWALD CARTOONS		
Duck Hunt (3-13-37)	Mar.	8,'37..7....
Dumb Cluck (12-11-37)	Dec.	20,'37†.7....
Football Fever (12-4-37)	Nov.	15,'37†.7....
Keeper of the Lions (11-13-37)	Oct.	18,'37†.7....
Lamplighter, The	Jan.	10,'38†.7....
Love Sick (11-6-37)	Oct.	4,'37†.8....
Mechanical Handy Man (10-30-37)	Nov.	8,'37†.7....
Mysterious Jug, The (12-11-37)	Nov.	29,'37†.7....
Playful Pup, The (7-31-37)	July	12,'37..7....
Trailer Thrills (5-15-37)	May	3,'37..7....
Wily Weasel, The	June	7,'37..7....
STRANGER THAN FICTION SERIES		
No. 35—Novelty (4-17-37)	Apr.	26,'37..9....
No. 36—Novelty (4-17-37)	May	24,'37..8....
No. 37—Novelty (7-3-37)	June	21,'37..8½..
No. 38—Novelty (5-15-37)	July	19,'37..9....
No. 39—Novelty (7-24-37)	Aug.	16,'37..9....
No. 40—Novelty (9-18-37)	Sept.	6,'37†.9....
No. 41—Novelty	Oct.	4,'37†.9....
No. 42—Novelty	Nov.	1,'37†.9....
No. 43—Novelty (12-4-37)	Nov.	29,'37†.9....
No. 44—Novelty (12-11-37)	Dec.	27,'37†.9....
No. 45—Novelty	Jan.	17,'38†.....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay		
Breathless Moments		2 rls.
Hollywood Screen Test (8-14-37)	Aug.	30,'37†21....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Bring On the Girls Edgar Bergen	Mar.	6,'37.11....
Vitaphone Diversions Smith and Dale	Apr.	3,'37.10....
Nickel Lowdown Charles Kemper	May	1,'37.10....
Vitaphone Funsters (6-12-37) Johnny Burke	May	29,'37.11....
Vaude-Festival Fritz and Jean Hubert	June	26,'37.....
Vaudeville Hits Elaine Arden	July	17,'37.....
Vitaphone Broadwaytes Medley-Dupree	Aug.	21,'37.10....
BROADWAY BREVITIES		
Swing for Sale (3-13-37) Hal LeRoy	Feb.	27,'37.22....
Under Southern Stars Fred Lawrence-J. Bryan	Feb.	20,'37.18....
Hotel a la Swing Eddie Foy, Jr.	Mar.	13,'37.20....
Mail and Female Ken Murray	Mar.	27,'37.21....
Play Street (4-10-37) Preisser Sisters	Apr.	3,'37.21....
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr.	10,'37.16....
Lifers of the Party, The Yacht Club Boys	Apr.	17,'37.21....
Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton	Apr.	24,'37.21....
Movie Mania Dave Apollon	May	8,'37.20....
Musical Operation, A Frank Gaby-Virginia Verrill	May	15,'37.20....
Day at Santa Anita Sybil Jason	May	22,'37.18....
Sound Defects (6-12-37) Rufe Davis	June	5,'37.22....
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June	12,'37.20....
Rhythm Roundup, The Estelle Taylor	June	19,'37.21....
Little Pioneer, The (7-10-37) Sybil Jason	July	3,'37.19....
Newsboy's Nocturne (7-10-37) Lane, Tree & Edwards	July	10,'37.20....
Flowers from the Sky (8-21-37) Josephine Huston	July	24,'37.22....
Cut Out for Love Donald Novis-Dorothy Dare	Aug.	2,'37.....
Du Barry Did All Right Irene Bordoni	Aug.	7,'37.....
Doctor Cupid Ken Murray-Oswald	Sept.	4,'37†.....
Postal Union Georgie Price	Sept.	11,'37†.....
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept.	25,'37†20....
Ups and Downs Hal LeRoy	Oct.	9,'37†.....
Starlets (11-20-37) Fifi D'Orsay-Rufe Davis	Oct.	23,'37†20..
Toot Sweet Joe Palooka in "Calling All Kids"	Nov.	6,'37†... ..
Man Without a Country, The John Litel	Nov.	20,'37†17. ..
Here's Your Hat Cookie Bowers	Nov.	27,'37†.....
One On the House Willie, West, McGinty	Dec.	11,'37†.2 rls.
Wedding Yells Ken Murray-Oswald	Dec.	18,'37†.2 rls.
Script Girl Cross and Dunn	Jan.	1,'38†20....
COLORTOUR ADVENTURE (In Color)		
Land of the Midnight Sun (3-13-37)	Jan.	15,'38†.....
Nature the Artist (4-10-37)	Feb.	27,'37.10....
Cradle of Civilization	Mar.	20,'37.10....
Alpine Grandeur	Apr.	17,'37.10....
Gateway to Africa (6-12-37)	May	15,'37.10....
Land of the Magyar (7-10-37)	June	12,'37.10....
Crossing the Sahara	July	3,'37.....
Long Bright Land (9-11-37)	Aug.	14,'37.....
It's Work	Sept.	25,'37†10....
Mysterious Ceylon	Oct.	23,'37†.....
Land of the Kangaroo (11-20-37)	Nov.	20,'37†.....
India's Millions	Dec.	18,'37†10....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Jan.	8,'38†.....
Playing with Danger (11-20-37)	Sept.	18,'37†12....
Danger—High Voltage	Oct.	30,'37†13....
Alibi Mark	Dec.	4,'37† 1 rl..
Bolted Door, The	Dec.	25,'37†.1 rl..
LOONEY TUNES	Jan.	22,'38†.....
No. 33—Porky's Romance	Apr.	17,'37..8....
No. 34—Porky's Duck Hunt	Apr.	17,'37..8....
No. 35—Porky and Gabby (6-12-37)	May	15,'37..8....
No. 36—Porky's Building	June	19,'37..8....
No. 37—Porky's Super Service (7-10-37)	July	3,'37..8....
No. 38—Porky's Bad Time Story	July	24,'37..7....
No. 39—Porky's Railroad (8-14-37)	Aug.	7,'37..7....
No. 40—Get Rich Porky	Aug.	28,'37.....
No. 41—Porky's Garden	Sept.	11,'37.....
No. 42—Rover's Rival	Oct.	9,'37†.....
No. 43—The Case of the Stuttering Pig	Oct.	30,'37†.....
No. 44—Porky's Double Trouble (11-20-37)	Nov.	13,'37†.7....
No. 45—Porky's Hero Agency	Dec.	4,'37†.7....
No. 46—Porky's Poppa	Jan.	15,'38†.....
MELODY MASTERS		
Cab Calloway and Orch. (3-13-37)	Feb.	20,'37.10....
Peter Van Steden and Orch.	Mar.	6,'37.10....
Jacques Fray and Orch. (4-10-37)	Mar.	27,'37.10....
Jam Session, The	Apr.	17,'37.10....
Clyde McCoy and Orch. Rimac Orchestra, The	May	8,'37.10....
Jack Denny and Orch.	May	29,'37.10....
Eliseo Grenet and Orch. (6-19-37)	June	19,'37.10....
Lennie Hayton and Orch. (7-10-37)	July	10,'37.10....
David Mendoza and Orch. (8-21-37)	July	31,'37.10....
Russ Morgan and Orch.	Sept.	11,'37†.....
Milt Britton and Orch.	Oct.	2,'37†.....
Mal Hallett and Orch.	Oct.	23,'37†.....
Arnold Johnson and Orch. (9-11-37)	Nov.	13,'37†10....
Jan Rubini and Orch.	Dec.	4,'37†.1 rl..
Henry King and Orch.	Dec.	25,'37†.1 rl..
Leon Navara and Orch.	Jan.	15,'38†.....
MERRIE MELODIES (In Color)		
No. 32—I Only Have Eyes For You (3-6-37)	Mar.	6,'37..8....
No. 33—The Fella with the Fiddle (4-10-37)	Mar.	27,'37..8....
No. 34—She Was an Acrobat's Daughter	Apr.	10,'37..8....
No. 35—Ain't We Got Fun	May	1,'37..8....
No. 36—Clean Pastures	May	22,'37.....
No. 37—Uncle Tom's Bungalow	June	5,'37.....
No. 38—Streamlined Greta Green (6-12-37)	June	19,'37..8....
No. 39—Sweet Sioux (7-10-37)	June	26,'37..8....
No. 40—Egghead Rides Again	July	17,'37..8....
No. 41—Plenty of Money and You	July	31,'37..7....
No. 42—Sunbonnet Blue	Aug.	21,'37.....
No. 43—Speaking of the Weather (8-21-37)	Sept.	4,'37..7....
No. 44—Dog Daze	Sept.	18,'37.....
No. 45—I Wanna Be A Sailor	Sept.	25,'37†.....
No. 46—The Lyin' Mouse	Oct.	16,'37†.....
No. 47—Little Red Walking Hood	Nov.	6,'37†.....
No. 48—Woods Are Full of Cuckoos	Dec.	4,'37†.1 rl..
No. 49—September In the Rain	Dec.	18,'37†.1 rl..
No. 50—Daffy Duck and Egghead	Jan.	1,'38†.....
PICTORIAL REVIEWS		
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar.	20,'37.11....
No. 8—Coiffeurs—Shoes	Apr.	10,'37.10....
No. 9—Hats—Bathing Suits	May	11,'37.10....
No. 10—Dancing-Leather (6-5-37)	May	22,'37.10....
No. 11—Milk—Rugs	June	19,'37.10....
No. 12—Pianos—Art (8-14-37)	July	17,'37.10....
No. 13—Books—Furs	Aug.	28,'37.....
(NEW SERIES)		
No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept.	18,'37.10....
No. 2—Mauch Twins—Table Tennis	Oct.	16,'37†.....
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov.	13,'37†10....
No. 4—Boxers—Dolls	Dec.	11,'37†.....
No. 5—Ice Cream—Jockeys	Jan.	8,'38†.....
VITAPHONE NOVELTIES		
Medium Well Done Hardeen	Mar.	6,'37.10....
Ghost to Ghost Hookup, A Radio Ramblers	Apr.	3,'37.11....
Home Run on the Keys (4-3-37) Babe Ruth	Apr.	24,'37..9....
Check Your Cash Louis Zingone	May	22,'37.10....
Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June	26,'37.10....
Palm Beach Knights Charles Ahearn	July	31,'37.....
Lyin' Tamer, The (7-11-36) George Jessel	Aug.	28,'37.10....
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov.	6,'37†11....
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept.	4,'37†11....
Puppet Love (9-11-37) Salici's Puppets	Oct.	2,'37†10....
Roping 'Em Alive	Nov.	6,'37†.....
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec.	4,'37†10....
Unreal Newsreel	Jan.	8,'38†.....

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July	29,'37†20....

WORLD

Title	Rel. Date	Min.
Battling Bettas	July	8,'37†10....
Men of Ships	Sept.	10,'37†.9....
Paper Hanger, The	Dec.	25,'37†.....
(Cartoon)		
Story of the Rose, A (1-16-37)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept.	1,'37†20.... (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec.	9,'37†-5.... (each)

REPUBLIC

Lone Ranger, The 7401 Lee Powell-Herman Brix (15 episodes)	Feb.	12,'38†.....
Painted Stallion, The, 6421 Ray Corrigan-Hoot Gibson	June	5,'37†.....
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug.	28,'37†.....
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov.	20,'37†.....

UNIVERSAL

Flash Gordon's Trip to Mars Larry Crabbe-Jean Rogers		
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct.	4,'37†.2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr.	12,'37..2 rls. (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.,-Frances Robinson	Dec.	27,'37†.2 rls.
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July	5,'37†.2 rls. (each)

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr.	15,'37.....

J C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

"Thin Ice." Say, boys, if you haven't already played this one (and we suppose the most of you have) we would urge you all to go and get it before the gong rings for dinner. If we know anything about pictures, and sometimes we are foolish enough to think we do, our judgment is that "Thin Ice" will make your patrons glad they left their radios to go and see it.

We used to be pretty fair on skates ourself, but Sonja Henie's skating act makes our performance seem like a flat tire. Not only that, but she looks a whole lot like a girl who told us once to "go and soak your head." The love scenes between her and Tyrone Power will take you back to the "horse and buggy days," they are so simple and perfect.

Outside of the skating scenes, the part that gave us the biggest kick was Joan Davis as the orchestra director. By the long-horned-spoons, if we ever go to Hollywood we are going to go and see Joan, but we are going to take Charles Ruggles along as our chaperone, for we would certainly need one, and Charlie ought to be a good one.

Better get "Thin Ice" and play it. It's a Twentieth Century-Fox production by Darryl F. Zanuck, and Darryl's father used to play baritone in a band with us long before Darryl was born, and he was a good one, too.

▽

We note by the press that the special session of Congress that was called to pass legislation to benefit the country, has performed its duty well by passing three measures.

One measure was to appropriate $225,000 to pay their salaries and traveling expenses, one to appropriate $12,500 to pay the pages' salaries and one to loan some government paintings to a private institution. This brings up the query in our mind as to how this country could struggle along without a Congress. The New Deal begins to look like something the cat drug in.

▽

The League of Nations was organized for the ostensible purpose of preventing war. It has been in session for months and during that time Italy has murdered the Ethiopians and took some of their territory; the Spaniards have been killing one another by the thousands and Japan has been murdering Chinese men, women and children without a declaration of war and without an excuse, and the League of Nations finished up the last bottle of champagne and adjourned and went home for the holidays. The League wanted us to join 'em but our boys probably preferred Old Crow to champagne. There is nothing like our Congress or the League of Nations for doing things. We beg your pardon Gertie for laughing a little, that's just another evidence of our weakness.

▽

We often wonder just where we are going. When we came here every tribe of Indians had its "Medicine Man" who went through a lot of incantations and monkey shines to relieve the ailing. Today every community has from one to three "Medicine Men" who will dope you on some kind of a nostrum and tell you to try it for a couple of days "and if that won't work I will come back and we will try something else." And now the radio has gone into the medical profession and the brass-color fraternity has developed a ravenous appetite for "The Big Apple." Congress wanted to reduce appropriations for everything except for the road program, for there's where the votes come from. Old Lady Smith's cat has had another batch of kittens and we are expecting the grasshoppers to be with us again next year. HELP, HELP!

▽

The paper today carries a picture of Opie Ried on his 85th birthday. Mr. Ried has written some very interesting books, and if you have never read "The Jucklins," "The Kentucky Colonel," "Emmet Bonlore" and others of his works you better get them. You will find them very interesting reading.

▽

As Martha Raye says, "Oh, Boy," you ought to see the Christmas greetings we are receiving. We are sorry that we are unable to extend a personal greeting to each, but if we were to try and answer all of them we'd have to engage two stenographers who were not adverse to working overtime.

Greetings come from Clint and Bessie Bobbins of the Hot Springs theatre, at Hot Springs, S. D.; John and Myra Caylor of Badelia, Minnesota; Mr. and Mrs. Lou Feldman of the Pipestone theatre at Pipestone, Minnesota; the Bradleys and Sherm and May Fitch of Sioux Falls, S. D.; E. O. Ellsworth of the Metropolitan theatre at Iowa Falls, Iowa. E. O. says, "keep up the good work, Col. I enjoy your colyum." Note: As we recall it, E. O. used to be—and maybe still is—a member of the Iowa legislature, and our guess is that Iowa never had a better one. Mr. and Mrs. Fred Anderson of the Palm theatre at Baiard, Nebraska; Shine Mason of the McAllen theatres at McAllen, Texas (Shine is the guy who likes to go over to Reinosa, Mexico and see the bull fights); "Eagle Eye" Joe of Chicago; Professor Scott and wife of Spokane, Washington (the professor, you may remember, directed the combined bands of four hundred pieces at the Elks convention at Los Angeles); Louise Fazenda of Van Neys, California. Note: Say, Miss Fazenda, look up Harry Torpin of Van Neys and get acquainted with him. He's an uncle of Darryl F. Zanuck.

Then Gertrude Merriam of the HERALD office in New York sends us greetings and if we were down in New York today we'd get Mr. and Mrs. Rovelstad, Mr. and Mrs. Denny Shea (if there is a Mrs. Shea) and Gertrude to go to a cafe and say to the waiter, "Go bring on that turkey." And many more we can't mention here, and about all we can do is thank you all for your remembrances, and to express the hope that you all had a very merry Christmas, and also the hope of the HERALD, as well as ourself, that your New Year will be full of happiness and prosperity.

▽

This is written on Christmas day, the day when all take a vacation, so why shouldn't we? Tom and Jerry are coming up to see us pretty soon (maybe) and we are going to stop and try and show the boys the proper hospitality.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 32, Vol. 20.—Bombing of the American gunboat Panay in Yangtze river by Japanese and the fall of Nanking.

MOVIETONE NEWS—No. 33, Vol. 20.—President Roosevelt convenes Congress again....New films from the fronts of war-torn China....1,000 saved from "President Hoover" on rocks....Lew Lehr....Sports.

NEWS OF THE DAY—No. 230, Vol. 9.—The Bombing of the U. S. S. Panay.

NEWS OF THE DAY—No. 231, Vol. 9.—Roosevelt speaks to Congress....1938 arrives in blaze of glory ....Floods sweep the northwest....Jai-Alai season opens in Florida....Slalom stars race down mountain....Football.

PARAMOUNT NEWS—No. 43.—The Incident of the Panay and the capture of Nanking.

PARAMOUNT NEWS—No. 44.—Snowbirds frolic.... President Roosevelt asks action....Disaster at sea.... 1938 gets gay start....Gridiron bowl games.

PATHE NEWS—No. 47, Vol. 9.—Jackson demands curb of trusts....Senator Van Nuys replies....500 saved from stranded liner....Palm Beach dresses for season....Eternal city flooded by Tiber....Champion gun dog....Hockey.

PATHE NEWS—No. 48, Vol. 9.—Roosevelt addresses Congress....Collegians ski at Lake Placid....Model planes zoom over Miami....22 States start job insurance....Jai-Alai joins sports parade....New Year on Great White Way....Pasadena's pageant of beauty.

UNIVERSAL NEWSPAPER NEWSREEL—No. 628, Vol. 9.—Time and tide greet 1938....Bonneville Dam is finished....Powder halts car skidding....Wrestling rivals double up....Ski-golfers tee off crater....Police fingerprint Miami workers....New de-icing process for aeroplanes....Pet deer sniffs at hunters....Rail line going electric....“Loop tennis.”

UNIVERSAL NEWSPAPER NEWSREEL—No. 629, Vol. 9.—Congress hears Roosevelt....Floods, storms lash west coast....California Captures Bowl classic ....Jai-Alai in Miami....Record throngs hail 1938.... 1,500,000 see Tournament of Roses....Army demonstrates new machine gun carrier.

Appreciation Course Planned

M. A. Sorsoleil, chairman of the committee on Motion Pictures and Literature of the Community Welfare Council of Ontario, will confer with a group of teachers on teaching "photoplay appreciation" in Ontario schools.

Building Kentucky House

The Malco interests and Paramount are building a new 1,000-seat theatre in Princeton, Ky., according to announcement at Memphis, Tenn., by M. A. Lightman. The present Malco theatre in Princeton, Mr. Lightman said, would continue to operate for "B" pictures.

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NEW YORK

Mary Boland



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with ERNEST TRUEX

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•

Directed by RALPH STAUB

•

Screen play by Gordon Kahn, Hal Yates. Original story by Gordon Kahn.

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Associate Producer RALPH STAUB

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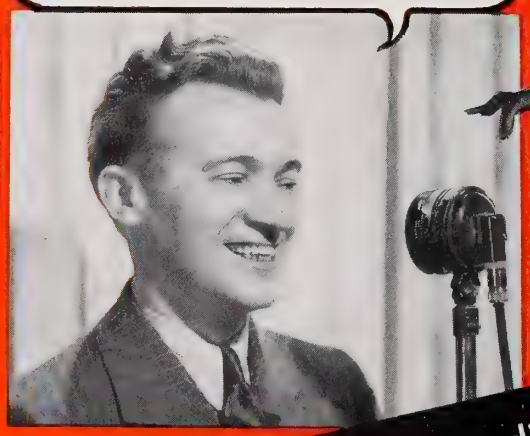
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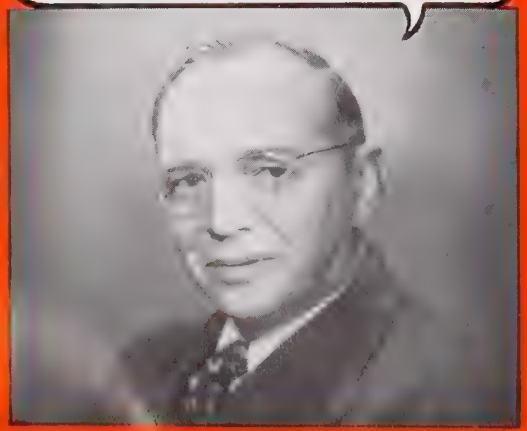
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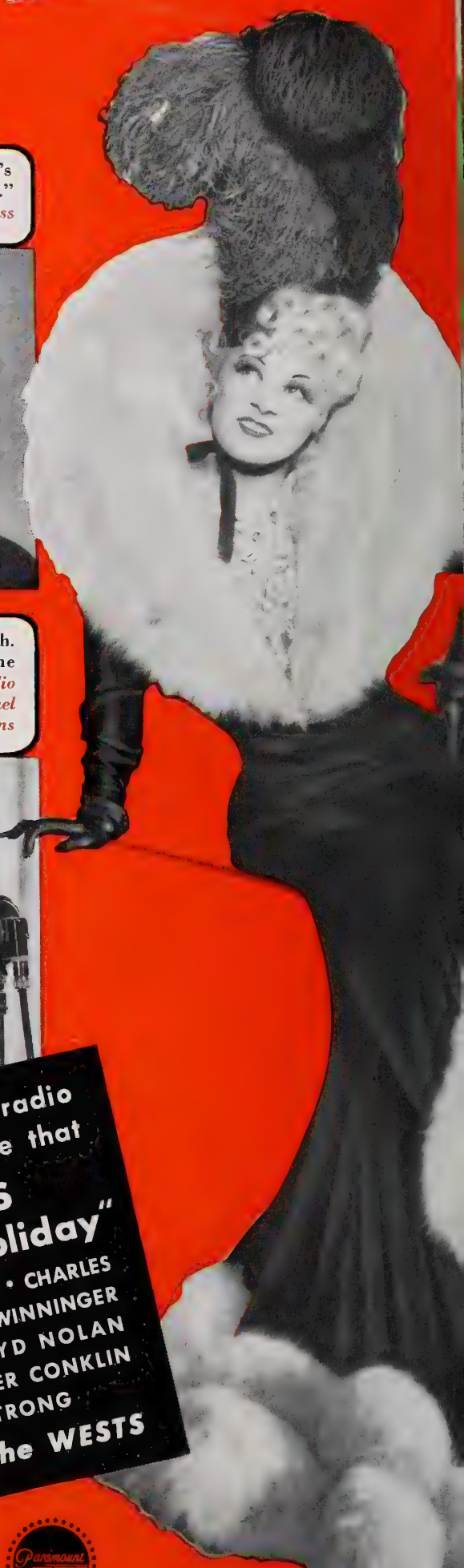


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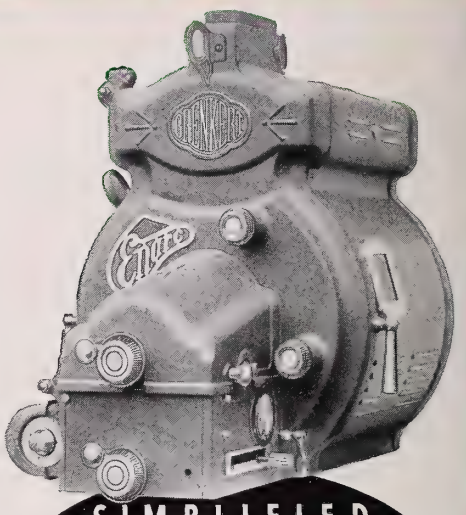


Departments
of news and counsel:
EQUIPMENT AND OPERATION
MODERN PROJECTION
PLANNING THE THEATRE

ANUARY 8, 1938
Two Sections — Section 2

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For these reasons, theatres of all sizes endorse and use Brenkert Projection lamps—and Brenkert installations are increasing faster than those of any other make lamp.

Brenkert operates the largest plant in the industry devoted to Arc Lamp manufacture for motion picture theatres — the only manufacturer producing all types of projection lamps for every theatre requirement and for correct operation with all standard makes of projectors.

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BRENKERT LIGHT PROJECTION CO.

ENGINEERS AND MANUFACTURERS

DETROIT, MICHIGAN, U. S. A.



New York's CAPITOL THEATRE reseats after 19 years with "American"

NINETEEN years ago, that master-showman, Major Edward Bowes, was manager of the Capitol Theatre and signed the original contract for American Seating Company chairs. Recently, this great theatre has been completely modernized. And the work included re-seating with 4,426 new American Seating Company chairs in a design harmonizing with the interior architecture of the house.

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From Metropolis to Midville, any theatre can offer its patrons the last word in smart styling and in comfort by re-seating with American Seating Company chairs. Priced to suit your requirements.



Rows upon rows of luxuriously comfortable theatre chairs recently installed in the Capitol Theatre, New York City

American Seating Company

GRAND RAPIDS, MICHIGAN

Pioneers and pacemakers in comfortable seating for theatres, auditoriums, lodges, schools, churches, stadia and buses

Branch Offices and Distributors in Principal Cities

A Newsreel Theatre Opens on Broadway



Passersby make the opening a "gala" affair.



Section of the spacious lounge in basement level.



■ Originally planned as a two-a-day house, B. S. Moss's second Broadway theatre of 1937 (the first was the Criterion) opened as a Trans-Lux theatre, showing newsreels and shorts. Seating 600, it is spacious and colorfully appointed. The auditorium has walls of tinted acoustic plaster embellished with plaster murals. The ceiling is also tinted acoustic plaster, in soft ivory and tan with hard plaster flutings. Chairs, by American, are covered in rust mohair. Rear walls are finished in damask over rock wool. In the basement is a large lounge with walls finished in Tekko paper. Projection equipment includes Simplex projection. Peerless Magnarc lamps, and RCA sound. The theatre is air-conditioned.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 130 JANUARY 8, 1938 NUMBER 2

Two-Year Agreements Unionize Sound Service

EXTENSION of union jurisdiction to servicing of equipment in theatres employing projectionist members of the IATSE & MPMO, just effected in agreements with leading servicing organizations, gives the IA its most significant victory in its recent campaign to unionize all but the executives among theatre attendants and technicians. The agreements covering sound servicing are for a period of two years, beginning January 1.

Engineers now engaged in sound servicing will be expected to apply for membership in IA locals, special provision having been made for this class of membership, only certain limitations upon territories in which sound service men may take care of equipment in unionized theatres. The IA stipulates, however, that they must have in their possession special travelling contracts embodying terms and conditions governing their duties in jurisdictions outside that of the locals in which they hold membership.

Dues and initiation fees for sound service members of established locals will be the same as those governing the present membership of those locals, it is pointed out.

The contracts signed with the service companies place the wage minimum for field men at $80 a week, and for special inspectors at $110.

Theatre Permits Still Taboo in Minneapolis

FURTHER ATTEMPTS to induce the city council of Minneapolis to relax its restrictions upon further construction of theatres have met with failure, and theatre operators there are confident that the council will maintain this attitude until very substantial changes appear either in the city's theatre plant of 62 properties, or in the population.

H. L. Griffith, a leading business man and owner of former residential property on Hennepin Avenue, principal artery to the downtown section, has been making repeated efforts to obtain a theatre building permit, threatening to go to the courts, but to no avail. The street on which he seeks to build has gradually been filling with business properties, and for a space of 20 blocks there are no theatres on it.

The Minnesota Amusement Company, operator of 12 theatres, and the independent theatre organization appear to be collaborating in opposition to further theatre expansion.

The most recent theatre building has been in the suburban districts, two houses having gone up almost across the street from the western city limits. There is a report of another new house which will be just outside the corporate limits.

Almost all theatre construction work has been confined to remodeling which, however, in several cases, has amounted almost to new structures. In some of this work additional seating has been incidentally developed.

The city's 62 theatres have an aggregate capacity of approximately 53,000 persons, or one seat for about every 10 citizens. About 7,000 seats are in houses now dark.

Several aldermen have said there will be no more theatre permits granted until Minneapolis has acquired a population of 600,000, unless some existing houses are abandoned.

Remodeling General Among N.Y. Circuits

PRACTICALLY ALL of the larger independent theatre circuits in the New York metropolitan area were highly active during 1937 in remodeling their existing properties, while several added extensively to their holdings by adding newly constructed houses.

The Brandt circuit acquired five outlying theatres built at a total cost of $760,000. Three of these were in New York proper, each costing $150,000, while one, also costing $150,000, was built in Jackson Heights, Long Island, and another, costing $160,000 was added in New Rochelle.

Remodeling was undertaken by the Brandt circuit in 1937 at a total cost of $250,000, about half of which went for the installation of air-conditioning equipment in seven theatres, including the Globe on Broadway. Other Brandt theatres in the Broadway sector which have been or are being remodeled are the Oriental and Apollo, both recently taken over.

Cocalis Enterprises opened the Crest theatre in New York a year ago, and the Fowler in Kingsburg, N. J., in July. This circuit has under construction a 700-seat house in Hudson, N. Y., and an 800-seat theatre in Long Branch, N. J. The cost of remodeling Cocalis properties during the year is placed at $200,000.

The Interboro circuit, operating 30 theatres in outlying sections, built three theatres—the Hobart in Woodside, L. I., the Trent in New Rochelle, and the Dover on the Boston Post Road—and spent $150,000 during the year in remodeling existing holdings.

Other circuits report remodeling in 1937 as follows:

Belle Theatres: Completely remodeled the Harlem-Grand at a cost of $45,000.

Century circuit: Remodeled the Rialto in Brooklyn at a cost of $75,000.

Harris Theatrical Enterprises: Remodeled the Delmar theatre, costing $40,000.

Skouras Theatres: Spent about $250,000 in remodeling a third of its 54 houses.

• • •

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Construction Active in Two Canadian Sections

IN TWO WIDELY separated sections of Canada, theatre construction has taken on boom-like qualities. In Vancouver, suburban building became decidedly active during the latter part of the year, and four houses are reported to be in various stages of construction. All of them are small with construction costs ranging between $20,000 and $40,000.

Ten new theatres were opened in Ontario during the last three months of the year, in addition to five remodeled properties, adding 9,000 seats.

A Typical

● Observing the business of merchandising motion pictures in a little city cited as about an average small town. Here we visit it, and its Odeon theatre, and its Ken Butterfield

WITHIN THE limits of its survey, the federal government has provided an opportunity to look in, as it were, upon motion picture exhibition in an average small city.

A busy little city of 10,000 inhabitants, Beaver Dam, Wis., has been cited by the United States Department of Agriculture, following studies of 19 similar small cities,

BEAVER DAM, WISCONSIN

Of small communities recently analyzed by the United States Department of Agriculture, under Dr. Louise Stanley of the Bureau of Home Economics, Beaver Dam, Wis., ranked neither high nor very low among cities of its class—that is, small towns having a certain number of industrial enterprises, but essentially rural in character. The average income among 453 families studied (in 1935-36) was $1,309 per year.

"Notable in Beaver Dam," states the department's report, "was the large proportion of families supported by a single earner. Only 10% of the families had more than one earner. In only one other city, Boone, Ia., did the family pattern stick so close to the traditional American idea of father making the money for the family."

In Beaver Dam, home-owning families outnumber wage-earning families, according to the study. The city has a population of 10,000.

The average Beaver Dam family numbers 3.6 persons—and the biggest families are either in the highest income brackets, or on relief!

It was found that 11% of Beaver Dam families had been on relief at some time during the year studied. Of those who had never been on relief, 69% received an income of less than $1,500 a year.

The wage earners' families outnumbered those of business and professional workers by a three-to-one ratio. The average income of the wage earning families was found to be $1,219 a year; of business and professional class families, $1,952; and of families in which the principal bread-winner did clerical work, $1,747.



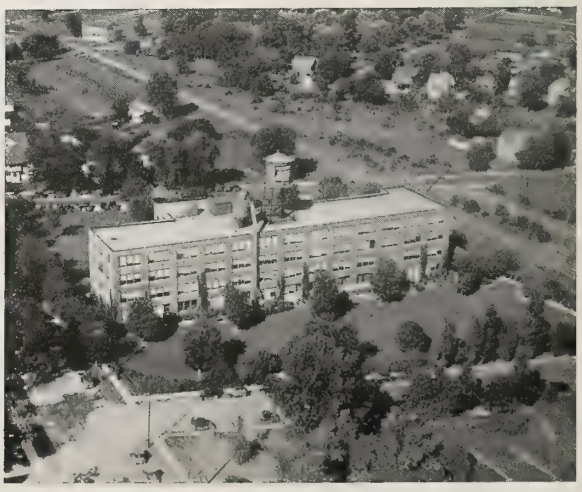
Nearly every family has an automobile.



Looking down Main Street, trading center for a rich farming area.



A representative street, expressive of the people who live on it.



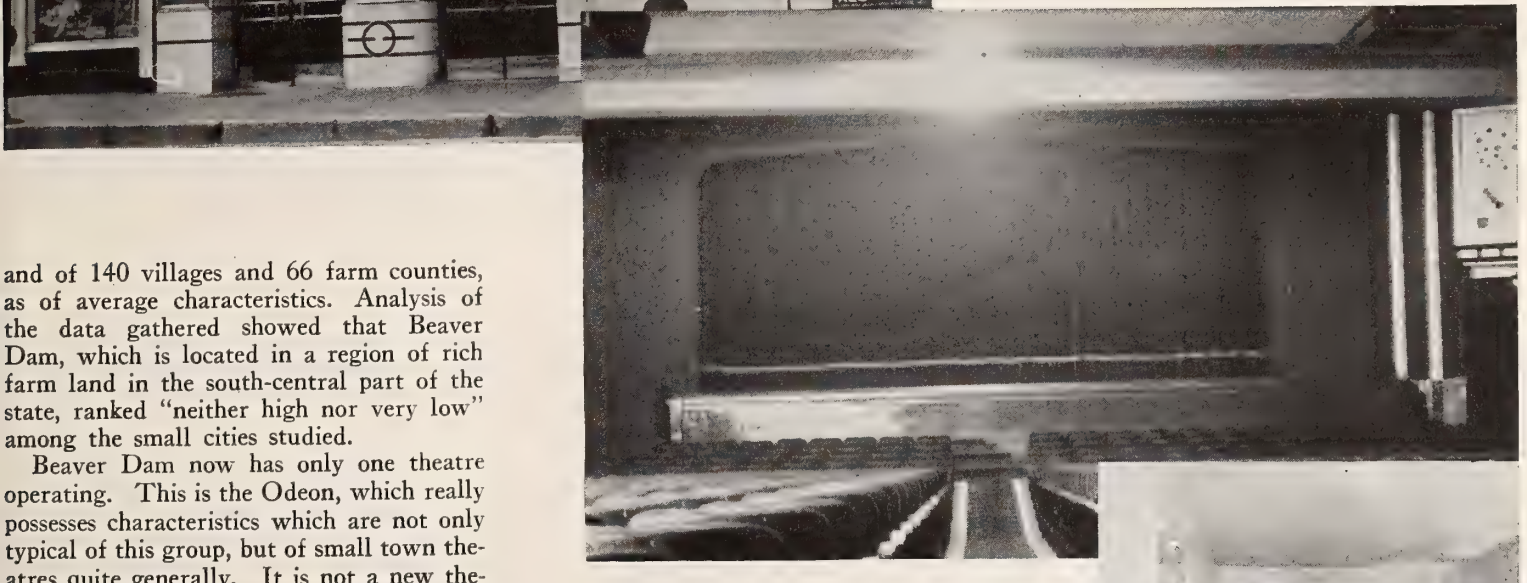
A shoe factory—industry in a rural setting.

Theatre in an Average Town





The Odeon's manager, Ken Butterfield, in his office.





Views of the front, auditorium and lounge of Beaver Dam's Odeon theatre.

and of 140 villages and 66 farm counties, as of average characteristics. Analysis of the data gathered showed that Beaver Dam, which is located in a region of rich farm land in the south-central part of the state, ranked "neither high nor very low" among the small cities studied.

Beaver Dam now has only one theatre operating. This is the Odeon, which really possesses characteristics which are not only typical of this group, but of small town theatres quite generally. It is not a new theatre, having been at one time Beaver Dam's "Opera House," which ultimately (as happened in so many similar towns) was turned into a motion picture theatre. Characteristic of the remodeling movement in the industry today, the Odeon was recently "modernized," in a manner substantially representative of such refurbishing in the smaller communities.

Remodeling Effects "Modern" Theatre

A new front of modern pattern was installed, with a marquee trimmed in neon. The lobby walls were repainted (in blue and green), and indirect lighting was substituted for the old-fashioned fixtures.

The foyer is carpeted in a brown and black velvet, and the walls are tan with yellow striping. There is a small basement lounge simply but tastefully treated, with yellow walls, pink ceiling and blue carpeting. Men's and women's rooms adjoin it.

Projection equipment consists of two projectors, "suprex" carbon arc lamps, motor-generators and one of the major sound systems, rather recently installed.

The Odeon is owned and operated by a circuit—Fox Wisconsin Theatres—for whom Ken Butterfield manages it. Mr. Butterfield has been in the theatre business for eleven years, in Wisconsin, Indiana and Illinois. He is 31 years old, married, and has one child, a daughter seven years old. He lives in a rented house on one of Beaver's Dam's pretty residential streets of many trees and broad lawns.

Most Patrons Attend Once Weekly

The average citizen in Beaver Dam, according to the Department of Agriculture, earns about, $1,309 a year, and he has a wife and two children under 16. The average wage earner will go to the theatre about once a week, states Mr. Butterfield, and he will take his entire family with him. His wife, however, may also attend a Wednesday matinee, or the Saturday or Sunday afternoon show as well.

The single man earning $1,300 will attend the theatre twice a week—bringing his sweetheart both times, declares Mr. Butterfield.

Seventy-five per cent of the patronage of the Odeon comes from people who attend once a week; 25 per cent from people who attend twice a week; and 5 per cent from people who attend almost every time there is a new picture. From Monday until Thursday inclusive, Mr. Butterfield runs double feature program. Two additional programs are split over the remaining three days. Admission prices are 40 cents for adult, and 10 cents for children.

Odeon patrons prefer pictures with a

(*Continued on page* 27)



General exterior view of Varsity theatre and office building, with its glass block window panels.



PLAN OF THE MAIN FLOOR
VARSITY THEATRE

Milwaukee, Wis.

GRASSOLD & JOHNSON
Architects

A Two-Floor

• Describing the Varsity in Milwaukee, 1,300-seat theatre housed in a completely air-conditioned commercial building and effectively employing the new architectural materials

MILWAUKEE'S newest theatre, the 1,300-seat Varsity, located opposite the Marquette University campus in close proximity to the main business section, is strictly modern in design throughout and represents the city's first completely air-conditioned office-and-theatre building. Construction is of stone, granite, face brick and glass blocks. The theatre is operated, under lease, by Fox Wisconsin Theatres. Grassold & Johnson were the architects.

The marquee of the Varsity draws special attention because of unusual provision for the changing of attraction board lettering. An access door has been provided from the building at the roof of the marquee, leading directly from a letter storage room, and the marquee itself has been constructed with a ledge on which a man may reach the attraction boards.

The soffit of the marquee, which was built by Electrolite Signs, Inc., is of



Looking down foyer from inner lobby (see floor plan), with auditorium aisle doors at right.

Scheme of Functional Decorative Style

porcelain enamel with mirror channels in front of black opal glass, intensifying the incandescent lighting an estimated 60%. Attraction boards carry Adler silhouette letters in front of opal glass.

The vestibule is finished in marble, while the floor is of concrete laid with rubber mats, recessed. The box office is finished in porcelain enameled metal with stainless steel mouldings.

Interior Plan and Decoration

ENTRANCE IS through a lobby (see floor plan) which is carpeted in a modern pattern of blue and gold, and which has walls of blue and gold wallpaper above a cement wainscot painted blue-black. The ceiling is of plaster, painted gold.

The Foyer

The foyer also has walls finished in wallpaper, in a mixed tone of rose and gold. The foyer ceiling is fluted and painted a light shade of rose. Doors leading from the lobby are of bleached birch veneer, left in natural color. Foyer lighting is by means of troughs extending along the cornices, lined with plaster painted white. Lamping is on 4-inch centers. The foyer is carpeted (all Varsity carpeting is Bigelow-Sanford) with a modern spheroid patterns in blue and gold.

The Auditorium

The auditorium is of two-floor type with 300 seats in the balcony, spaced 36 inches. The main floor is arranged three seating banks and four aisles, with spacing 33 inches. Chairs, by Heywood-Wakefield, are fully upholstered with spring backs. Upholstery covering is unpatterned blue mohair on both backs and seats.

The decorative treatment of the auditorium, which measures 115 feet deep, and 78 feet wide, with an average height of 30 feet, continues the color scheme of lobby and foyer areas—blue and gold, the colors of Marquette University. The entire side walls, which are slightly stepped, are of acoustic plaster tinted buff, with star ornamentation inserted and painted gold, and vertical reeded motifs also painted gold.

The rear wall of the auditorium is finished in acoustic tile, while the soffit of the balcony is finished in paper, over plaster, laid diagonally and having a striped pattern in blue, white and yellow.

The auditorium ceiling, which is finished in common plaster, is divided into broad transverse bands effected by lightening shades of blue, starting with a deep blue at the proscenium arch. The profiles of the ceiling bands follow the radial arcs of the seating plan. The floor has a total slope of 4 feet. Aisle carpeting is the same as the foyer carpeting.

The proscenium opening measures 33x25 feet, with a maximum screen size approximately 22x16 feet. The stage is only a screen and horn platform. The enclosing curtain, operated from the projection room (by Vallen control equipment), is of gold silk.

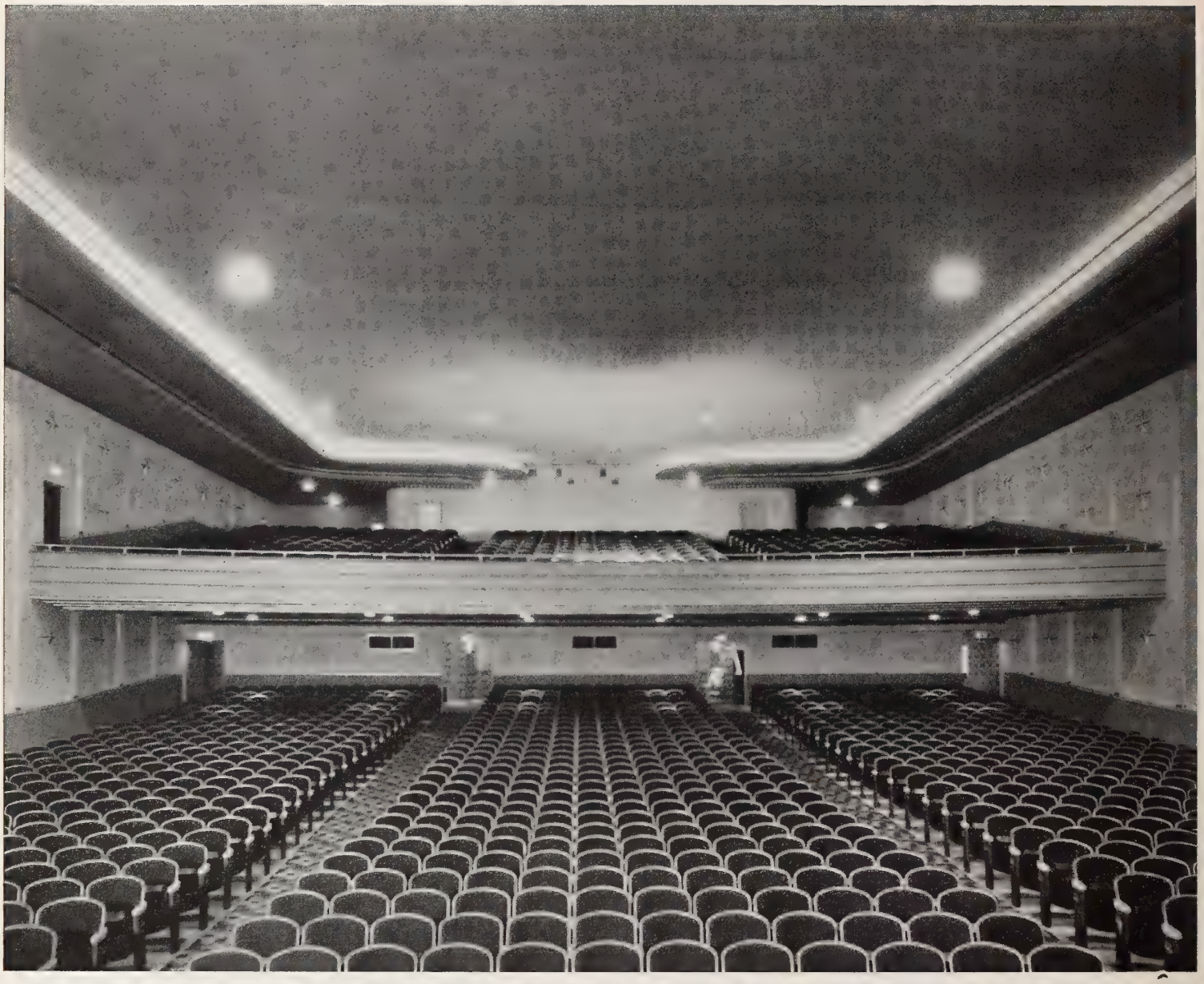
Projection and Air-Conditioning

THE VARSITY projection room is 20 feet wide and 10 feet deep and has a motor-generator room, and toilet facilities adjoining. The ceiling is finished in acoustic plaster painted buff.

The projection angle is 8°. With a distance of 100 feet from the screen to the last row of seats, and of 15 feet from the first row, the screen image is 16 feet wide.

Projection equipment includes two Simplex projectors and Peerless Magnarc lamps supplied by Hertner motor-generators. Sound system is RCA Photophone. Rewinders and other projection accessories are by Ed Wolk.

The building above the balcony level and the front portion alongside the auditorium



Rear view of the auditorium, which has stepped side walls finished in buff-tinted acoustic plaster, and a rear wall of acoustic tile.

is occupied by store space and offices. The front portion of the second floor is office space, the rear portion space for air-conditioning equipment. The entire third floor, and most of the fourth floor, are occupied by offices of Fox Wisconsin Theatres, the quarters of which include a preview room 25x60 feet.

Air-Conditioning System

The theatre is air-conditioned by the system (by Trane) supplying the entire building. The building is heated by steel firebox boiler with an under-feed screw-type stoker. Cooling is accomplished by cold water from a 554-foot 10-inch well on the premises, delivering 250 gallons per minute of 52° water by means of a turbine-driven pump with a 25-horse-power motor.

Blast heating utilizing Trane coils takes care of the theatre itself. Trane Type "PK" convectors applied with steam furnish heat to the foyers, rest rooms and box offices.

The cooling load of the theatre is 100 tons, requiring a 33,000-CFM fan and eight rows of coils, which are supplied with the cold well water. The coils themselves are so cross-connected and valved that all eight rows are used for cooling with water, but by opening and closing the proper valves two rows of the eight are used for steam heating.

A feature of the air distribution system in the theatre is the use of a continuous grille 3 inches high, contained in a cornice in the ceiling just below the light troughs. The grille forms a part of the interior decorative design. In back of this continuous grille is a continuous rectangular metal box partitioned off every 10 feet. Each of these 10-foot sections is supplied with air by a round branch duct from the main duct which, also round, is carried in the steel trusses of the theatre roof.

With smoking permitted in the balcony, there is a separate exhaust fan for the balcony connected to a plenum chamber underneath with numerous holes in the risers of the balcony.

The five stores on the main floor are heated and cooled by individual Trane air-conditioning units installed in the basement. Steam blast coils take care of the heating, while the cooling is effected with water cooling coils. Gravity vents are provided from the stores to the full capacity of the fans in order to enable any store occupied as a tavern or a restaurant to use a 100% outside air, venting through.

For all practical purposes of year around air-conditioning, the office portion of the building is divided into four zones—two north and two south. Four Trane air-conditioning units located in an equipment room on the second floor supply the four zones. The total cooling load in the office.

Tempered, humidified, and filtered air is supplied office area in the winter, and cooled, dehumidified and filtered air in the summer. The heating is effected by steam blast coils, and cooling by water cooling coils in these four units.

The individual offices are heated with

(*Continued on page* 29)

THERE IS A NEW NAME THAT MEANS "BOX OFFICE INSURANCE" TO EVERY EXHIBITOR

THIS page is an announcement—and a dedication.

It is addressed to the motion picture exhibitors of America.

It announces a new organization in the field of service to the nation's exhibitors.

It dedicates itself to a broader and more complete conception of technical service than the exhibitor has known in the past. It aims to be a vital element in "box office insurance"—"that your theatre may never be dark"....

Altec Service Corporation dares to make so sweeping a self-dedication because Altec, although a new and wholly independent organization, soundly organized, soundly financed and soundly manned, is at the same time a mature, seasoned organization, backed by ten years' experience in the field.

Altec embarks on its independent career with the integrated knowledge and capacity for team play of picked men from the engineering, sales and service staffs of Electrical Research Products, Inc., and still enjoys the co-operation of Bell Telephone Laboratories, as well as the full resources in the field, in men and materiel, established by Electrical Research Products, Inc.

Altec Service Corporation, alert, alive, aggressive, will do everything in its power to deserve, to secure and to maintain, the esteem and the good will of the exhibitors of America.

it is **ALTEC**

SERVICE CORPORATION

"THAT YOUR THEATRE MAY NEVER BE DARK...."

Operating a 400-Seat Theatre in a Town of 800







Carl J. Garitson, his town, and the theatre. The view is not of Main Street—it is of the street in Springer, N. Mex. Below is shown the front of the theatre as rather recently remodeled by the lessees, for whom Mr. Garitson manages the house.

• Telling an unusual story of showbusiness in Springer, New Mexico, which ought to be too small for a theatre but has surprisingly proved that it isn't

SAID THE Springer (N. Mex.) *Tribune,* in leading off its story on the impending opening of the Zia theatre, "When the new Zia theatre opens its doors to show goers next Saturday evening, one of the finest entertainment houses of the entire state will be made available for amusement of people of Springer and this section."

This expressed the proud welcome of a motion picture theatre which, though small, could yet seat half the population of the incorporated town in which it was located. Springer, N. Mex., has 800 inhabitants; the Zia seats 400.

Ordinarily the people of such a hamlet must drive for miles to attend a motion picture theatre of any kind, except for occasional travelling outfits stopping at lodge halls for one-night stands. Yet the Zia is a permanent theatre, operating regularly, and as recently remodeled, is essentially modern in its facilities to provide an effective presentation of motion pictures. The fact is, declares Carl J. Garitson, who manages it for Gibralter Enterprises, Southwestern circuit, the Zia attracts patrons from other towns which have theatres of their own!

It was Mr. Garitson who really is responsible for this unusual venture in small town showbusiness. What is now the Zia (pronounced see-uh, and meaning, in Indian, the sun) was originally his property. Mr. Garitson explains:

"I was operating the Springer newspaper when the depression made business pretty tough sledding, so in 1935, after the theatre in Springer had been closed for a couple of months due to insufficient business to operate even a couple of nights a week, I made arrangements to open it on a contract basis, thinking I could make at least a few dollars a month.

"I opened on the fourth day of October, 1935, after fixing the place up as much as I could, starting on a shoestring. I operated two nights a week, but after a few months business was so astounding that I exercised my option and bought the building and equipment, adding a considerable amount of new equipment."

Mr. Garitson then began operating the

theatre six nights a week, with three changes of program. Business continued so satisfactory that by 1937, having grown to prefer theatre operation, he leased his newspaper to others.

"Then came the problem of whether to build a new theatre or remodel," Mr. Garitson told his interviewer. "While this question was being worked out, Gibralter Enterprises approached me to sell to them. And after several weeks of sparring, I did lease the theatre to them, and they gave me a contract to manage it."

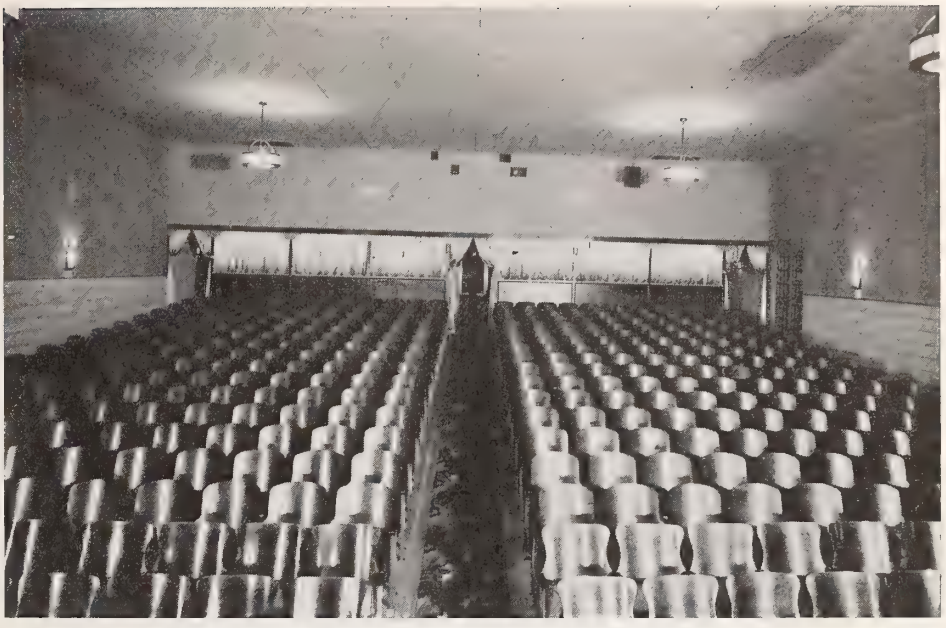
Quite a thorough remodeling of the theatre was then undertaken—but before describing the Zia (to which the name was changed from that of Pastime), it may be better to look over the town and the surrounding territory which supports it.

The Town and Its Sources of Income

SPRINGER IS an old town. Until a few years ago, according to Mr. Garitson, it was simply a supply station for the large ranches stretching from its edge on all sides to the distant horizon.

"However," Mr. Garitson relates, "much progress has been made in the town—modern stores have taken the place of the old general stores. We have a modern hotel, good schools and modern homes today."

Springer is on the main line of the Santa Fe railroad and is a shipping center of consequence for lumber, cattle and sheep, as well as farm products. Sheep and cattle raising, and farming—both irrigated and dry land—are the principal sources of income of the Zia's patrons. Beans form the most important crop. In addition, a lumber mill 26 miles from Springer, back in the mountains, means a great deal to the town's merchants—and to the Zia's box office.



The auditorium looking toward foyer space at rear, and (below) the foyer



Plan and Treatment of Theatre

The Indians have a symbol for the word Anglicized as Zia; it is a cross of four equal arms formed by four parallel lines radiating from a circle, representing the sun and its rays. This symbol is used throughout the theatre in connection with the decorative scheme—in panels on the auditorium walls, on all lighting fixtures, on the marquee, and so on. Here is the way Mr. Garitson describes the theatre as it has been remodeled:

"The front is painted white, with a heavy trim in Toas blue. The entrance is also painted blue. Then there is a slight trim of orange on the window strips and advertising frames.

"The box office is one foot from the sidewalk line, and on either side are double doors leading into the lobby. The lobby is 16 feet wide and 24 feet deep and has a Celotex ceiling and woodwork painted orange and Toas blue.

"A foyer 11x47 feet, separated from the seating by a partition rising 5 feet above the floor, is carpeted in bright red, which adds to the Indian effect. Just off the foyer, in

(*Continued on page* 41)

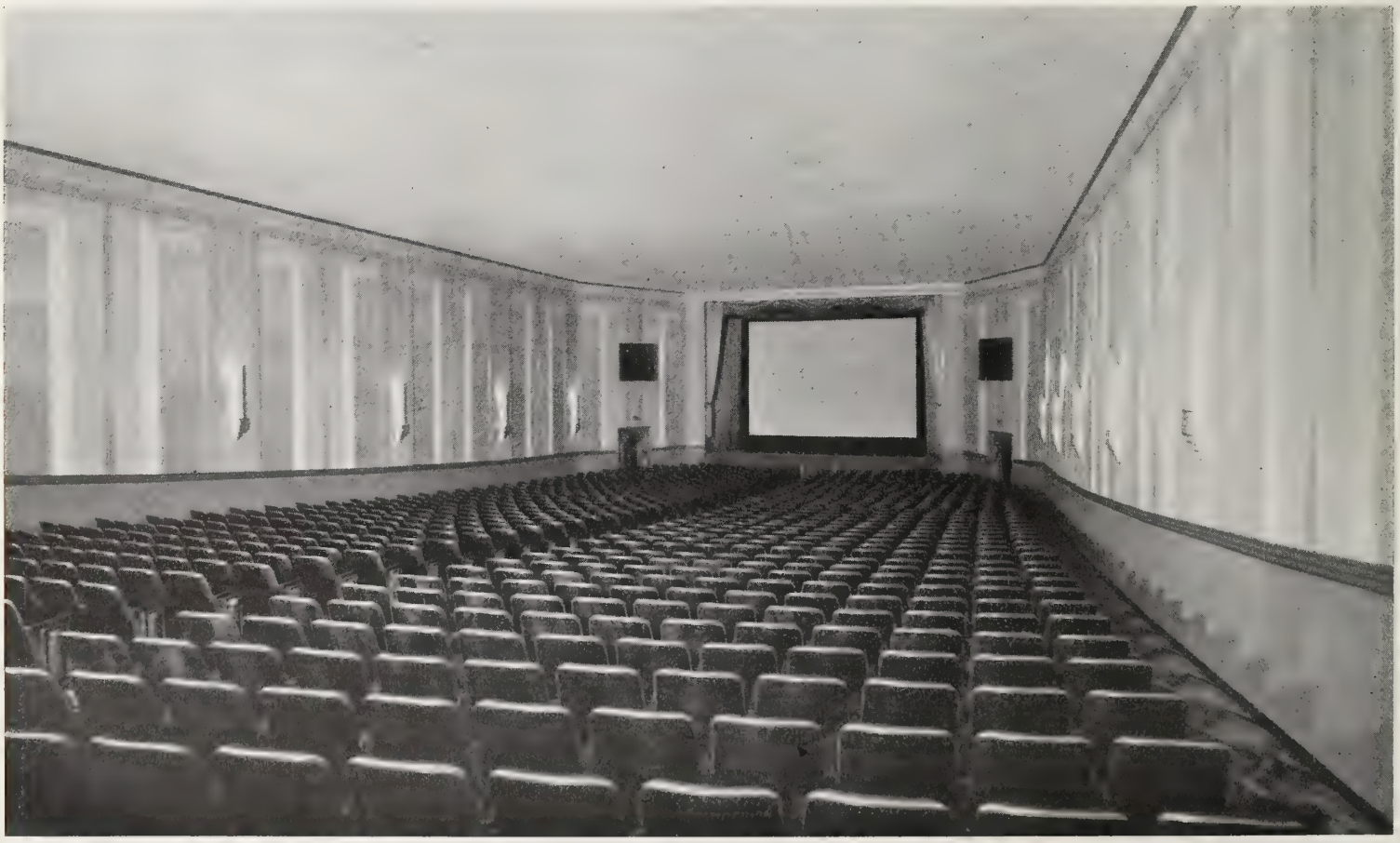
Springer businesses get their support from the agricultural region around them, with its bean acreage (as shown below) and sheep and cattle ranches.



A Modern Design Costing $31 a Seat



The front of the Beverly (above), finished in cast stone and glass, and (below) the auditorium which has walls of fibre board and a plain plaster ceiling.





FLOOR PLANS, BEVERLY THEATRE, UNIVERSITY CITY, MO. O. W. STIEGEMEYER, ARCHITECT

● Describing the new Beverly theatre in University City, Mo., a 1000-seat house of modern appointments and a one-floor plan

THE NEW BEVERLY theatre in University City, Mo., recently opened by Nash Holloway Theatres, presents an economical treatment of modern style, with a simple floor plan for ample traffic area and a moderately large auditorium. Seating 1,000 on one level, the Beverly was built at a cost of $31,000, and equipped at a cost of $15,000. O. W. Stiegemeyer of St. Louis, was the architect.

The building, which is entirely devoted to the theatre, is located in an outlying business center of University City, which has a population of 25,000. Overall dimensions are approximately 147x54 feet, and construction is fully fireproof, with steel bow string trusses, steel bar joists, U. S. Gypsum roof deck covered with asphalt roofing, brick walls backed up with 8-inch cinder blocks, gypsum tile partitions, and re-enforced concrete floor slabs. The front is faced with cast stone in buff, black and white above black structural glass base. In addition, a decorative panel of glass blocks is placed above the marquee.

The general plan of the Beverly provides for women's and men's toilet rooms on opposite sides of the lobby, a confection booth at one side of the lobby, manager's office on a second level (to one side of the projection room), and on the same level (*see floor plan*) a cry room. This room is carpeted and equipped with lounge furniture for mothers with infants. Vision of the screen is through plate glass (shatterproof to guard against injury to patrons in the auditorium below), while a speaker is provided here to supply the picture sound.

The marquee is finished in porcelain enamel with the word "Theatre" at the front, and the name of the house on each end, recessed into the metal and outlined in neon. The marquee borders are also trimmed in neon, while corners, as well as soffit, are lamped. Entrance doors (*see photo*) are just inside the sidewalk line on either side of the box office, which has a base of black architectural glass.

Interior Design And Materials

THE LOBBY is of a simple modern scheme with a plaster ceiling and cornice and walls of J-M imitation marble in black and gold. The lobby floor is of terrazzo in cream, black and red, with brass division strips. Illumination is from glass and chrome ceiling fixtures (by Missouri Steel and Wire Company).

The foyer is essentially a promenade at the rear of the auditorium, being separated from the seating area only by a standee rail of wood surmounted by a chrome coping and with velour curtains mounted on transverses. Carpeting here, as well as in aisles, is depressed to meet flush adjoining floors. Illumination in this area is by indirect wall brackets and floor sources emitting light through louvred panels in the lower section of the foyer rail.

Auditorium Plan and Treatment

The auditorium is approximately 51 feet wide and 119 feet from rear wall (foyer) to stage. The height at the first row is approximately 25 feet, and 18 feet at the last row. Chairs (by American) are fully upholstered with spring seats and backs. Seats are covered in red imitation leather, the backs in red frieze trimmed at edge with a satin finish aluminum band. Seating is in two banks with three aisles, the center aisle converging from a width of 4½ feet at the last row to 3 feet at the first. The first row is 16 feet from the stage.

The auditorium is decorated in a color scheme of blue, coral and silver. The ceiling is of plaster, unornamented. Walls have a plaster wainscot and an upper finish of Armstrong Temlock fibre board with chrome mouldings laid to form a panel pattern. Above these panels runs a fluted wood band. The rear wall is covered with J-M perforated acoustic tiles.

Auditorium illumination is provided by large indirect pylon fixtures centered in sections of the side wall panel design. These fixtures are on two circuits for bright house lighting and low-level colored running light.

The stage provides space for only screen and horns. The proscenium opening is 30x20½ feet.

Projection and Air Supply System

THE PROJECTION room measures 24 feet wide and 10½ feet deep. Adjoining it are a rectifier and a toilet room. Projection room walls are of gypsum blocks covered with hard plaster sand-finished in a buff color. The floor is of re-enforced concrete slab covered with linoleum, while the ceiling is of metal lath and plaster 2 inches thick suspended from steel bar joists. The port shutters and frames are made of 20-gauge steel with removable panels set at an angle of 30°.

Equipment includes two Simplex projectors on Simplex bases, with Peerless Magnarc lamps supplied by General Electric copper oxide rectifiers. The sound system is RCA Photophone.

Projection is at an angle of approximately 4° at a throw of 126 feet. Width of screen image is 22 feet.

Ventilation and Heating

The Beverly air supply is by a simple ventilating system with two Modernaire washers of 60,000 cubic feet capacity, both located under the stage (receiving tank is provided with arrangement to introduce

(*Continued on page* 22)

..about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Fire recently gutted the Uptown theatre in Jasper, Texas. FRANK COOPER of Kirbyville, Texas, operated the house. The blaze originated in a nearby store.

LAWRENCE GROBECK is spending $30,000 on the erection of a theatre in Omaha, Neb., with a seating capacity of 700, to replace the old Mueller which seated 500. The name of the theatre will be changed to Muller.

RALPH and CLYDE PRATT, owners of the State in Washington, Ia., are installing new Simplex projectors with Simplex bases, and new Western Electric sound equipment, purchased through the National Theatre Supply Company of Des Moines.

JACK PICKENS of Jack Pickens Theatres, Inc., owners of the Trot theatre in Cuero, Tex., has purchased the Rialto and Rex theatres in that city from the Hall Industries of Beeville, Tex.

The Lincoln theatre in San Francisco, is to be remodeled.

J. E. CAFF, owner of the Orpheum in Strawberry Point, Ia., has contracted for new Western Electric sound equipment.

ARTHUR FUKUDA has opened the Delano West theatre in Delano, Calif.

ORAN A. DE FORD, formerly assistant manager of the Metropolitan theatre, Houston, Tex., has been named manager of the Ritz in that city.

A new front is to be added to the Dixie theatre in Brooksville, Fla., as a part of a remodeling program to include both the exterior and interior of the building.

CLIFFORD L. NILES and his son, owners of several theatres in Anamosa, Ia., were hosts at a free show at the Niles theatre there on December 14, as a Christmas present to the community. In the evening, a free dance was also sponsored by the Niles family.

MRS. SARAH DALY has sold the 600-seat Rialto theatre at Willows, Calif., to FRED NAIFY.

Fox Midwest Theatres, Inc., has taken over the lease on the Brookside, new 1,200-seat theatre in suburban Kansas City, Mo. The theatre has been under the operation of W. D. FULTON.

ALEXANDER OTTO, formerly manager of the Lee theatre, Pennington Gap, Va., is now operating the new Keithley theatre in Jonesville, Va., which has a seating capacity of 375.

LEO RICCI has terminated operation of the Poli in Meriden, Conn., and has resumed direction of his own house, the Capitol, there.

The Pine Lawn Amusement Company of Pine Lawn, Mo., has been incorporated with $15,000 authorized capital. Incorporators include FRED and GERTRUDE WEHRENBERG, and EDWARD E. RUDOLPH, JR. The company operates a new theatre opened in Pine Lawn on Christmas Eve.

■ ■ ■

The American Community Theatres Corporation, headed by Walter Read, opened the Community theatre in Morristown, N. J., on December 23.

J. J. FRANKLIN, well known Pacific Coast theatre operator and formerly associated with Franklin Theatres of Honolulu, has taken over the operation of the Strand in San Francisco from HERMAN COHEN. Mr. Franklin plans to spend several thousand dollars in improving the house. Mr. Cohen still operates the United Artists and Embassy theatres in San Francisco.



Thomas P. Drew, who has been appointed representative of Motiograph, Inc., in the Eastern states. Mr. Drew was at one time sales manager of Western Electric Company, Ltd., in England, and later became general manager of the General Register Corporation, manufacturers of ticket issuing equipment, which position brought him to New York.

ABRAHAM STONE, owner of the Eagle, one of the few independently owned theatres in Albany, N. Y., reopened the house on December 28 after a thorough renovation. The remodeling, done at a cost of $40,000, included the replacing of old walls, ceiling, seats and stage, and the installation of Western Electric sound equipment. In 1909, Mr. Stone began as a projectionist in the old White Way theatre, later moving to the Star and Majestic, at which time he acted as assistant house manager of the last named theatre. Following this, Mr. Stone sponsored the open air theatre, the Parkway, and in 1927 took over the operation of the Eagle.

LEWIS D. JOHNSTON, who controlled theatre interests in South Boston, Va., died recently at the age of 54.

The State theatre in Corning, Ark., was severely damaged by fire December 10 at an estimated loss of $4,500. The building was owned by L. G. Black, and the theatre was operated by Mrs. Ann Hutchins. The blaze was said to have started in a defective flue.

Petaluma Theatres, Inc., of San Francisco, are remodeling the Mystic theatre at Petaluma, Calif. A. A. CANTIN of San Francisco, is the architect. Cost is placed at $12,000.

M. B. ESSERMAN of Nashville, Tenn., has opened the new Chief theatre in Eufaula, Okla. The house seats 375.

Pitts-Roth Theatres have purchased the Weiss theatre building on Main Street, Emporia, Va., according to HARRY ROTH, district manager. Plans are under way for the complete remodeling and renovation of the structure.

D. V. FULLER has reopened his Aladdin theatre in Butte, Neb. The house had been closed for some time following a fire in the projection room which severely burned Mr. Fuller and his father.

A new theatre erected by HAL J. LEDMAN and associates in St. Louis, Mo., and recently opened, was built entirely by negro labor, caters to negro patronage. The seating capacity is 700.

HARRY DAVID, general manager of Intermountain Theatres, Inc., was host at the opening of the new Centre theatre in Salt Lake City, Utah, on December 23.

R. H. OUELETTE, manager of the Dixie theatre in Brooksville, Fla., is completing

plans for extensive remodeling of the structure.

The new Grand theatre was opened by Dr. F. H. RODEMEYER, in Sheffield, Iowa, on December 22.

J. O. DOOP has renewed his lease of the Opera House in Adel, Ia., for another five-year period. Mr. Doop has been running the house for the past four years.

FRED and LEE NAIFY, together with FRED SALISH of San Francisco, will remodel the Rialto at Willows, Calif. The remodeling job, to cost $25,000, principally calls for the installation of new equipment.

The State theatre in Timmonsville, S. C., will be remodeled, according to the manager, ALBERT WHITTEMORES. A balcony with a large seating capacity will be built, and a larger screen will be added. A new front and a larger foyer are also in the plans for improvement.

■ ■ ■

ALVIN A. HABLES has plans for the remodeling of the Reel Joy theatre at King City, Calif., at an estimated cost of $10,000.

The Franklin theatre, owned by GEORGE WILBY of Atlanta, Ga., was badly damaged by fire on December 10. The loss was estimated at $20,000.

The Pioneer Theatre Corp., has engaged the National Theatre Supply Company, Des Moines, Ia., to install new Western Electric sound equipment in the Spencer theatre, Spencer, Ia.

L. K. BRIN has taken over the 400-seat Isis theatre in San Francisco. The house, which will be renamed the Princess, was formerly operated by JOSEPH MEYERS. Extensive improvements are planned.

OLGA JOHN HARKEY, JR., prominent theatre operator of Hardy, Aak., died recently of pneumonia. He was 37 years old. A widow and two sons survive.

JOHN DANZ has acquired, for his Sterling Chain Theatres circuit, the Roosevelt theatre in Seattle, Wash. The purchase price was not announced, but property valuation is placed at $150,000.

The Rex theatre, in Sheridan, Ark., owned by G. W. JONES of Little Rock, Ark., and operated by JACK BAIN, was damaged by fire on December 26. It is reported that the blaze originated in the manager's office in the rear of the building.

JESS BORING has taken over the operation of the Cairo in Cairo, Neb. The house has been completely redecorated.

HENRY HOWER of Worthington, Minn., owner of the State and Grand theatres in that locality, has purchased the State at

(*Continued on following page*)

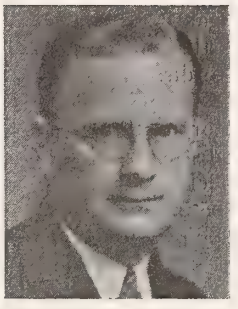
FIELD STAFF OF SOUND SERVICE ORGANIZATION



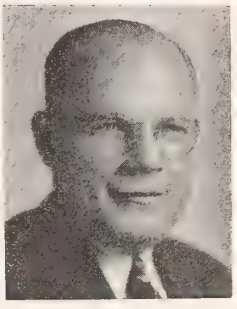
L. J. HACKING
Boston District



J. A. CAMERON
Boston Branch



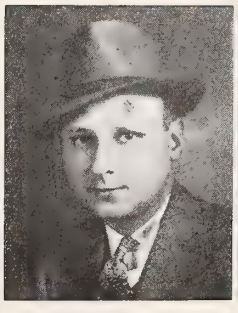
E. O. WILSCHKE
Philadelphia District



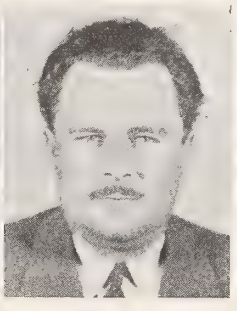
W. CONNER
Philadelphia Branch



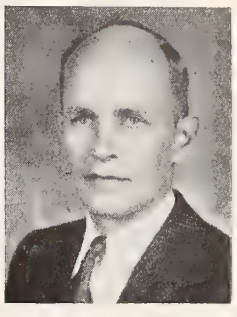
A. FIORE
Atlanta District



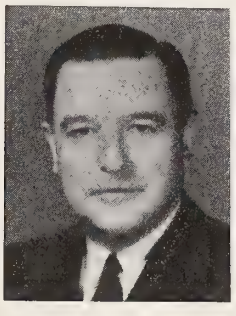
H. B. MOOG
Atlanta Branch



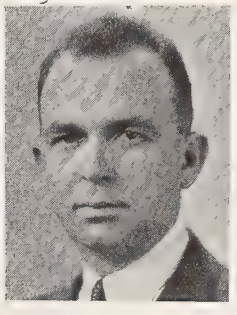
O. HUNT
Kansas City District



C. J. ZERN
Kansas City Branch



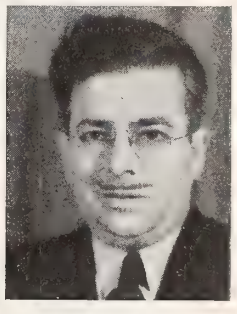
R. HILTON
Chicago District



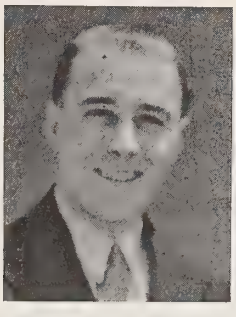
D. L. TURNER
Chicago Branch



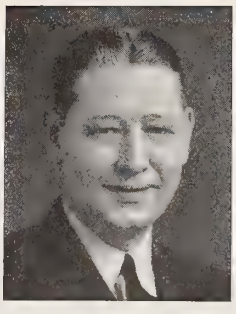
H. W. DOGE
Western District



S. M. PARISEAU
Western Branch



F. C. DICKELY
Detroit District



E. C. SHRIVER
Detroit Branch

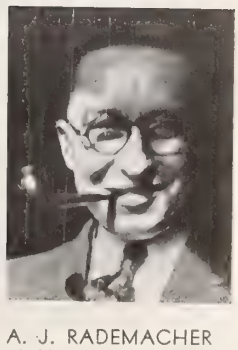


W. W. SIMONS
New York District



A. F. LYMAN
New York Branch

■ The engineering organization of the Altec Service Corporation, recently formed to service theatre sound equipment, has been substantially completed with home office appointments and formation of a nation-wide field staff. Pictured are the district and branch managers of the field organization. Home office appointments to executive positions of the engineering staff name F. C. Gilbert chief engineer, with H. S. Morris as an assistant; E. S. Seeley, director of a special research group; and T. H. Carpenter and L. J. Patton liaison officers contacting the motion picture industry.



A. J. RADEMACHER
N. Y. Office Manager

Windom, Minn. The 625-seat house will be extensively remodeled and redecorated at an expenditure of about $20,000.

The McCabe & Anderson Theatre Company, of Coalinga, Calif., which recently disposed of its theatre holdings, has made an application to dissolve.

N. E. Orr, operator of the Daisy, 30-year-old neighborhood theatre in Indianapolis, plans to remodel his theatre. The seating capacity will be increased from 600 to 900. Air-conditioning, together with the installation of other new equipment, and the building of five store rooms, are included in plans for renovation.

North Carolina Theatres, Inc., have purchased the lease and equipment of the Criterion in Charlotte, N. C., from the S. W. Craver theatre interests. The Criterion takes over the policy of the State in that city, which was closed on the expiration of its lease. Bernal Lewis, formerly manager of the State, has been named manager of the Criterion. With the purchase of this last named house, North Carolina Theatres, Inc., operate every motion picture theatre for white patronage, except one, in Charlotte. In addition, two other houses are being built.

Fire said to have originated around the furnace, damaged the Palmetto, which is operated by Chester Theatres, Inc., in Chester, S. C. F. J. Powell, manager of the house, was unable to estimate the loss, but an unofficial figure places the damage at several thousand dollars.

W. D. Fulton has closed the LaSalle theatre in Kansas City, Mo., for remodeling and redecorating for an early opening. Within the past month, Mr. Fulton has closed the Brookside permanently and sold the Colonial to E. E. Weber, the Strand to John Wolfberg. He now operates the Tivoli, Southoon and Mokan in Kansas City, Mo., the State in Kansas City, Kans., and the Howard in Arkansas City.

P. G. Held, veteran showman, has reopened his 250-seat Strand theatre in Griswold, Ia., after a fire had forced him to close it. It was the first fire Mr. Held had had during his 23 years of theatre operation.

Harry G. Day has completed remodeling of his 450-seat Town theatre in Darlington, Wis., at a cost of $15,000. Included in the remodeling were a new front for the theatre and new equipment.

A marquee of modern design is being installed on the Orpheum theatre in San Francisco, at a cost of $20,000. It will be the first installation there of cold spot, high-intensity neon lighting.

■ ■ ■

R. E. Bregna has bought back the lease on the Star theatre in Callaway, Neb., from G. W. Dye.

Sperryville Theatre Corporation of Harrisonburg, Va., with a maximum capital of $25,000, has been chartered to operate a theatre, with Charles S. Roth as president.

Harvey Amusement Company, operators of the California theatre in Coalinga, Calif., has added the Liberty there to its holdings.

O. Phelps and Harry Hill have opened the Hill theatre at Hillsboro, Ore.

Glenn Thompson has installed RCA sound and Roman Art auditorium lighting fixtures in his Wilson theatre in Tishomingo, Okla.

H. E. Rehfield, manager of the Iowa theatre in Bloomfield, Ia., has installed two new Simplex projectors and two Strong reflector arc lamps. It is planned to modernize the theatre building some time in the spring.

Jensen-VonHerberg's Bagdad theatre in Seattle has reopened after being remodeled. New furnishings, sound equipment and box office furnishings were installed.

Robert Shannon, vice president and general manager of RCA Photophone, together with Frank R. Deakins, vice president, heading Photophone and Engineering operations, and Harry L. Sommerer, manager of the Photophone division, attended the recent ceremonies celebrating the first anniversary of the opening of the company's new sound equipment manufacturing plant in Indianapolis, Ind. The plant, which was established to meet Photophone's increasing business demands in that district, is in charge of Harry LeRoy.

Oky Goodman has installed a new front, on his Empress theatre in Rockwell City, Iowa.

Ralph Hintz, who owns the Gem at Sterling, Neb., is remodeling a store building at Tecumseh, Neb., into a 300-seat house there. The cost is reported to be $10,000.

Harry Roth, district manager for the Pitts-Roth Suffolk and Emporia theatres in Emporia, Va., announces that the Pitts-Roth Theatres Corporation has purchased the Weiss theatre in Emporia. Plans are being drawn for complete remodeling of the house. The Pitts-Roth Corporation is headed by Benjamin T. Pitts of Fredericksburg, Va., and Charles S. and Samuel F. Roth of Harrisburg, Va.

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J. W. Moore of Mason City, Ia., has discontinued the operation of his Lu Verne theatre in Lu Verne, Ia. The town is now without a theatre.

J. H. Peabody has sold the Rex in Glendale, Ore., to the Cascadian Sound Service.

Witt Burr of Lancaster, Wis., has completely remodeled his 685-seat Orpheum theatre at a cost of $22,000.

The Sterling circuit's Arabian theatre in Seattle, Wash., has been modernized with the installation of complete new furnishings, and new projection and sound equipment.

Arthur Abbott, owner of the Kihekah in Pawhuska, Okla., has opened the new Circle-A theatre in that town. The house, which seats 300, is designed in a rustic Western style and features in the vestibule two wagon wheel chandeliers.

The Drexel theatre in Columbus, Ohio, a new 800-seat theatre erected by W. C. Chesbrough, owner of a group of suburban houses in the Columbus area, was opened on Christmas Day.





Frank W. McManus (left), district manager for M & P Theatres, with one of his guests, Judge W. L. Allen, at the gala opening of the Newton theatre in West Newton, Mass., the auditorium of which is also pictured. (This theatre will be fully described in a later issue.)

[Technical descriptions of products of specific manufacturers appear in this department without distinction between projection and other functions]

Economy and Comfort Factors In Seating the Theatre Today

● Money spent on auditorium chairs should be an investment in definite box office values, here discussed as matters of design and installation

IF I WERE asked to list the primary physical features of a motion picture theatre in their order of importance, I would say that there were four primary features—projection, sound, seating, and air-conditioning. These four considerations are of the utmost importance. Improper planning or inadequate maintenance of these four basic parts of the theatre will without a doubt be reflected in time—and all too short a time—in lower box office grosses.

Of the above list of four basic theatre characteristics, projection is continually very capably covered in this publication by others. Sound is also amply taken care of by many able writers and engineers. Air-conditioning has really been kept constantly before theatre men in these columns. So the third most important consideration, though a very old story, perhaps is in some instances overshadowed by the other basic considerations.

Stating these same considerations from the standpoint of the physical senses, we might say that the basic considerations of theatres are seeing, hearing, feeling and smelling (because the elimination of odors is part of proper air-conditioning)—and now that in some locations theatre men have gone into the candy, popcorn, soft drinks and ice cream business, the theatre apparently appeals to all five of the physical senses.

But seats are so important to the sense of *feeling comfortable,* the sense of *well being,* that they definitely add or detract from any theatre. In order that patrons may lose themselves in the rhythm and tempo and atmosphere of any picture, they must be so comfortable that they are not in the least distracted or really *conscious* of sitting in a theatre. The seat, the spacing of the seats, and the sightlines all should be considered when we speak of seating comfort. This of course is a somewhat broader interpretation of seating comfort than is usually acknowledged or referred to when a seat manufacturer uses the expression.

Only too frequently seats are selected by theatre men, first, on a basis of price; second, on the basis of sitting in a sample chair either brought to their office or on display in a showroom; third, on the basis of appearance; and fourth, on the basis of maintenance. It is generally the consensus that seats should be amortized over a period of ten years. If this is true, then the price consideration should be placed *last* on the list instead of first, because from this point of view the difference between an $8 seat and a $9 seat is but 10c a year!

An Instructive Brochure On Theatre Lighting

A handsome brochure on theatre lighting, interior and exterior, illustrating attractive modern illumination for theatres, and describing devices and materials for achieving it, has been issued by the Nela Park Engineering Department of the General Electric Company. Bound in loose leaf, the booklet, which is prepared by Francis M. Falge and C. E. Weitz, includes full details on fixtures, coves, signs, lamp bulbs, lamp economy, reflecting and transmitting materials, light control systems, floods and spots. Charts showing flood and spot spread and efficiency, effect of colored lights on colored objects, and wattage requirements for different theatre purposes, are included.

Economy in Choice And Maintenance

IF WE ARE correct in the assumption that we are entitled to a ten-year life of service from seats, we must select seats that from their inherent qualities of materials, comfort and design will still be acceptable to use during the seventh, eighth, ninth and tenth year of their life of service.

To illustrate this point I can but ask a question: "Why do we select a box spring seat to serve for ten years?" In the first place, box springs are obsolete in this day and age, and the chances are that dissatisfaction with them will become increasingly apparent from the first day of their use. Certainly, from this point of view, the so-called "squab" (padded box) seat is absolutely outmoded today. If squab seats are purchased through any chance of circumstances, certainly in all honesty of accounting, the value of the seats should be charged off immediately to expense, for at best they can only be considered an economic stop gap. So in the case of seats, we must consider *obsolescence* as well as wear and tear.

Brightening Up End Standards

Seat comfort must be viewed in the light not of today, but in terms of the next ten years. The same also applies to materials used in the manufacture of the seats, and the design, especially of end standards. There are many theatres that now have quite comfortable seats, but the age of those seats is established by the design of the end standard with all the intricate detail and ornamentation. Such end standards are costly to paint over, and even when painted over, the new color scheme does not change the character of the seat. It is astounding what a new effect can be obtained by a paint job on the aisle end standard and the proper relocation of aisle lights, and the painting of seat backs and arm



MAINTENANCE Tabs

By J. Livingston Lee, Jr.

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PRESSURE DRAIN CLEANER: There is a pressure drain cleaner on the market which has proven a lifesaver in many instances. This drain cleaner is easily pumped up to any desired pressure from 25 pounds to 125 pounds, when the end of it is inserted into the stopped up drain and a grip similar to a pistol grip equipped with a trigger releases the charge of air and forces through the stoppage to the sewer.

The basis of the design is that water will not compress, and when held in a pipe line by stoppage, the water, struck a quick severe blow by the release of the compressed air, will cause a piston-like thrust, which will dislodge the stoppage and clear the line.

•

CLEANING SIGNS: Exterior signs can be cleaned, but past experience has indicated that it is an expensive operation, and in some instances, depending upon the location of the signs, a very hazardous undertaking.

Most theatre signs are painted sheet metal. The painted surfaces can be washed with sponge and water and any good paint cleaner, but to do it properly all the lamps must be removed, and then care must be taken not to get water into the sockets—at least they must be thoroughly dry before replacing lamp in them.

You all know how unsatisfactory it is to try and replace lamps once taken out of signs. The percentage of burnouts is so high that the only practical thing to do is to relamp with an entire lot of new lamps. The washing process is just as much labor as would be required to paint, and the rigging required is exactly the same.

The total result is that the difference of cost between painting and washing is negligible, and the washed sign never looks as good as a fresh paint job.

FREON HAZARD: The very strict safety requirement in many cities, especially New York, frequently brings up for discussion the question of danger to human life from concentrations of Freon should, by any chance, a charge be lost into the auditorium by the breaking of a coil in the air stream.

A comprehensive series of tests was made by the U. S. Department of Commerce in May 1930, by engineers Sayers, Yaut, Chornyak and Shoaf, and I quote herewith the final statement in their conclusion:

"In so far as the results of animal experimentation serve as a measure of hazards to persons, the investigation described in this report has shown that the possibility of public health and accident hazards resulting from exposure to dichloro-defluoro methane [this is the correct name for Freon] when used as a refrigerant, are remote."

Therefore it would seem that this gas, which represents a real advance in the technique of air-conditioning, can be employed with all practical assurance that no disaster will result.

•

SHAMPOOING CARPETS: Because the question of shampooing carpets in theatres has come up several times in the past few months, I give you again this thought. The use of floor shampoo processes invariably causes carpets to look worn and faded before they otherwise would appear so. The constant use of a good vacuum cleaner is the very best way to maintain the carpets in your theatre. In this way maximum wear will be obtained and you will have as nearly as possible the original decorative effect of the carpet. Any pile fabric that accumulates dirt, and is allowed to retain that dirt will not wear as well as one which has been kept clean.

rests. You will find that seats in lighter color will materially aide and facilitate the movement of people into and out of the theatre. If seats are to be maintained along these lines, the simpler the design, the greater change in atmosphere can be created with a few gallons of paint. Seat upholstery materials should certainly be selected from the standpoint of paint, of long wearing qualities, and conservativeness of design in order that replacement may be infrequent, but facilitated when necessary.

The majority of the theatre seats used in this country are manufactured by five companies. The product of four of these companies might be classified as being design and construction. The product of the fifth is very different in design, materials, and the process of manufacture. All of the seats of these manufacturers are good seats. Any of them can make a first-class installation, but in most instances their methods of selling especially invites some comment.

Most often there is a list price, and a sliding scale of discounts based on quantity. This scale of discounts reaches 10% at 1,100 seats, and beyond that there is no further discount except, perhaps, for cash. This means that the promoter or individual theatre owner who buys seats for one 1,100-seat house gets just as good a price as the larger circuit who, over a twelve-month period, might buy 50,000 seats. This is certainly unfair for the larger groups of theatres, as quantity discounts are definitely recognized as a legitimate business practice.

Critical Points of Chair Construction

IN THE FINAL analysis the theatre chair is composed of certain component parts: the back and back board (wood or metal); the seat, which can be plain veneer, padded box (squab), box spring, spring edge (one company has a front spring edge seat), or the bottom pan (which may be wood or metal); the hinges, which may be direct, ball or roller bearing, or compensating, and may be made of steel, cast steel or cast iron; the end standard, which may be pressed steel or cast metal; the center standards, which may be rolled steel sections or cast metal; and the arm rests, which are of wood, either painted, natural or lacquered and which once in a long while may be found to be upholstered. Of course it really takes an engineer to judge the relative merits of these items that compose the chair, so generally the best procedure for the theatre chair buyer is to rely on past performance and investigate some installations that are from three to five years old. Generally speaking, the simpler the design of anything mechanical and the fewer screws, bolts, nuts, washers and parts, the better the product is from a practical point of view.

There is much that could be written about the springs, methods of tying and securing, the initial compression, the covering, the amount of toe, cotton, horsehair and the muslin undercovering, but space does not permit it here.

However, there is a product known as Nu-Craft, manufactured by the B. F. Goodrich Rubber Company, which is used on top of the springs to replace the cotton, toe or hair. This Nu-Craft, I find, adds tremendously to the general comfort of the chair. Just at the present time one of the rubber companies is manufacturing a rubber pad for seat backs which is more comfortable than the standard padded back—not quite so luxurious as the full spring back, but on the other hand, is not as thick as the spring back, so that it can be used in many reseating locations, where there is a desire for greater comfort without too great a sacrifice in the number of seats.

Principal Comfort Factors

It is quite obvious that the seat (bottom) is the most important contributing factor



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I am,

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Manager

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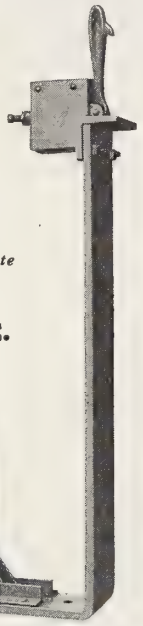
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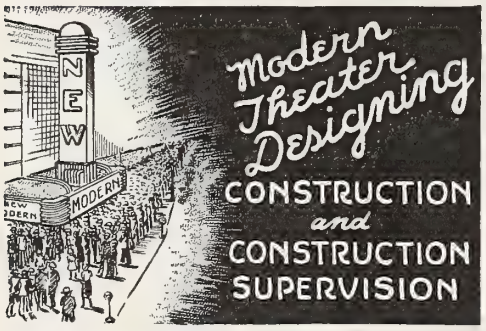
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in seat comfort; the next most important is the seat back. The comfort in these two elements of the chair is first in their inherent design, next in the materials used, and thirdly in their angular arrangement, first as to the tangle of the back (pitch) in relation to that of the seat; second, as to the seat angle in relation to the pitch of the floor and to the line of sight; and third, as to the height of the seat from the floor at the point of normal position of the feet. If all this is right, then the seat will be comfortable, but there is one more consideration before we can be sure of seat comfort, and that is the spacing between rows.

The minimum for seats with ordinary padded backs or back of less thickness is 32 inches. This is a minimum, but so frequently when a minimum is established the minimum quickly becomes the maximum. For spring back seats the real minimum is 35 inches. In the first instance, 34 inches is much better, and in the second 37 inches is very satisfactory. It does seem shortsighted to spend good money for really comfortable seats, then detract from the whole job by crowding the rows in order to gain another 3% more seats. I believe that the practice of crowding the first five or ten rows in the belief that these seats are occupied by "kids" is also a rationalization of erroneous thinking and is not to be recommended.

There was so much more that I had hoped to crowd into this piece on chairs, but I find that space is not available and I expect to be able in the very near future to present further data on chairs which I know will be of assistance in purchasing new chairs and in maintaining old ones.

New chairs are a substantial investment. Therefore it is not wise to withhold an extra dollar per chair when that dollar adds so little to the fixed charges of the theatre overhead. Comfort—*seat comfort*—has a very real box office value.—J. T. K.

Operation and Maintenance Of Atmospheric Cooling Towers

● Describing one of the simplest methods of cooling condensed water for air-conditioning theatres, and the nature of its equipment

IN THE LAST issue the function of the condenser in connection with an air-conditioning plant was discussed. In that discussion we found that all of the heat abstracted from the air by the refrigerant had to be in turn removed from the refrigerant, and that this was usually accomplished by circulating water through the condenser. Further, because in most cities the cost of water prohibits city water from being used through the condensers and discharged into the sewer and the condenser water must then be used over and over again, it is circulated in its own cycle, and one step in this cycle is the cooling of the water down to a temperature below the temperature of liquefaction of the refrigerant.

The heat absorbed from air to be conditioned by one pound of the refrigerant is much greater than the heat picked up by one pound of water passing through the condenser. It follows that the quantity of water by weight to be circulated through the condensers, compared to the weight of the refrigerant to be cooled, is very appreciable. Of course, the ratio of condenser water by weight, to refrigerant by weight, varies for each different refrigerant and the pressures maintained in the system.

The simplest process for cooling condenser water is the atmospheric cooling tower. There really are two steps to consider in cooling water by means of the atmospheric tower—first, the exchange of heat (sensible heat) between the air and the exposed surface of the water; and second, the cooling of the water resulting from the evaporation of a portion of the water by the air. In this case the heat of evaporation is furnished by the latter medium (the air on the water). In a properly designed system this heat is supplied by the water, and hence the water is cooled.

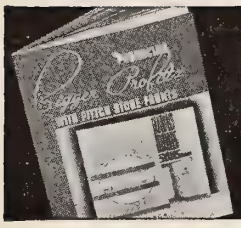
Basis of Cooling Tower Design

The basis of the design of the cooling tower is the prevailing wet-bulb temperature of that particular locality. The rate of the heat exchange is dependant, first, upon the difference between the temperature of the water as it is delivered to the tower, and the wet-bulb temperature of the air. It of course follows that in moist, humid climate (even though hot) such as Florida and the Gulf Coast States, the atmospheric tower is not entirely satisfactory.

Secondly, the rate of heat exchange is dependant upon the amount of surface of the water in contact with the air. This second condition points to a possible way of overcoming some of the inefficiency resulting from the first condition.

The third condition upon which the rate of heat exchange is dependant is the relative velocity of the water and the air—or stated in another way, the length of time that the water is in contact with the air.

With these three conditions always in mind, a cooling tower can be designed for



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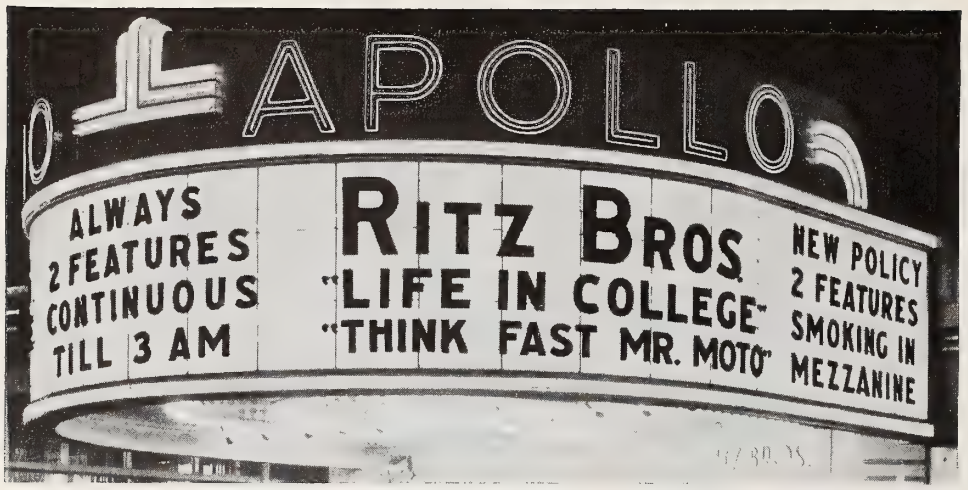
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use in almost any climate, but actually the size of the tower, the quantity of water and the construction of the tower in relation to the output of the compressor that it is designed to serve will depend to a very large extent on atmospheric conditions.

Maintenance of Cooling Tower

In most instances the cooling towers in connection with the air-conditioning systems are not very prepossessing parts of the total equipment. Located generally on the roof, they are hard to get up to, and when one arrives on the roof he sees only a large box affair, the sides of which look as if they were board slats (louvers), and not until one climbs to the very top can he observe just what is taking place in the tower. The condenser water cooling equipment is very, very important to the proper and efficient operation of the air-conditioning system, and the cooling tower deserves much more attention than it usually gets. Cleanliness is the keynote of cooling tower maintenance, and except for the inaccessible feature of the cooling tower, there is no excuse for neglecting it.

The cooling tower is not a haphazard contraption; it is carefully designed and computed to perform certain work. Home-made towers fashioned from converted air washers have not generally proved at all satisfactory. Don't spend good money for refrigeration and then try to use the old air washer converted into a cooling tower for cooling condenser water.

The four types of atmospheric cooling equipment observed as part of theatre air-conditioning plants, in the order of their efficiency, are: (a) spray ponds, (b) spray cooling towers, (c) natural draft towers with spill troughs and decks, and (d) mechanical draft towers.

Take time off in the early spring and climb up and inspect your cooling tower, if you already have one; it is a good thing to become acquainted with it—it is so vitally important to your air-conditioning system. It should be thoroughly cleaned before next season, with the pans painted at least two coats of the best marine paint, while the strainer to the suction line to the pump should be cleaned or renewed. The float valve on the make-up water line should be in good working order, decks and louvers should be repaired, and guy lines and braces should be checked and painted. —J. T. K.

A Modern Design Costing $31 a Seat

(*Continued from page* 15)

ice or cooling coil equipment and compressors later). Blowers and deflectors are located in separate rooms above the stage floor level at each side of the proscenium opening.

Air is conveyed from outside through openings in the rear wall of basement, passes through the washers, then through ducts leading to blowers mounted on each

side of the stage and into the auditorium by means of grilles at either side of the stage opening.

The heating system for the auditorium is of warm-air circulating type, with oil burner thermostatically controlled from the auditorium. A bonnet control at the heating plant regulates the motor on the blower according to temperature.

To provide an apparent cooling effect in summer, the ventilation system will move 120 cubic feet of air per minute per seat, with complete exhaust outdoors.

The lobby, toilet rooms, manager's office, projection room and cry room are heated by separate oil-fired, warm air circulating system with exhaust fans in toilet and projection rooms to prevent any recirculation from these areas.

High Intensity Spotlight Using "Suprex" Carbons

A HIGH-INTENSITY "suprex" carbon arc spotlight has been developed by Hall & Connolly, Inc., of New York. This equipment is 60 inches long and may be adjusted to any height suitable for projection through projection room ports.

The optical system of this new spot picks up the light from its arc with a condenser consisting of a plano-convex lens 6 inches in diameter, with a converging parabolic lens of equal diameter. This combination



is rated to send to the objective lens 50% more of the available light than was possible with the old style high-intensity spotlight.

In front of the condenser is a spotting iris 3 inches in diameter, mounted on the rear end of a carriage which may be moved forward or back at will. On the front end of this carriage is a plano-convex lens which acts as the objective. By moving this carriage back and forth with relation to the condenser, the diameter of the spot is instantly expanded or contracted from



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"face" size to as large as is required in theatre practice.

The spot is sharp as to its edges, and a brilliant white. Just back of the aforesaid objective, mounted in a metal frame that ordinarily lies flat on the optical system tubular carrier, is a second plano-convex lens which may be instantly swung up into position at the rear of the objective, which action produces flood light. Just in front of this is a fading iris 6 inches in diameter. Movement may be controlled at the rear of the lamphouse or at either side of it.

Referring to the accompanying photograph of the spotlight: Under the optical system carrying tube, near its front end, is the handle with which the flood lens is positioned or removed from action. Back of it, under the tube is the knob by means of which the sliding carriage is handled, and to the bottom of which is a rod which ends in a second controlling handle located just under the loop-shaped handle at the rear of the lamphouse.

The rectangular lamphouse doors open downward and extend the entire length of the lamphouse. Under the lamphouse we see a semi-circular segment upon which degrees are marked, indicating the projection angle at which the lamp is set. It is locked, if desired, into that position by the round handwheel. The lever in the supporting column is used to lock the lamp into desired height position.

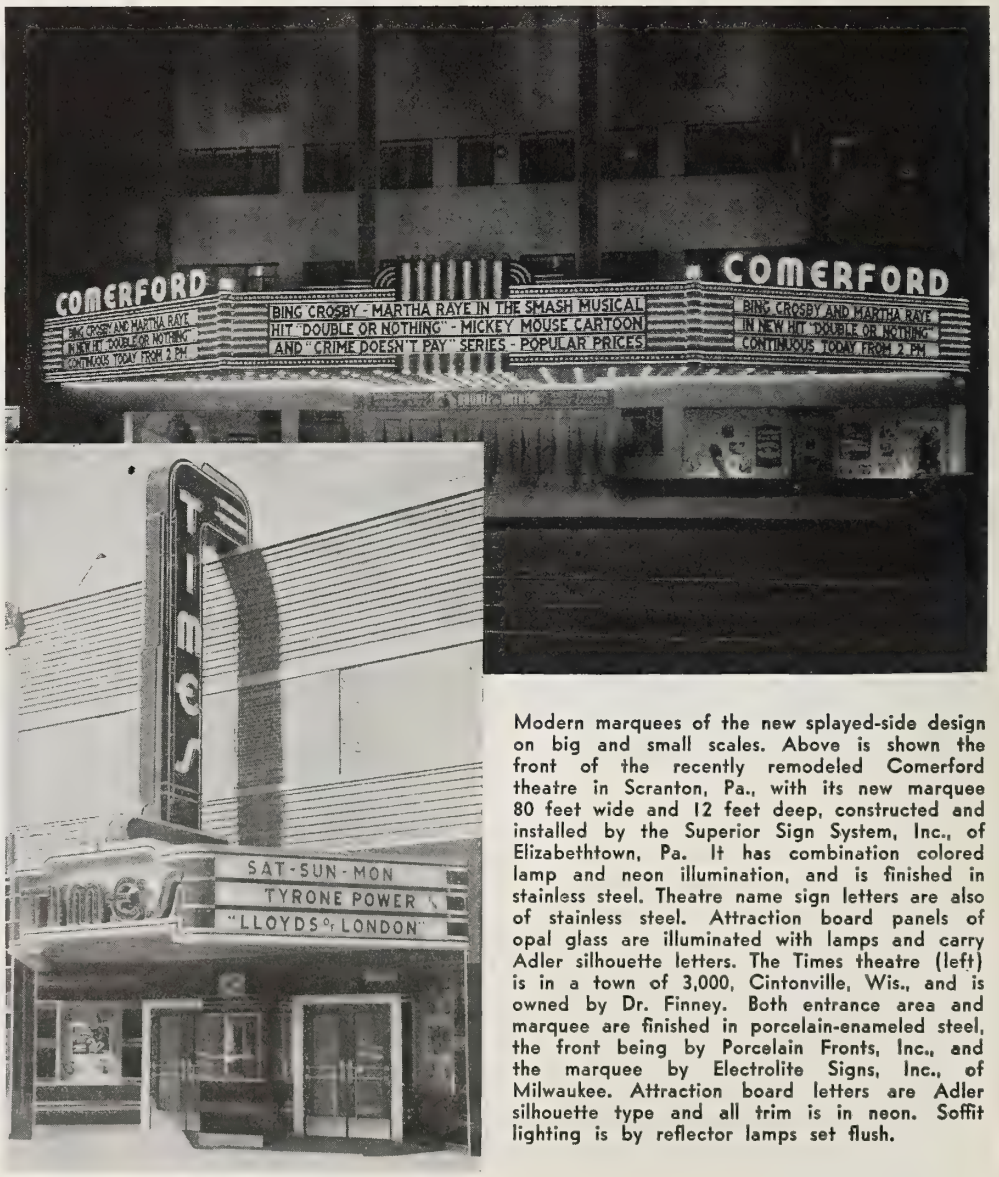
Just in front of the angle indicator is a short handle extending downward. It is used to strike the arc.

The lamp is over-balanced, the heavy end in front. Under its rear end may be observed a long coil spring, which is adjustable as to tension; this spring is used to effect perfect balance.

Just over the lamphouse door are four elements that may be moved sidewise. To each of these, two color slides are attached, making eight colors available, two to each handle, according to which way it is moved. These slides are located inside the lamphouse, close to the condenser, a location calculated to increase durability.

The lamp uses a "suprex" carbon combination, but the positive carbon rotates. The entire rotating mechanism is located near the top of the right-hand lamphouse door and therefore not subjected to extremely high temperatures.

The carbon contacts are wholly automatic, with tightening of screws. Current is supplied to the positive carbon at a point about 2 inches from its crater; to the negative at about half its length from the arc.



Modern marquees of the new splayed-side design on big and small scales. Above is shown the front of the recently remodeled Comerford theatre in Scranton, Pa., with its new marquee 80 feet wide and 12 feet deep, constructed and installed by the Superior Sign System, Inc., of Elizabethtown, Pa. It has combination colored lamp and neon illumination, and is finished in stainless steel. Theatre name sign letters are also of stainless steel. Attraction board panels of opal glass are illuminated with lamps and carry Adler silhouette letters. The Times theatre (left) is in a town of 3,000, Cintonville, Wis., and is owned by Dr. Finney. Both entrance area and marquee are finished in porcelain-enameled steel, the front being by Porcelain Fronts, Inc., and the marquee by Electrolite Signs, Inc., of Milwaukee. Attraction board letters are Adler silhouette type and all trim is in neon. Soffit lighting is by reflector lamps set flush.

News Notes on the • THEATRE EQUIPMENT MARKET •

• A new organization, Wil-Kin Theatre Supply, Inc., has purchased assets of the Wil-Kin Theatre Supply Corporation, and will serve theatres in the Atlanta area under the direction of Nash Weil.

• Equally suited to standard and to safety film, a new film cement said not to absorb moisture from the air or dissolve dyes from certain types of color stock, is offered by the Bell & Howell Company for universal service with all types of motion picture film.

• Automatic boiler regulators, formerly marketed under the trade name "A-Jacks," are illustrated and described in detail in a new 24-page catalog issued by The Brown Instrument Company of Philadelphia. Detailed illustrations and diagrams accompanying the text set forth the advantages and practicable applications claimed for the Brown regulating system.

• Emergency sound units that can be utilized without delay in any case of electrical failure of sound apparatus, are part of the sound service offered by RCA Photophone to the 47 Randforce theatres, located in Brooklyn and on Long Island, which recently contracted for RCA service. Although sound equipment in these theatres is not RCA, the emergency units supplied, if needed, will be adequate to avoid performance interruption, according to a statement just issued by RCA.

• Pacific coast sales of Motiograph projectors and Motiograph Mirrophonic Sound Systems will henceforth be handled exclusively by B. F. Shearer Company, with offices in Los Angeles, San Francisco, Portland and Seattle, according to a statement issued by Motiograph, Inc.

Typical Theatre in An Average Town

(*Continued from page* 7)

comedy angle. Their next choice is light musicals; next come "action pictures."

The Odeon plays an important part in the civic life of the community. It is the center of many benefit performances, and is frequently used for meetings and convention gatherings. In this way the management helps to build good will in the community and make itself a recognized and appreciated unit of the common life. Mr. Butterfield always takes part in civic and fraternal affairs as much as possible.

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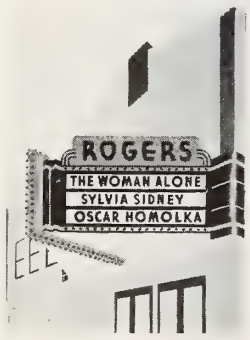
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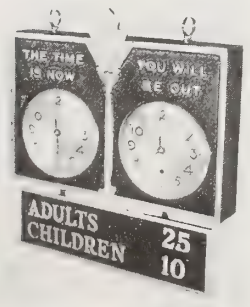
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way. Few, says Mr. Butterfield, ever seek a pass to the Odeon.

Resources and Competition

The population of Beaver Dam is 65% of German extraction, 5% Irish, and 5% Polish. Only 15% are foreign-born.

Beaver Dam is a combination of industrial and agricultural interests. The city was founded in 1852 and got its name from the many beaver dams in nearby rivers and lakes. There are thirteen manufacturing enterprises, the largest of which is the Malleable Iron Range Company. The second largest is the Weyenberg Shoe Company, which has two plants in Beaver Dam. About 1800 men are regularly employed in local industries, which have an aggregate payroll of $3,000,000 yearly. In three banks there are on deposit about $5,550,000. Beaver Dam bankers say that the average man, earning $1,300, saves 10% of his salary.

A theatre in Beaver Dam competes for the average wage earners' dollars with progressive merchants in many lines. Typical prices in stores which attract most buyers, include groceries at $8 weekly for a family of four, topcoat at $22.50, suit at $25, overcoat at $25, shirt at $1.50, women's dresses at $11, shoes at $3.95, whiskey at $1 a pint, living room suites at $90.

The liquor trade in Beaver Dam is well regulated. There are 40 taverns paying $200 license fees each. A few have small floor shows.

Inasmuch as the average Beaver Dam family has a car—in a large number of cases, one bought second-hand—the countryside offers strong competition throughout a large part of the year. Besides "going to the movies," the principal means of entertainment are automobiling, hiking and fishing.

On Saturdays and Sundays, the surrounding farming area suplies a large proportion of the patronage, farm families driving into town from as far as 30 miles away. Farm people around Beaver Dam are also notably attracted by "cash-award nights."

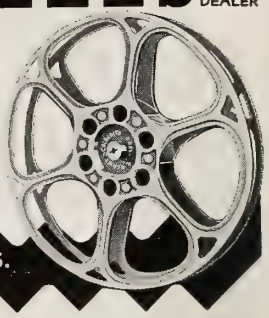
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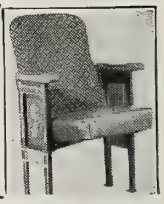
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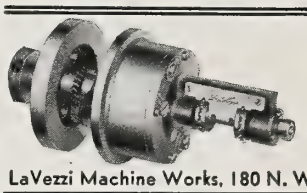
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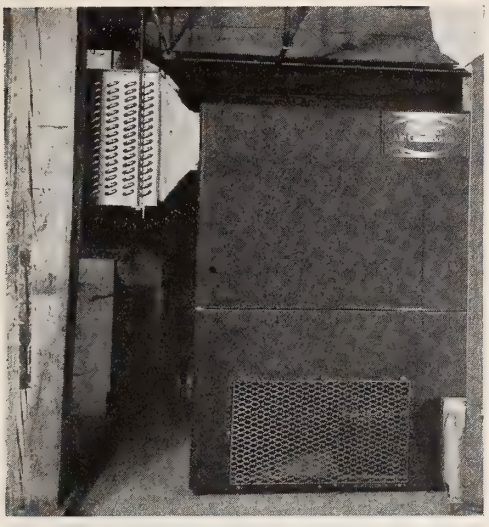
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fectly dry and show no increase in volume, nor any change in chemical composition. The moisture is readily expelled by the application of gas heat so that the Silica Gel is capable of absorbing a like quantity of moisture again. Silica Gel can be used indefinitely without deterioration.

The equipment used to "dehydrate" air by this method is automatic in its operation. Essentially, it consists of a series of



Silica Gel dehumidifying unit.

Silica Gel trays or beds, motor-driven fans to convey the air to be dehydrated, a gas heater to produce "reactivating" air, and automatic controls for continuous operation, all contained in a housing.

The principle of this method has been utilized in combination with Carrier mechanical and centrifugal refrigeration air conditioning systems. It is being used in this manner to condition one section of the new windowless office building of the Carrier Corporation at Syracuse, New York.

Two-Floor Scheme of Functional Style

(*Continued from page* 10)

Trane convectors, which are recessed underneath the marble window stools to blanket the air spillage from the large glass block areas.

An interesting feature of the duct distribution system for the office floors was necessitated by the frequent cutting up of the office space into an outer office along the windows, a middle office, and an inside office on the corridor. The main ducts are carried above the corridor ceiling. However, in order to extend ducts to these three tiers of offices, the ceilings had to be stepped. This arrangement enabled individual branch ducts to enter each tier of offices and supply air through grilles on the side walls. Recirculation is accomplished by the use of wooden flat transfer grilles in all the office doors leading to the corridors. Large ceiling recirculating grilles are provided in each corridor returning the air to the unit. This is one of the few instances in which air-conditioning units are placed in the center of the building.

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, local dealers and manufacturers.

• Artkraft Sign Company of Lima, Ohio, reports the installation of new marquees on the Lyric in Lima; Paramount, New Castle, Pa.; Markay, Jackson, Ohio; and Strand, Jefferson, Tex.

• New seating has recently been supplied by the Ideal Seating Company to the Tremo theatre, Bronx, New York; Colony, Shaker Heights, Cleveland; Cornel College, Mt. Vernon, Ia.; Orpheum, Connellsville, Pa.; Amsterdam, Detroit; Webster Square, Worcester, Mass.; Colonial, South Hill, Va.; and Fausto, Havana.

• U. S. Air Conditioning Corporation Kooler-Aire systems have been installed in the Weddington theatre, Pikesville, Ky.; De Voto, Yazoo, Miss.; Adams in Mass.; a new theatre of Jamaica Theatres, Ltd., in Jamaica, B.W.I.; the Highland in Akron, Ohio; Falls, Chippewa Falls, Wis.

• Scott Ballantyne Company report installation of sound, projection and seating equipment in the Star theatre, Ute, Ia.; New Chief, Tecumseh, Neb.; State, Idaho Springs, Colo.; and Oxford, Oxford, Kans.

• Heywood-Wakefield Company has installed auditorium seating in the Wyoming theatre in Wyoming, Pa.; Arcade, Camden, N. J.; Regent, Syracuse, N. Y.; Strand, Canajoharie, N. Y.; Kallet, Oneida, N. Y.; Rialto, Glens Falls, N. Y.

• Twenty-four theatres are included in recent reports of Western Electric sound systems contracted for with National Theatre Supply Company. The theatres are:

Red Springs in Red Springs, N. C.; Temple, Wheeling, W. Va.; Chief, Pocatello, Idaho; Gloria, Charleston, S. C.; Idle Hour, Williamstown, Ky.; Joy's, Mansura, Ky.; Marr, Saginaw, Mich.; Orpheum, Strawberry Point, Iowa; State, Washington, Iowa; Hatboro, Hatboro, Pa.; Granada, Streator, Ill.; Vogue, South Gate, Calif.; Grand, Bristol, Pa.; Dock Street, Charleston, S. C.; Spencer, Spencer, Iowa; Lyric, Lillington, N. C.; Porterville, Porterville, Calif.; Pike, Pikesville, Md.; Nile, Minneapolis, Minn.; Cameo, Philadelphia, Pa.; New, Long Island City, N. Y.; Johnsonville, Johnsonville, S. C.; Princess and Youngstown, Ohio.

• International Seat Corporation reports new installations in the Avon theatre in Lebanon, Ind.; Winchester, Winchester, Mass.; Vassar, Poughkeepsie, N. Y.; Wisconsin, Milwaukee; Lake Shore, Chicago.

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Relative Characteristics of Low And High Intensity Projection Light

● Demonstrating how the new earth metal carbon for low voltage high intensity arcs makes superior screen illumination available to the smaller theatres everywhere

By E. R. GEIB

THE OPTICS of motion picture projection confine the source of usable light almost entirely to a portion of the crater or face of the positive carbon. For this reason the light emitted by the arc stream, the tail flame or the tip of the negative carbon need not be considered in a discussion of factors affecting the quality and intensity of the light projected on the screen.

In the low intensity d. c. arc, the source of screen light is the incandescent face or crater of the positive carbon. The amount and color quality of the light produced is essentially a function of the temperature at the crater face, and this temperature, in turn, is a function of the current in the carbon. Increasing the arc current increases the diameter and brilliancy of the crater and the whiteness of the light emitted, but there are limits beyond which further increase of current produces no beneficial results.

Oxidation of the cylindrical surface of the carbon places a limit on further increase in crater diameter, while the vaporizing temperature of carbon places a limit on intrinsic brilliancy of the crater and whiteness of the emitted light. The maximum intrinsic brilliancy obtainable from the positive crater of the low-intensity arc is about 175 c. p. per sq. mm. The color distribution of the light obtained at this limiting temperature is shown in *Figure* 1. This is whiter than the light from incandescent sources of lower temperature, but as indicated by the excess of yellow, orange and red, it possesses a definitely yellow tint. When this limiting temperature has been reached, further increase of current will consume the carbons faster, but will make the crater light no whiter, nor more brilliant. It is just like turning up the gas under a pan of water already boiling. The water will boil away faster, but it will remain at 212° F.

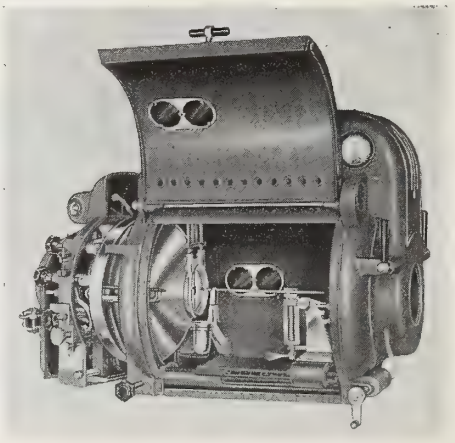
The optics of motion picture projection further require, for most efficient use of generated light, a source of small area. Therefore, to increase efficiently the light on the projection screen beyond that available from the low intensity arc, a light source of higher intrinsic brilliance is needed—that is, one giving out more candle power per unit of crater area. The high-intensity d. c. arc meets this requirement.

Basic Differences Between L. I. and H. I.

THE HIGH-INTENSITY arc is essentially different from the low-intensity. The positive carbon of the latter has a neutral central core of softer carbon which

Features of the Ashcraft Suprex Lamp

● A patented method of using an electro-magnet to control the action and flow of the luminescent gases of the arc is one of the many features characterizing the Ashcraft Type D Suprex lamp. The top of the combustion chamber is sloped backward at an



angle of 10°; thus, when the lamphouse is mounted for use at an average projection angle, the top is horizontal, or nearly so, and there is no pocket at the top rear to collect smoke and ash.

Unit construction makes all parts easily accessible.

The reflector is elliptical, 14 inches in diameter, placed at a sufficient distance from the arc to minimize pitting. It has a white, heat-resisting backing designed not to peel or to allow moisture to attack the silvered surface.

The negative assembly can be moved vertically and laterally with reference to the positive carbon. Independent speed control of both positive and negative carbons is designed for perfect feeding at all arc currents and voltages.

Motor speed is controlled by a double rheostat, and can be varied from 500 to 5,000 r.p.m., permitting correct feeding at whatever arc current proves most economical and practical for the size of screen employed.

All control handles are onyxite, conveniently located on the operating side.

Carbon carriage drive is achieved by a cycle chain, pre-tested at 500 pounds tensile strength.

A cup-shaped shield completely protects the mirror during striking of the arc, swinging out of the way to the top of the lamphouse when the front dowser lever is operated.

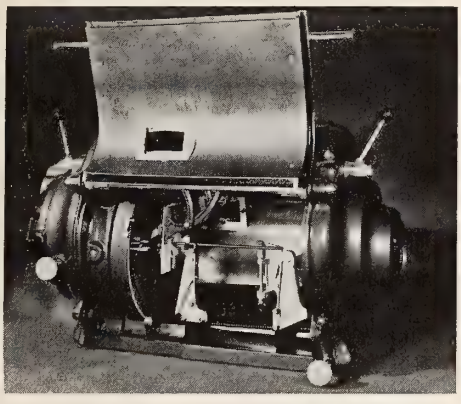
Carbon holders accommodate all trims from 6 to 10 mm. positive, and 5 to 9 mm. negative. The positive carbon holder carries a simple adjusting nut for this purpose; the nagative holder needs no adjustment. Rapid trimming under all circumstances is facilitated by the design of the controls.

Features of the Strong Mogul Lamp

● In the Strong Mogul lamp, designed for low voltage high-intensity operation, both positive and negative carbons are fed automatically at the rate at which they are consumed, irrespective of arc amperage. Feeding rates of both carbons can be adjusted separately.

The positive guide moves forward automatically, at the end of the trim, to reduce carbon waste to a minimum.

Both carbon holders are full floating;



the positive grips the carbon at the extreme end, permitting 12 inches to be burned without resetting. Both holders are adjustable to accommodate carbons of various sizes. An indicator scale shows the length of unburned carbon in inches. A series electro-magnet stabilizes the flame.

Double-walled, ventilated side doors hinge upward. A rear door provides accessibility to motor and mechanism. Spring supports allow the reflector to expand when heated; catch mounting permits easy removal for cleaning.

Controls for quick striking and for feeding are located at the operating side of the housing, as is the optical system for viewing the arc. The ammeter, regular equipment on Mogul lamps, is at the rear and indirectly illuminated for quick reading under all circumstances. Arc vision windows, mounted in clips to permit expansion and prevent vibration, are provided at both sides and at the rear, facilitating accurate alignment.

The cast aluminum center frame, which constitutes a rigid support for all the mechanical assemblies, is removable as a single, self-contained unit. This frame, dividing the lamphouse into two compartments, effectively protects the mechanical compartment from heat, ash and grit.

The reflector is 14 inches in diameter, providing light interception and reflection over 145°.

The dowser system protects the reflector during the striking of the arc. Located within the housing, it permits the light cone to be set within the flange of the projector rear shutter to make a light tight installation.

The trimming light, automatically operated by opening the lamphouse door, serves also as a framing light, illuminating the film gate as well as the lamphouse interior.

steadies the arc stream and keeps it from wandering over the crater face, but does *not* materially affect the quality of the light. The high-intensity positive has a flame supporting element in the core which *does* affect the quality of the light emitted. The high-intensity positive is also operated at a current density from three to four times that used with low-intensity carbons

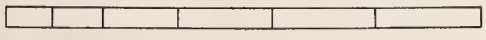


Figure 1

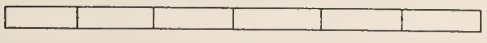


Figure 2

Each section represents a color. Starting from left, colors are violet, blue, green, yellow, orange, red.

and burns with a *deep, cup-like* crater, whereas the low-intensity positive burns with a *shallow* crater formation. These differences in character of positive carbon and method of operation produce what is termed the "high intensity effect."

While possibly not in strict accord with physical fact, this effect may be considered as due, in part, to a somewhat higher temperature within the carbon crater itself, but the major effect is produced in the cup-shaped crater by particles of the light-giving rare earth elements used in the carbon core. The light emitted is snow white in quality—that is, it contains an even balance of all colors, and the intrinsic brilliancy of the crater face is 380 to 800 c. p. per sq. mm. The color distribution of the light from a typical high intensity arc is shown by *Figure 2*, from which the even balance of all colors is apparent. To obtain this color quality, an incandescent solid would have to be heated to a temperature well above 5000° C, over 2000° higher than the temperature at the positive crater of the low-intensity arc, which derives its light from incandescent solid carbon.

Operating Characteristics

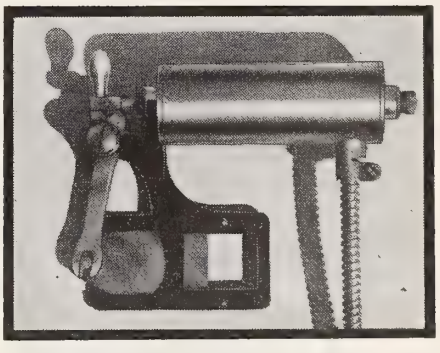
Since the "high intensity effect" seems to require that the vapors released from the positive crater be retained and compressed within the crater cup, the maintenance of full high-intensity effect and steady light output necessitates the preser-

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vation of a deep and symmetrical crater form. In some types of high-intensity lamps this is accomplished by rotating the positive carbon while the arc is burning. Furthermore, since the positive carbons used in these lamps are not metal coated, the carbon support and electrical connection to the carbon are placed as close as practicable to the arc and provided with ventilating vanes, to dissipate the heat. This eliminates spindling of the positive carbon, which would be almost certain to occur were the heavy arc current required to pass through a considerable length of uncoated carbon. The negative carbon, in these types of high-intensity lamps, is held at an angle to the positive carbon, and an important detail in the technique of operation is the maintenance of proper relative position between positive and negative carbons so that the maximum light with steady operation may be obtained.

These high-intensity arcs provide a tremendous volume of screen illumination. They made possible the larger motion picture theatres, with a long throw and large screen. The reflecting type, low-intensity lamp was a distinct advance over the earlier inclined feed, condenser type lamp; it could not possibly supply, however, the amount of screen light required by deluxe houses.

The Newer High-Intensity Arc

The high-intensity arc educated motion picture theatre audiences to the advantages of white projection light—the improved clarity and depth it gives to black and white projection, and the accuracy of color tones, impossible to obtain from color features with the yellowish light of the low-intensity arc. Of course, the advantages of a higher level of screen and general illumination and of snow white projection light are as great for the small theatre as for the large, but the investment and operating costs of the condenser type of high-intensity lamps, designed for large theatres, are more than the small theatre can pay, hence the significance to the smaller theatres of the high-intensity d. c. light source employing carbons commonly identified as "suprex," which are copper-coated, smaller in diameter than those used for the other types of high-intensity arcs, while both positive and negative are held in a horizontal position.

The copper coating adds sufficient electrical conductivity to permit holding the carbon at the end opposite the arc without spindling resulting, and a symmetrical crater form is maintained on the positive carbon without rotation. Power requirements, over the spread of arc currents recommended for the various sized trims range from 15% to 45% of the power used by the large high-intensity lamps with rotating positive, but the light is of the same white quality.

Contrasted with low-intensity projection, this type of arc provides two to three times as much screen illumination, improved projection of black and white, and acurate color reproduction.

[*The author is manager of the arc department of National Carbon Co.*—THE EDITOR.]

Features of the Morelite Mon-Arc Lamp

● The Morelite Mon-Arc low voltage high-intensity lamp features mechanical control of both positive and negative carbon feed, independently of the motor rheostat. In consequence, the feeding of either carbon can be adjusted, while the lamp is burning, through a single operation, while the motor is unaffected and continues to rotate at its rated speed.

Both carbons are driven by twin feed screws, so designed that arc length can be adjusted at any time without interference with the motor action.

A specially built General Electric motor, equipped with ball bearings and sealed lubrication, is used.

A 14-inch Bausch & Lomb reflector surface is almost completely unobstructed. The reflector is air-cooled, and can be adjusted laterally to compensate for any difference of curvature that may be found in a replacement mirror. Adjustment can be changed while the lamp is burning. Protection against pitting when the arc is struck is provided by a twin dowser. Both front and protective dowsers are completely contained within the lamphouse. Mirror guards are furnished further to protect the reflector.

Any trim or length of carbon available domestically or abroad can be used without change of parts or any complicated adjustment. Provision is included for future increase in carbon diameter, up to 12 mm. positive, and 9 mm. negative, and length up to 20 inches. Amperage may be as low as 32, and as high as 110, according to screen requirements. The motor stops automatically when the carbons reach their consumption limits, the light decreasing slowly from that point on. Quick-trim clamping devices permit carbons to burn down to 1¼-inch stubs.

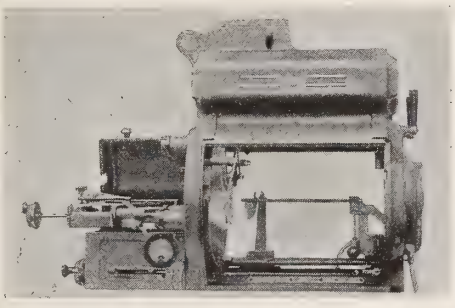
The arc reflector screen is translucent, permitting the projectionist to observe the reflected image of arc performance from either side of the housing. There are no moving parts (except the motor) outside the housing.

Ammeter is standard equipment; a consumption guide indicates the number of inches of positive carbon remaining. Positive stubs can be burned in the negative holder by simple adjustment of the negative speed regulator.

Features of the Brenkert Enarc Lamps

• An independent striker that starts the arc with extreme rapidity is provided at the right side of the Brenkert Enarc low voltage high-intensity lamp. Entirely divorced from the feeding mechanism this striker minimizes the period of sputting during which the reflector is most strongly subject to pitting.

Two flame shields of special nickel alloy further protect the mirror. When the front dowser is opened the shields



automatically move out of the path of the light beam, and also out of the direct path of ascending ash and heat.

Replaceable positive and negative carbon guides of heat resisting steel, located near the burning ends, insure proper alignment.

All parts are readily accessible and quickly removable for inspection or cleaning. Doors of the combustion chamber hinge horizontally; cover of the mechanism chamber swings vertically.

Compound lens system permits the projectionist to view an image of the arc from either side of the house. Controls are located for operation from right, left or rear. Ammeter and carbon consumption scale are mounted at the operating side. Carbon scales show feeding of both positive and negative mechanisms.

Automatic, wide range feed operating through micrometer action screws permits burning the carbons at the proper current for the screen illumination desired.

A 13½-inch Bausch & Lomb reflector is mounted on the back plate of the combustion chamber where its alignment is undistrubed. An air-cooling chamber just behind the mirror prolong its useful life.

The flame is stabilized by an electromagnet located in back of the mirror.

All moving and controlling mechanism is mounted in a separate, dust-proof, low-temperature chamber located at the rear of the combustion chamber.

The positive holder accommodates seven to nine mm. carbons without change. A fully enclosed pilot light is provided, and controlled by an automatic door switch.

Ventilation is provided for in full-length vents, combined with suitable baffles, at the base of the housing. Air rises upward along the side walls without disturbing the arc. The vent flue is located directly over the arc to permit free escape of ash.

The Low-Voltage H. I. Arc And Its Characteristics

• Summarizing the principal operating features and maintenance requirements of the projection light source employing rare-earth carbons with d.c.

MODERN LOW voltage high projection arcs (so-called "Suprex") actually offer the exhibitor something for nothing—literally, more and whiter light at no increase in operating cost; or, if economy is preferred, the same screen illumination at much lower cost with the bonus of whiter light thrown in gratis.

Combinations of some increase in screen brilliance, coupled with a moderate reduction in operating charges, are also entirely practical. Any desired combination along those lines can be obtained at will, and changed instantly (if the power source is adequate) with no more trouble than inserting a different set of carbons and readjusting their feed regulation. For example, illumination can be increased to give better results with a color picture, and restored to normal for more economical operation with black and white, and this change can be made not only from day to day, but between reels in the course of a given show.

Audience Values of Better Light

The advantage of better light from an audience point of view are sufficiently obvious. Photographic beauty is enhanced; details are seen more easily, especially from rear seats, and eye strain is reduced.

Theatres in which existing light is satisfactory can retain the same brilliance (coupled with greater whiteness, which in itself provides all of the audience advantages just mentioned) and reduce lamp

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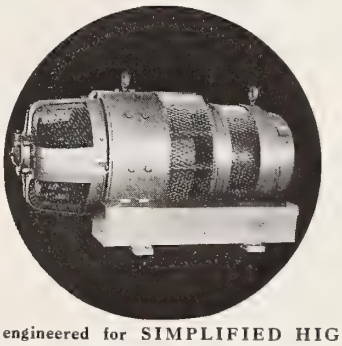
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costs by as much as 32 cents per hour, or $1,400 in a year of 12-hour operation for 360 days.

Lamp Mechanisms And Arc Operation

THE BASIS of the new light, as exhibitors and projectionists are now generally aware, is a new carbon which includes certain of the rare earths in its core. These earths belong to the same family of chemicals that created the lesser brilliance of the old-time lime light, and the old-fashioned gas mantle, but they are now agitated by the greater heat of the electric arc. The white intensity of their light is added to that of the arc itself, effecting an increase of both illumination and whiteness that requires no increase in current. The carbons that contain this type of core must, however, be burned under certain stringent conditions of operation if their inherent advantages are to be realized, and these conditions cannot be met with the type of arc lamp construction formerly used.

Arc current, for one thing, must be matched to the diameter of carbons used (or vice versa), any departure from these requirements resulting either in a decrease of light or a wasteful increase of cost. If the current is to be changed either to alter the light or to cut down expense, then the carbons should be changed correspondingly. Modern lamp houses are designed to accommodate a wide variety of carbons of different diameters, in order to suit either the permanent or temporary needs of any theatre. The rate at which the positive carbon burns away is very sensitive to changes in arc amperage, while the negative burns at nearly the same rate under any current within its intended range; hence the rate of positive feed must be capable of change independently of the rate of negative feed.

Provisions for Adjustment

Provisions for such adjustment are included in low voltage high intensity lamps. Further, the arc flame must be steadied by means of a magnet of suitable power, properly placed in the housing. The position of the reflector with reference to the burning crater is quite critical, and adjustable, reliable positioning devices are imperative. The rare earth cores combine with their great advantages the drawback of sputtering and thus tending to pit the mirror, requiring too frequent replacement unless suitable precautions are taken. These include the provision, in all modern lamps, of a second dowser which intrudes between the reflector and the arc at the time when the arc is struck, moving out of the way when the front dowser is opened for operation. Glass guards that protect the mirror,

(*Continued on page* 37)



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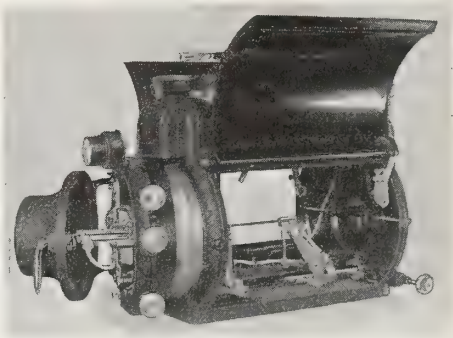


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Features of the Peerless Magnarc Lamp

● Low internal temperature, hence longer reflector life, are promoted in the housing of the Peerless Magnarc low voltage high-intensity lamp, by exceptional cubic capacity. The size is such that the Peerless mechanism will



accommodate positive carbons up to 22 inches in length, considerably longer than any now made.

Side doors swing upward. Double rear doors, swinging outward, provide complete accessibility to mirror, motor and mechanism. Each unit of the mechanism is designed for easy and independent removal from the housing, facilitating maintenance.

The reflector is 14 inches in diameter, heavily silvered, air-cooled, mounted to simplify the problems of inspection, removal and cleaning, and to minimize the chances of breakage. It constitutes the dividing wall separating the arc and mechanism compartments.

A double dowser system protects the reflector during the period of striking the arc. Both dowsers are located inside the housing.

Stabilization of flame is secured by means of a U-shaped permanent magnet that consumes no electric power.

The speed of the motor, which can be varied by a rheostat, controls the positive feed; negative feed is separately governed through a variable, sensitive friction clutch. All end thrusts in the gear mechanism are taken on ball bearings.

Control and adjustment handles are located on the operating side of the mechanism. Dowser handles are provided on both sides. The ammeter is at the rear. Viewing ports for observing and aligning the arc are provided at both sides and at the rear.

Two lenses and an adjustable mirror project a sharply defined image of the arc on an indicator card located at the top of the operating side.

Baffled ventilating ports are provided at top and bottom along the length of the housing, with auxiliary ports at top, front and rear.



Joan Bennett and Warner Baxter in "Walter Wanger's Vogues of 1938"

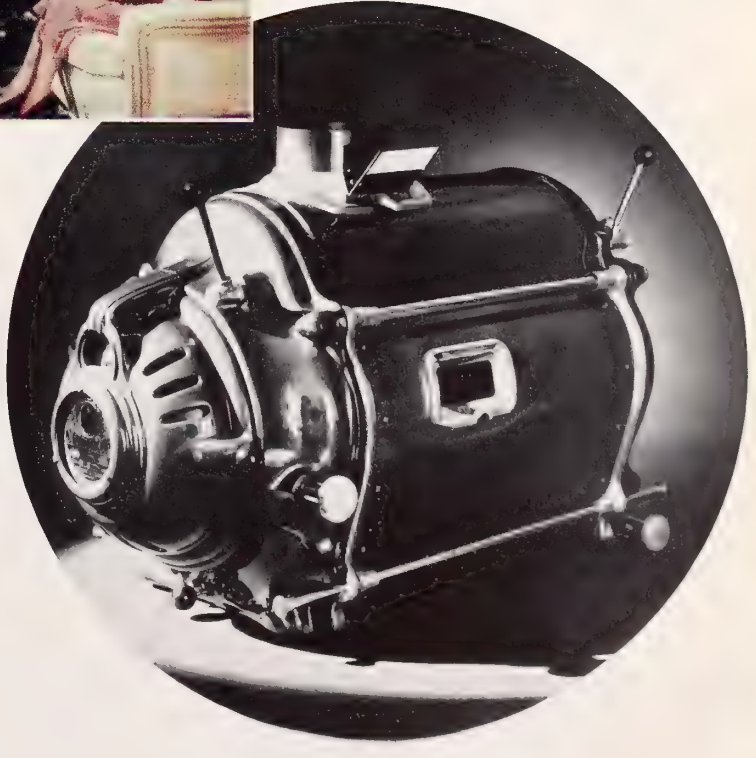
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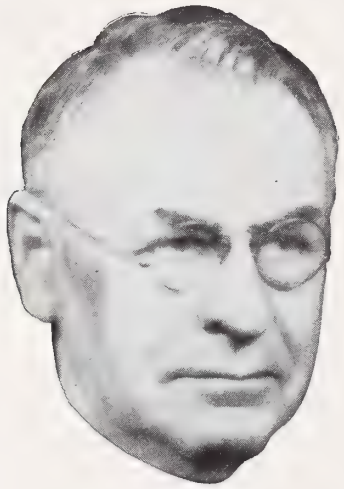
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F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

The sixth edition of F. H. Richardson's Bluebook is now in its second printing, for which it has been extensively revised. In addition to revisions in text, it contains a supplementary chapter devoted to developments which have become important in projection room technique and servicing methods since the first printing.

The revised edition includes 736 pages of up-to-the-minute text, charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency.

If you wish a copy of this essential book, it will be necessary that you fill in and mail the coupon without delay.

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(*Continued from page* 34)

and cost less than the mirror to replace, may also be used.

These and other requirements—accurate alignment of the carbons, for one; a tiny lamphouse screen on which the projectionist can observe the exact shape and placement of his arc, for another—call for a specific type of lamp in which the rare earth carbons can be burned with a full satisfaction and economy of which they are inherently capable.

Not a few exhibitors will also find it advantageous to include reserve power capacity in the source of arc supply in order to provide a temporary increase in light for a color picture for large audiences, some members of which will have to watch the screen from the furthest row of seats. A small stock of carbons suited to the heavier current will have to be laid in, of course.

Operation and Maintenance

It is particularly important, in operation, to use only the correct carbon trim. Fairly large and perfectly unnecessary increase in cost may be expected to result when carbon diameter and current do not match as they should.

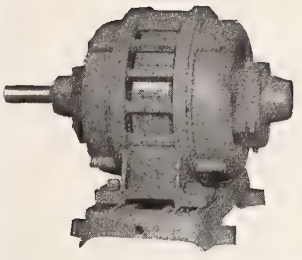
Lamps at present available for burning these efficient high-intensity carbons use varied methods of meeting the requirements mentioned, but all require reasonable attention on the part of the projectionist to assure that the arc not only burns properly at the start of a reel, but continues so to burn. Watching the arc, however, is not necessary. Any fault of importance will show up on the screen at once as diminished light intensity or as change in color. The projectionist, watching his screen in the normal course of operation to observe any flaw that may appear, whether connected with the lamp or not, cannot fail to note the signs of imperfect arc performance. When these appear he will consult the small lamphouse screen, or peer through the tinted lamphouse ports, and adjust his controls in accordance with the observed shape and position indicated of the arc gas structure.

Changes in the length of the arc gap, or of the ratio of positive and negative carbon feed are somewhat critical, and most modern lamps are so constructed that the necessary controls can be handled by the projectionist while his face is to the viewing port. He consults not only his special guide mounted on the lamphousing, but the picture as it appears in the theatre, simultaneously with manipulation of the regulating knobs or handles.

Maintenance involves periodical cleaning of the combustion chamber to remove ash and grit; cleaning of the reflector when it becomes fogged; replacement of the reflector (or its shield if used) when pitting reaches the point where light is seriously impaired, and occasional replacement of the carbon guides which, although always made of heat resisting materials, will deteriorate with time, inasmuch as accurate alignment is vitally important, and the guides must in consequence be located fairly close to the flame.

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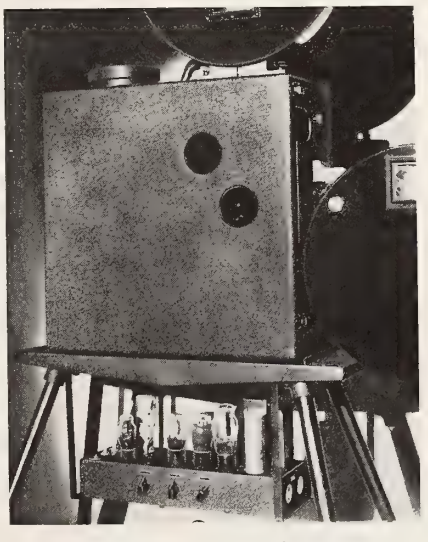
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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

NOW THE SMALLER THEATRE CAN HAVE A "DELUXE" IMAGE

AS SHOULD BY now be well understood, while *excessive* screen illumination is not commendable, too little illumination is still less desirable. The matter may be briefly stated thus: Too much illumination tends to over-illuminate the whites of screen images, thus more or less turning them into glare spots, the "more or less" being dependent upon position of observer with relation to the screen and the reaction of his eyes to high illumination. In this connection it should be understood that while some eyes can stand high illumination without discomfort, others are susceptible to it, in different degrees.

On the other hand too little screen illumination beyond any possible question of doubt fails to impress upon the screen all those very many finer photographic details, without which the screen image appears less beautiful. The effect may be compared with elimination of the higher frequencies in sound. The sound becomes flat and "dead." The picture from which these finer details are omitted is affected in much the same way.

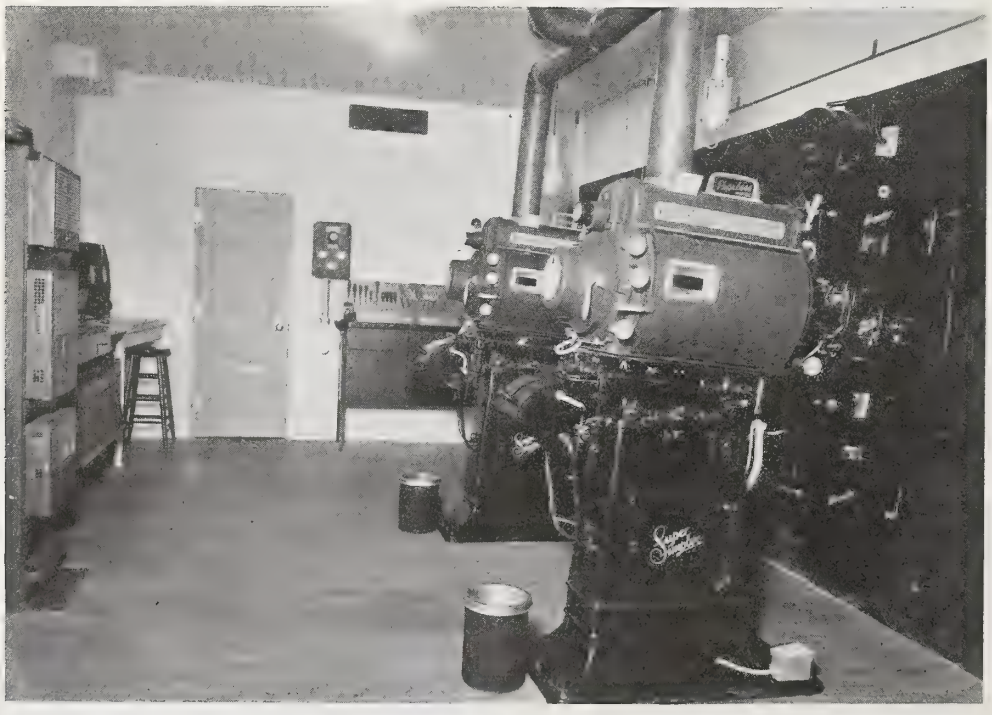
At this late stage we may all agree that that theatre that presents to its patrons a charmingly beautiful screen image will be more liberally patronized than will the one who does not. That is why year after year I have tried by every means within my power to impress upon this great industry the urgent need for superior excellence in projection.

In the beginning projectionists had available only the weak-unstable, harsh-toned light produced by a.c., applied to the crude, unrefined carbons then used for street lighting. The results were pretty awful and, as I am able to testify personally, trying to illuminate a screen with such a light source was an almost hopeless task.

This, a bit later, was followed by the d.c. arc, limited to 25 amperes, with carbons chock full of hard and soft spots, cracks, impurities and what-have-you. All living projectionists of that day will remember its headaches and something of the unchristian-like language not infrequently heard in the iron lined, wholly unventilated cubbyholes called coops, boxes and hellholes. They will agree that those were *not* the happy days!

But advancement in excellence of carbons has been constant. Few if any of the years have failed to give us some refinement that has operated to produce improved results upon the screen.

The first really big advance came, however, when the high-intensity carbon was evolved. I well remember its try-out in the Capitol Theatre, New York City, of which the late S. L. Rothafel was then the guiding genius. That advance caused excitement, discussion and argument galore. Its adoption followed rapidly, though its use was for the most part limited to the larger theatres because of the comparatively large amount of power required.



Projection room of the Collegian theatre in Ames, Ia., Ames Theatre Company house opened late last fall. Equipment includes Simples projectors, Peerless Magnarc lamps, Western Electric sound system.

EFFECT OF IRON CORE IN TRANSFORMERS

JOHN L. BEAMEN of New Orleans writes, "While I know the introduction of an iron core strengthens the magnetic effect of a.c. passing throught wire coils, as for example the coils in a transformer, I have been unable to find anything explanatory of the reason why it does so. Will you therefore explain the matter?"

The reason for the effect is difference in permeability of iron and air, the term *permeability* expressing, in this case, the ability of magnetic lines to pass through with least resistance.

Put in another way: If the coils be filled with iron, a very much greater number of magnetic flux lines would pass through than would be the case were the space occupied by air. However, the increase is affected by quality of the iron. Stated in stricter terms, lines of magnetic flux are greatly increased when a coil is filled with iron rather than air, because of the property of iron termed "magnetic permeability," which means that the magnetic effect is strengthened when iron is present instead of air.

SERVICEABILITY OF BEADED SCREENS

ROY ROBERTS of Ada, Okla., has had some very unsatisfactory results with a certain kind of screen, and writes, "Paragraph 14, page 147, of the Bluebook advises that glass bead screens are highly efficient in long, narrow auditoriums having moderate projection angle. I have just that kind of auditorium. It is 25 feet wide, projection distance 109 feet, projection angle very slight. Present screen has a glass bead surface 12 feet wide. Light source is a Strong low-intensity; use 24 amperes, small lens."

The paragraph referred to is wholly correct. You certainly have had discourag-

HEED THE HANDWRITING ON THE SCREEN

The Day of High Intensity is here!

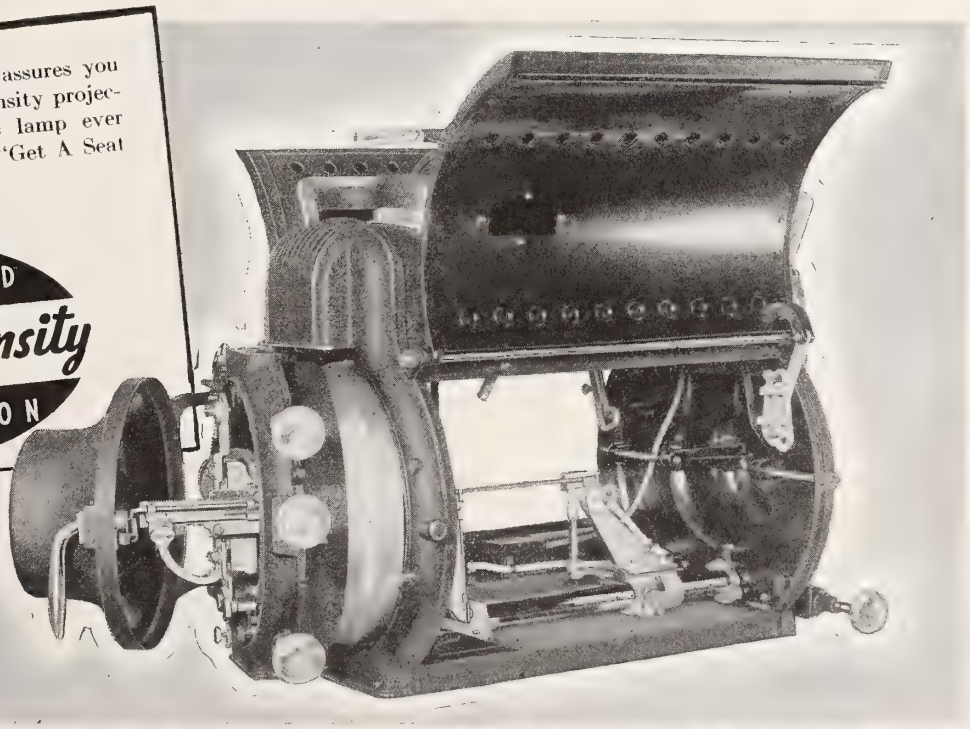
● Now that one theatre in every three has high intensity projection, every theatre owner without it faces a new situation. Theatres using high intensity have 75 per cent of the country's total seating capacity. They also are the theatres best attended and paying the most profitable return.

Obviously, if thousands of theatres have installed high intensity projection, high intensity projection cannot be expensive. Its really low cost will surprise you. Peerless Magnarc Lamps produce 200 to 300 per cent *more* light on the screen for the same current cost as low intensity.

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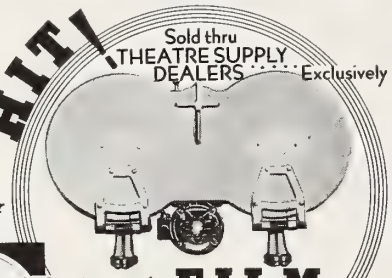
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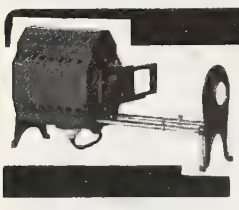
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In the Next Issue—

THE STORY OF THE PROJECTION ARC

ing experience with glass bead screens, but as I can personally testify, one can procure a screen with that type of surface which not only will last well, but give very satisfactory service.

There are, of course, other types of screen that you could use. Contact some screen manufacturer of standing, ask for samples of his various types of *specular surface* screen, tell him (a) the width of seating area at first and last rows, in feet, and (b) the distance from the screen to the first and to the last row of seats.

When you order a screen, obtain an extra piece of the material, at least one foot square, paying for it if necessary. Wrap this piece in several thicknesses of black cloth, keeping it flat; lay it in a dark, dry place. Once every 60 days, using bent pins suspend this sample from the perforations at the middle of your screen and see how its reflection power is standing up—whether or not a cleaning is in order.

EXPLAINING ACTION OF CONCAVE MIRROR

JOHN M. JAMESON of Denver, writes, "I am just entering my seventeenth year, with the hope of some day entering the profession of motion picture-sound projection. With this purpose and hope in view I am studying to acquire knowledge that will fit me to handle those various things the work will bring me into contact with. Your Bluebook of Projection has not only pointed out those various essentials most important, which seem to be basic knowledge of optics, acoustics, electricity, magnetism and the intelligent care of equipments and film. I therefore am concentrating upon those subjects, but have struck a snag.

"I cannot seem to properly understand the action of concave mirrors. I therefore ask that you explain the action of such reflection surfaces in the simplest possible language. I somehow cannot 'get' the text book explanations which involve a *virtual image.*"

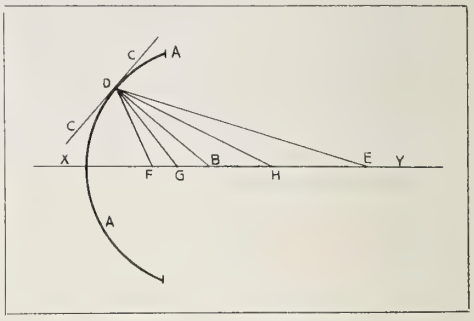
I may be able to simplify the explanation of the action of such mirrors, as against the explanations offered by standard text books. First, it must be understood that there are several varieties of mirror concave in form. Spherical is one, elliptical is another, parabolic a third, and there are others not employed in projection work. I shall base my explanation wholly upon the true spherical mirror.

The tangent to a circle at any point on the circumference is perpendicular (meaning at right angles) to the center of curvature of the mirror, the latter shown as *B* in the diagram. Now that is correctly stated, but doubtless is not wholly clear to many.

Consider the diagram line *CC* as tangent to the curved line *AA* and is perpendicular to line *DH*, which is the radius of the circle that line *AA* would form were it continued until its ends meet.

In the diagram, line *AA* represents a spherical mirror surface, the optical axis of which is line *XY*. *CC* is a line representing the tangent and the point of the mirror surface where it contacts the tangent is located exactly at right angles to point *B*, therefore were it possible to project a single light ray from point *B* to point *D* it would be reflected directly back upon point *B*, which would be equally true were it possible to project a single ray from point *B* to any point of the spherical mirror, assuming the mirror surface to be an absolutely true spherical surface.

Now, there is an optical law reading: *The angle of reflection is always equal to the angle of incidence,* which means that a ray of light projected to a smooth reflecting surface, such as a mirror, and meeting



that surface at an angle, will be reflected from that surface at precisely the same angle. That is to say, if the ray meets the mirror surface at an angle of 10°, it will leave that surface at an angle of 10° in the opposite direction. If, now, we apply that law to our spherical mirror surface and project a single light ray from *F* to *D*, we shall find it reflected to *E*. The angles *FDB* and *BDE* will be equal, which will hold true if we move the projection point to *G*. We then will find angles *GDB* and *BDH* to be equal, with the reflected ray arriving at *H*.

This would seem to be quite understandable, remembering that every point along the length of optical axis *XY* presents a different angle to all points upon the mirror surface except those points on the said surface exactly equi-distant from optical axis line *XY*. Reflected rays from all such points will reach the same point on axis *XY*. From this it is plain that altering the distance of point *B* from the mirror will alter the distance from line *AA* at which the reflected rays will contact line *XY*.

There is of course some confusion due to the fact that the light source is, in practical work, not a point, nor is any surface ever exactly truly spherical, though they may be practically so. It is this fact that gives us the "spot" at the coiling plate of the projector, which really is an out-of-focus image of the light source.

ROUND OR SQUARE CORNERS FOR IMAGE?

ROY ROBERTS, projectionist of Ada, Okla., writes, "I have had a friendly argument with another operator, or perhaps I should say projectionist. The question under discussion is: Should the image have square or rounded corners?"

The question of round or square corners

may be treated as wholly a matter of individual preference. Some hold the round corners to be more artistic. Some hold that square corners tend to make the scene seem more realistic—less like a picture. Personally, I do not like to take sides in this. I think you and your friend may bury the battle axe and call it a draw. On the whole I have never noted any difference in effect. In fact, I seldom notice the shape of the screen image corners.

400-Seat Theatre In Town of 800

(*Continued from page* 13)

back of two store spaces located on either side of the lobby, are toilet rooms—women's on one side, men's on the other. Stairs here lead to a manager's office and a storeroom over the men's room, and to the projection room.

"The ceiling of the auditorium is finished in Celotex, laid to form a pattern, and walls are given similar treatment, with panels, in which are painted the Zia cross in the original colors, yellow and orange."

Projection and Heating

The projection room is 15 feet wide and 10 feet deep. Equipment includes two Simplex projectors, with Peerless lamps supplied by Rect-O-Lite rectifiers. The sound system is RCA Photophone.

For heating, a hot-water system is used, with radiators in the box office and lobby, and grilles serving the auditorium. The air is drawn through a radiation bank in winter, and in summer is passed directly into the blower system from outdoors. Air is exhausted from the floor of the auditorium, and there are also two dampered roof vents just ahead of the foyer. Summers in the region of Springer are relatively cool, particularly during the performance hours, in the evening.

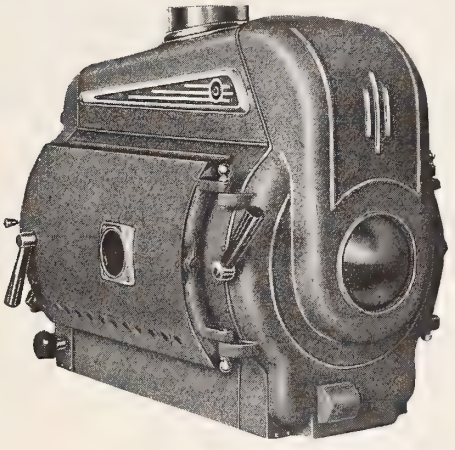
Remodeling Increased Grosses

"When I first opened the old Pastime theatre," Mr. Garitson remarked, "I had an admission price of 25c, which in my estimation was enough for such a house as the Pastime. Since remodeling we have been charging 35c, and business has increased a great deal over what it was with the previous arrangement, and that was many times more than I had dared to anticipate when I started on what might be called this adventure.

"Operating a small town theatre is just about like operating any small town business. First, to be successful with so few people for your customers, you must be a friend to all of them, and while the variety of people is just as great as in cities, it is necessary to get a nearer 'fit for all merchandise' than in larger places.

"I find that selling pictures in small towns is very simple, for there is something in nearly every picture that everyone will like, and to sell it is merely a matter of putting that particular thing in front of them when you walk down the street saying good morning to the whole population."

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Ashcraft Low Intensity Lamp

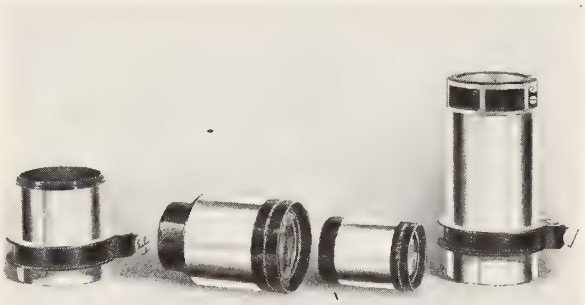


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ROCKEFELLER CENTER, NEW YORK

PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

Completely Transforming An Obsolete Theatre

[*Following is an account of the methods employed by the Wil-Kin Theatre Supply Corporation of Atlanta in remodeling an old, small theatre on a limited budget. Data has been supplied by Mr. Nash Weil of that company.*—THE EDITOR.]

A PRELIMINARY survey of the Earle theatre in Mt. Airy, N. C., prior to drawing plans to remodel it into a class A house named the Center, revealed a brick and granite-rubble wall construction with timber framing for floors, interior walls, and roof. Because the lot drops off some 30 feet between the sidewalk and the rear lot line, what started out as a one-storey building at the street, ended in a structure 40 feet high at the rear wall of the stage.

The overly long timber columns supporting the auditorium and stage were inadequate and in a bad state of repair; one corner of the building at the rear showed alarming signs of excessive settlement; wood roof truss members had rotted out, the trusses were sagging, and the roof itself was found to be in an extremely bad condition.

What served as a heating system was worn out and too small; the plumbing was unsanitary and inaccessible, and ordinary safety precautions demanded that the entire wiring system be replaced.

To add to the difficulty, a large portion of the rough interior surface of the granite side walls was unplastered; these walls were neither parallel to each other, nor at right angles to either the front or stage wall, and a metal ceiling was so questionably suspended that it vibrated readily.

However, the property had quite recently been used for theatre purposes, and its transformation at least technically represents a remodeling job.



The new foyer, fully separated from auditorium.

To set the theatre apart from red brick commercial buildings around it, a white cement stucco front was devised with set back planes pyramiding upward in strong vertical lines to create an illusion of height. Enough black glass and glazed tile was introduced as wainscot at the sidewalk line, and as ornament elsewhere on the front, to define its outline and set up interesting contrasts with the predominantly white wall surface and Chinese red entrance doors. Bright chrome display frames and door casings were added, and a streamline trapezoidal-shaped marquee installed.

The plan is simple and direct. A center box office at the building is flanked by two double entrance doors leading into a small vestibule, where a second set of doors gives access directly to a combination foyer and standee space at the rear of the auditorium. At the ends of the foyer and opposite aisle openings are entrances to a men's lounge and a women's cosmetic room.

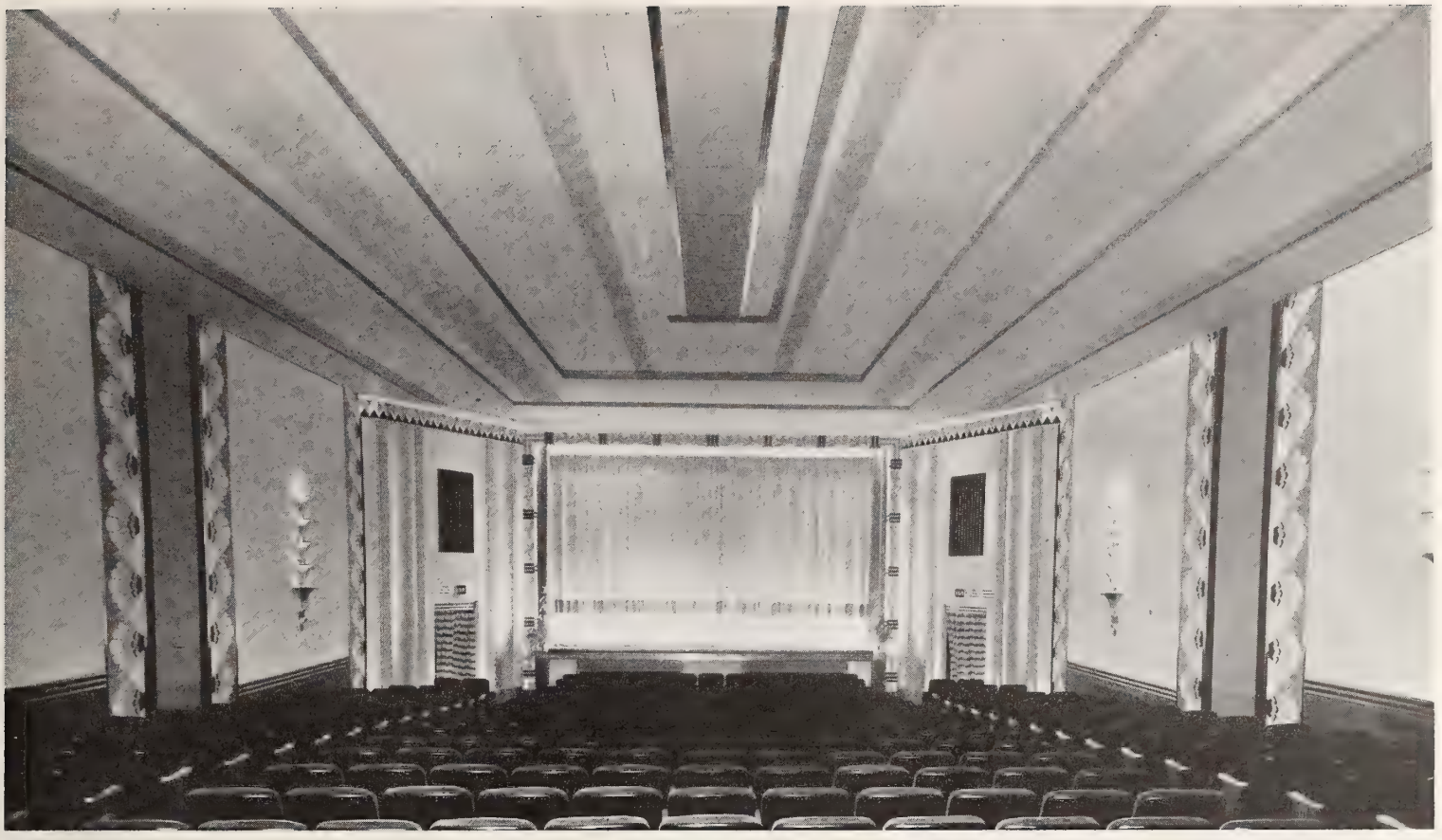
Of necessity the foyer is small, but use of mirrors as focal points in design units on the side walls seems to enlarge it.



This modern women's lounge was installed, located off one end of foyer.

Auditorium Plan And Decoration

THE AUDITORIUM is forty feet wide and 70 feet long with a seating capacity of 423. Chairs (by International) are fully upholstered, have spring cushions



The auditorium as refashioned, with vertical lines to give an impression of greater height.

and are spaced 32 inches. The standards are of modern pattern with blond wood arm rests.

Because of low ceiling height (14 feet, six inches at the rear, 18 feet, 6 inches at stage) it was deemed advisable to create a feeling of greater height.

This was done in two ways. The celotex ceiling erected on suspended timber framing was stepped upward in offset planes towards the center. The vertical surfaces separating these planes were treated in metal colors of silver and gold so that they would pick up the light from the long built-in center ceiling fixture and emphasize the offsets. To enhance this effect, starting at the side walls, the color of the plane surfaces graded from a deep to a very light color at the center of the ceiling, and the general effect is one of an attractively coved ceiling that adds appreciably to the apparent size of the auditorium.

Emphasis on vertical lines in the side wall decoration was the other method used to obtain height. Pilasters starting at the floor and receding into the ceiling, outlined by chromium metal moulding and flanked by colorful stucco ornaments, broke up the long, low surfaces and allowed the use of Acousi-Celotex panel treatment without minimizing the illusion of height. Even the wing walls were designed to emphasize vertical lines, and concave elements the full height of the wing walls, painted in metallic silver, picked up just enough light from the screen to add an effective reverse columnar effect.

The stage was rigged and draped to accommodate a production of average size. New projection equipment was installed, including Motiograph projectors, Brenkert Enarc lamps and Western Electric sound system. A Wil-Kin Sturtevant washed air system takes care of the summer cooling, and ventilating during the winter season.



The old front, and at right the new, faced in stucco.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

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Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color hoods
Cutout machines

D
Dimmers
Disinfectants

E
Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display

G
Grilles, ventilating

H
Hearing Aids
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S
Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket issuing machines
Transformers

U
Uniforms

V
Vacuum cleaners
Vending machines
Ventilating systems

[5-29-37]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York
Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

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Name ..... Theatre ..... City .....

State ..... Seating Capacity .....

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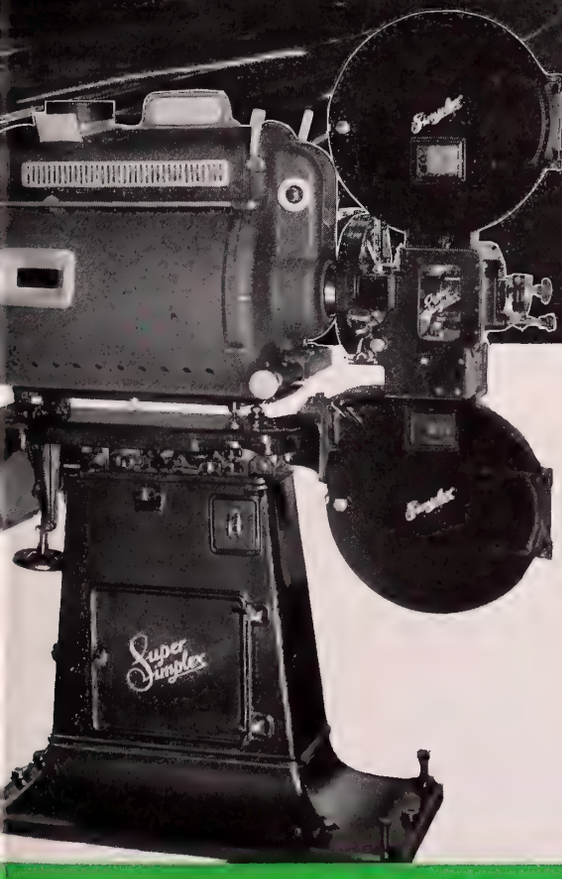
The Picture Theater

Current and Coming Films

ASTOR—"The Hurricane," with Jon Hall and Dorothy Lamour.
CAPITOL—"The Firefly," with Jeanette MacDonald.
CRITERION—"The Barrier," with Leo Carillo and Jean Parker.
EIGHTH STREET PLAYHOUSE—"Stage Door" until Wednesday, when "The Perfect Specimen" opens.
GLOBE—"Non-Stop New York," with Anna Lee.
GREENWICH—"The Great Flirtation" and "Evergreen."
LITTLE CARNEGIE PLAYHOUSE—"It Happened One Night."
PALACE—"Ali Baba Goes to Town" and "Lancer Spy."
PARAMOUNT—"Ebb Tide," with Frances Farmer.
PLAZA—"The Perfect Specimen," with Errol Flynn. Opens Tuesday.
RADIO CITY MUSIC HALL—"Nothing Sacred," with Carole Lombard and Fredric March.
RIALTO—"Thoroughbreds Don't Cry," with Sophie Tucker.
RIVOLI—"A Damsel in Distress," with Fred Astaire.
ROXY—"Merry-Go-Round of 1938," with Jimmy Savo.
STATE—"Double Wedding," with Myrna Loy.
STRAND—"The Life of Emile Zola," with Paul Muni.
WORLD—"The Scoundrel" and "The Good Companion" until Tuesday, when "Maedchen in Uniform" and "Thunder Over Mexico" begin.

Foreign-Language Films

ASCOT—"Green Fields." Yiddish film.
BELMONT—"Madame Bovary." French film .
CAMEO—"Conquerors of the Arctic." Russian film.
CINEMA DE PARIS—"Meet Miss Mozart." French film.
FIFTY-FIFTH STREET PLAYHOUSE—"Life and Loves of Beethoven." French film.
FILMARTE—"Mayerling." French film.
SQUIRE—"The Inspector General." Czechoslovakian film.



Only the high quality projection which "Broadway" demands is good enough for your patrons. Select Super-Simplex Projectors . . . . Chosen by outstanding exhibitors everywhere!

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NATIONAL THEATRE SUPPLY COMPANY

Waikiki Theatre wins Thousands with

RCA'S MAGIC VOICE OF THE SCREEN!



LET IT BOOST *Your* BOX OFFICE!

This BETTER movie sound makes EVERY movie better! Available to theatres of every size—at prices to suit your own requirements!

THEATRE OPERATORS with an eye to profits pick RCA Photophone Magic Voice of the Screen as a 5-star box office attraction.

With sound such an important factor in your business, it's only natural that thousands of movie goers flock to theatres that offer the *finest* in sound. That's why owners of RCA Photophone Equipment make more money.

Your movie sound can equal the sound enjoyed by patrons of the Waikiki Theatre and over 4,000 other motion picture houses. Install the Magic Voice of the Screen! Equipment for small theatres or large—at a price you can pay—is available. Remember—better sound means better box office—and you get *both* with RCA Photophone's superior equipment.

Better sound means better box office
—and RCA tubes mean better sound

RCA presents the "Magic Key" every Sunday, 2 to 3 P. M., E. S. T., on NBC Blue Network

ONLY RCA MAGIC VOICE OF THE SCREEN OFFERS THESE 10 PROOFS OF SUPERIORITY

Rotary Stabilizer	Economical Operation	Simple Installation
Cellular Speakers	Push-Pull Adaptability	Accessibility
Simple Operation	High Fidelity Reproduction	Sole Ownership

Low Cost Maintenance, Liberal Service

RCA *Photophone*

THE MAGIC VOICE OF THE SCREEN

MAGIC VOICE of the SCREEN

RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A SERVICE OF RADIO CORPORATION OF AMERICA

DO NOT REMOVE

MOTION PICTURE PROD. &
DIST. OF AMERICA,
28 W. 44TH ST.,
NEW YORK,
N. Y.

N PICTURE HERALD

Cleanup of Theatre Fronts Launches Fight on "Sex" Ads

Reds' Film Leader Caught in "Purge", Accused of Sabotage

Exhibitors Called "Fussy" for Protesting Star Broadcasts

Radio and Films Face Inquiry; Law Makers Charge Monopoly

VOL. 130, NO. 3 JANUARY 15, 1938

Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quadex Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copy, 25 cents. *All contents copyright 1938 by Quadex Publishing Company.*



Film Daily's Nationwide Poll for 1937's **TEN BEST**

M-G-M	3
NEXT COMPANY	2
NEXT COMPANY	2
NEXT COMPANY	2
NEXT COMPANY	1

Another Year! Another Ten Best! Another Victory for M-G-M!

The industry expects it, because it always happens! The Film Daily Annual poll for the year's Ten Best Pictures results in M-G-M leading all companies again. Three M-G-M pictures ("*Good Earth*", "*Captains Courageous*", "*Romeo and Juliet*") established M-G-M victory in the vote of hundreds of critics. It is an honor for Metro-Goldwyn-Mayer to receive this nationwide tribute but we share it with M-G-M exhibitors whose faith and support make possible M-G-M quality entertainments.

SENSATION!

Girls On Probation

EXPLOITATION!

Your **AD***vantage!*



SUPPOSE IT WAS *YOUR* KID SISTER

would you want her to go to prison for one misstep? Or would you want her to be put on probation? Does it mean a chance to go straight . . . or another chance to get into trouble? See the startling answer in a drama that strikes close to every American home . . .

THE SENSATION OF THE HOUR

"Girls on Probation"

ARE THEY THE MARKED WOMEN OF TOMORROW?

Directed by Arthur Lubin
A First National Picture
Presented by WARNER BROS.

These are a few random samples of the hard-hitting advertising angles we've developed for this show. These and lots of others are in the pressbook — — ask for it now!

FF SAID!



SURE, she got in trouble! Maybe she stole. Maybe she lied. Maybe she stayed out too late. Now, she's on probation—but not free like other girls.

Because she's already a Marked Woman. Marked by the police, who check up on her constantly. Marked by the judge who gave her probation. Marked for the life no girl wants to lead!

WARNER BROS. PRESENT THE SENSATION OF THE HOUR-

"Girls *on* Probation"

ARE THEY THE MARKED WOMEN OF TOMORROW?

Directed by Arthur Lubin
A First National Picture

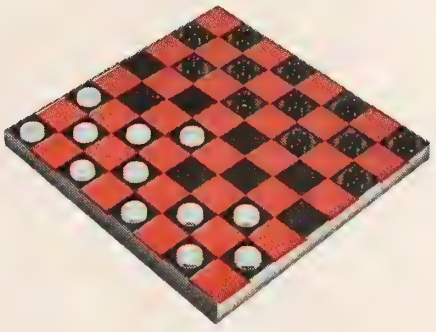


Here's drama that strikes close to every American home . . . the drama of headstrong daughters . . . reckless, wilful, wild, but not really vicious . . . yet! What does probation mean for these girls . . . a chance to go straight, or another chance to get into trouble? For the startling answer to the questions parents dare not ask . . . see

"Girls *on* Probation"

WILL THEY GO STRAIGHT OR . . . ?

Directed by Arthur Lubin
A First National Picture
Presented by WARNER BROS.



Don't make another move until you hear from Warners

—on page 19!

20TH'S NEW HOLDOVER CHAMPION!

HELD OVER
SEATTLE

HELD OVER
DETROIT

HELD OVER
CINCINNATI

HELD OVER
DAYTON

HELD OVER
SAN FRANCISCO

HELD OVER
ST. LOUIS

WALTER WINCHELL · BEN BERNIE
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LOVE AND HISSES

BOXOFFICE MUSIC FROM
DARRYL F. ZANUCK!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

HELD OVER
NEW YORK

HELD OVER
SYRACUSE

HELD OVER
CHICAGO

HELD OVER
PHILADELPHIA

HELD OVER
LOUISVILLE

HELD OVER
BALTIMORE

HELD OVER
RICHMOND
(DAY-AND-DATE)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 130, No. 3 — January 15, 1938

"I WANT," SAYS LADY HOLLYWOOD, AGAIN

ALONG about last July, and it seems years ago now, this page was devoted to a recording under the title of "Lady Hollywood Demands." At that time the message was that she suggested that since she could get along no longer on her current allowance it would be appropriate to increase admission prices and get the money for her.

In consequence, your editor received a number of communications from Lady Hollywood's boy friends out there explaining that she was terribly misunderstood and that she was really entitled to the money.

Mr. David Selznick said it wasn't her fault, so much, as it was "a reflection of the times."

Mr. Sam Katz seemed to feel that maybe what Lady Hollywood had to pass out because of organized labour boys on the one hand, and the blandishments of big money from radio on the other, was a pretty important factor.

Mr. Lee Marcus brought history into the argument and suggested that from Eve to Cleopatra and down to date, some of the girls, before even Lady Hollywood, had been expensive, but that "the public paid the freight." Incidentally Mr. Marcus thought there might be an answer in his favorite contention for flexible admission prices, big prices for big pictures, lower prices for lesser pictures.

MR. CLAUDE S. JENSEN, of Jensen & Von Herberg up in Oregon, discussed the subject from the point of view that exhibition was running too much to quantity and might achieve bigger returns by shorter shows, better quality and bigger turn over. "All success in business," he observed, "comes from giving greater value for a lower price." Obviously Mr. Jensen wants better pictures and less of them.

Mr. C. G. Diamond of Glen W. Dickinson Theatres, Kansas City, remarked poignantly:

"There is a saturation point in theatre grosses and we all know it means there must be a saturation point in the rental of motion pictures."

That was in July.

In December came what we laughingly call the "recession," no real disaster yet, but not exactly what is called encouragement.

In January, in fact just the other day, at the end of last week in New Orleans, the industry heard again from Lady Hollywood through one of her most eminent spokesmen, Mr. Cecil B. DeMille.

MR. DeMILLE, recorded in full with the official transcript of his imposing utterances in the newspages of this week's issue of *Motion Picture Herald*, gives expression to the extraordinary contention of Lady Hollywood that no matter what she asks, she must have it even if exhibition has to work for no profits at all.

Mr. DeMille feels that the exhibitor's common expedient is to put pulling power where he needs it, in the middle of the week, on percentage dates, and to play "some little flat rental picture" for his Saturday and Sunday shows.

This to be sure puts new and more accent on the fact that picture selling is quite as much a question of play dates and preferred dates as it is contracts.

Further says Mr. DeMille: "At present the theatre interests are simply putting production on the dole."

There are in this commercial world just two kinds of markets —buyers' markets and sellers' markets.

Since somewhere around 1920 the motion picture has had a sellers' market. Distinctly since the rise of sound it has been a sellers' market.

The tremendous improvements in the box office value of the wares, accompanying the development and perfection of the technique of the new art of the sound picture, have continued to make it a sellers' market.

NEITHER the producer nor the distributor nor the exhibitor was really consulted about the coming of sound. The march of time and science drove the talking picture into the industry against its will. Since then there have been indeed no options about progress. Progress just has its way.

However, up to the dawn of sound, motion pictures were made to the prescription of the market at the theatre screen as interpreted by sales departments. Just at the moment this writer remembers when Mr. Sidney Kent was writing the prescription for Miss Gloria Swanson's pictures and such subjects as "Manhandled."

Came sound, problems and emergency. The problem was for the while pictures at any price, but pictures. Ever since then the factory has been wiring for money and telling the sales plant by mail what it might hope to get.

Meanwhile rivalries in Hollywood have grown more and more strenuous with bigger and bigger demonstrations by producers to other producers. This has not had too much to do with what the product was doing out at the box office.

In this and every other business in the world the basic problem is with the service of the retail customer. He is looking for bargains. The endeavor to give him bargains may be, and often is, too expensively pursued.

It has long been plain enough that the power of competition, whether it be between producers in Hollywood or exhibitors in Main Street, is such that sober discretion rarely prevails. It has, for instance, long been agreed that lotteries are not so good for the box office. It was said by many able showmen in the beginning, but some form of lottery attraction has run rampant across the screen of the land. In most territories the best showmen have said "double bills are bad but competition makes me play them," and so they have been and are played by the most imposing theatres and circuits of the nation.

It would appear that there is an order of problems and

(*Continued on page 9, bottom of column 1*)

This Week

"Sex Ads" Barred

On the censorship front, New York City and Akron, Ohio, this week moved to eliminate salacious advertisements used for so-called "sex" films, the while state censor boards of Pennsylvania and New York were taking up appeals from decisions banning both political "propaganda" and "sex-film" showings, involving the Soviet's "Baltic Deputy," Foy Productions' "Tomorrow's Children" and Samuel Cummings' oft-disputed "Ecstasy."

See page 13.

DeMille Speaking

Cecil B. DeMille, addressing Paramount sales executives and guests at a meeting in New Orleans which followed the premiere in that city of his newest picture, "The Buccaneer," pleaded with exhibitors to assume, for their branch of the industry, a fair share of the mounting costs of production and warned that unless this is done, drastic reductions in the number and quality of Class A productions are inevitable.

Mr. Demille's remarks and a story of the New Orleans meetings are on page 17. *A review of the picture is on page* 47.

Rapf Signs Contract

Harry Rapf, executive producer for Metro-Goldwyn-Mayer, has signed a new long term contract, the company announced Wednesday. Mr. Rapf was one of the 11 men named last week by Nicholas M. Schenck, president, in letters to stockholders, urging approval of personal service contracts providing for each of the 11 to share in the corporation's profits. The stockholders will meet January 25th to vote on the proposal and if approval is given Mr. Rapf's contract will be extended from April 8th, 1939, at $2,200 weekly, to April 8th, 1943, at the same salary, plus .0035 per cent of the net profits after certain deductions.

Leaves Paramount

Emanuel Cohen and Paramount on Wednesday came to their second parting of the ways when Mr. Cohen served notice ending his releasing contract, effective immediately. He charged that Paramount had breached its contract with his Major Pictures, which called for stipulated product to be delivered up to June 8, 1939.

Simultaneously with his severence of ties with Paramount, Mr. Cohen closed down his studio and paid off the 86 persons on his payroll, assertedly advancing their salaries for a week and a half out of his own funds.

Musicians' Work

Joseph M. Weber, president of the American Federation of Musicians, will confer in February with Pat Casey, producers' labor representative, on proposals for spreading work among studio musicians. Mr. Weber will go to the Coast for the conferences after a one week meeting of the Musicians' Federation at the Miami Everglades Hotel, Miami, Florida, at which the organization's policies in regard to radio and the screen will be discussed.

Details of an agreement between the musicians and the Independent Radio Network affiliates are on page 34.

No Recession

Theatre business in the middlewest was less affected by the conditions which prevailed in industrial centers for the last six months and, as a result, there was little or no recession in business in 1937 as compared to 1936, according to A. H. Blank, head of the Tri-States circuit. Mr. Blank visited New York this week but returned to Des Moines Wednesday. He will leave for San Francisco Monday and will sail January 21st for a six weeks vacation in Hawaii.

MOTION PICTURE HERALD

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Hays' Reply

Will H. Hays, president of the Motion Picture Producers and Distributors of America, this week notified Walter A. Huxman, governor of Kansas, that the MPPDA is powerless to intercede in obtaining first run pictures for Kansas City, Kansas. Mr. Hays said copies of the complaint, filed by the governor in behalf of the Kansas City Chamber of Commerce, were forwarded to executives of each motion picture company "with the request that the matter again be given attention." Governor Huxman forwarded Mr. Hays' letter to the Chamber of Commerce with the comment: "I hope that the complaint we have made may produce some results."

Lehmans Sell

Disposition by the Lehman Corporation of 1,900 shares of Paramount second preferred stock during the last three months, closed out the holdings of the banking house in that issue, although its ownership of 3,100 shares of cumulative convertible first preferred and 4,593 shares of common remains unchanged.

The Lehmans' portfolio of film issues also includes $685,065 of face-value Radio-Keith-Orpheum debentures and 84,802 RKO common shares.

Additional RKO and Paramount shares are held by Lehman Brothers, a Lehman Corporation affiliate.

"Chicago" Late in Chicago

Reluctance of Balaban and Katz to play "In Old Chicago" on a two-a-day roadshow policy has resulted not only in a delay of the opening in the namesake city until January 27th but precluded the possibility of having at the premiere Joseph M. Schenck, Darryl F. Zanuck, Alice Faye and Gregory Ratoff, all of whom attended the initial engagement in New York a week ago. All this has not tended to lessen the criticism by press and public of late first-runs in Chicago.

Details of the B&K situation are presented on page 62.

Teatro Al Día Editor

Martin Quigley, editor-in-chief and publisher, announces the appointment of H. Albán-Mestanza to succeed thel ate Pablo Colón as editor of Teatro Al Día, the Spanish-language quarterly of the Quigley group, now entering its third year of publication. The new editor, Mr. Albán-Mestanza, former foreign publicity chief for Republic, has also been associated in the past with a number of South American publications, including *La Nación* and *Critica,* of Buenos Aires, Argentina.

Warning on Taxes

The Bureau of Internal Revenue this week issued a warning to motion picture exhibitors that if they employed eight or more persons last year 1937 tax returns under the unemployment insurance provisions of the Social Security Act must be filed by January 31st. No general extension of the time for filing returns will be granted, Guy T. Helvering, commissioner, said and then pointed out that penalties will be imposed for delinquency. Contributions to state unemployment funds for 1937 must be made before January 31st if they are to be credited against the Federal tax, it also was pointed out. The Federal tax rate for 1937 employment is two per cent of the payroll against which credits not exceeding 90 per cent of the Federal liability may be taken for contributions under state laws.

"I Want," Says Lady Hollywood, Again

(Continued from page 7)

issues in the motion picture industry which have to run their course as definitely as scarlet fever, or pneumonia. There seems to be no vaccination and no serum of common sense.

It should be entirely plain, and so obvious that a statement is an absurd proclamation of the obvious, that this industry must have and pay for production, distribution and exhibition. Those are functions that service of the public which pays the bill requires. The public pays only one bill, the box office price, and it is up to the industry behind the box office to make its own arrangements. That any of the three branches of service would work without pay, which means profit, is improbable, extravagant. In view of the dollar figures available, a plaint from production at this juncture is not entirely fortunate.

Hollywood may sincerely contend that its costs are beyond its own control. But if that is so, Lady Hollywood cannot expect that either Distribution or Exhibition, who do not sit at the production table, can do so much about it.

The suggestion that picture making has to be so expensive that exhibition cannot be conducted at a profit is untenable.

This industry will not commit hara-kiri on a cost sheet.

The retail store has to have a profit or it will not keep open.

Canadian Merger

Toronto's Independent Theatres Association, headed by H. Freedman, and Exhibitors Booking Association, directed by N. A. Taylor, would be the basis of a proposed complete merger of all independent owners into a joint provincial company to operate a large circuit of neighborhood and suburban theatres. The new project would handle all film bookings for the group, purchase all other supplies and provide for theatre maintenance otherwise, on a cooperative basis.

Solidification of the independents would be in competition to the Oscar Hanson independent theatre interests.

Licensing in Tasmania

Tasmania's government has approved a bill providing for the licensing of theatres and investing exhibitors with the right of 25 per cent cancellation of product purchased under contract. Similar legislation is expected to follow in Queensland, South and West Australia.

Cliff Holt's report on these and other developments on the Australian scene is found on page 61.

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"Fussy" Exhibitors

John F. Royal, vice-president in charge of programs for the National Broadcasting Company, this week declared exhibitors' complaints against motion picture stars broadcasting are unwarranted. Smart exhibitors, he said, do not look upon radio as a foe. It is the "fussy" exhibitors who complain, he continued, and then urged that these exhibitors "take stock of themselves." However, attacks continued against film broadcasts and this week criticism was voiced by the Independent Theatre Owners Association of New York, Darryl Zanuck of Twentieth Century - Fox and Jack Cohn of Columbia Pictures.

The developments are reported on page 12.

Salaries

Five persons in the motion picture industry drew corporation salaries of more than $300,000 in 1936, according to the list of salaries released this week by the Ways and Means Committee of the House of Representatives. Highest on the list was Gary Cooper with earnings of $370,214. He took the position held in 1935 by Mae West, who, in 1936, was paid $323,333. While newspapers throughout the country devoted extensive space to publishing the list, only a few commented on the fact that a large share of the gross incomes are paid to Federal and State government in income taxes.

The salary list for the motion picture industry is published on page 55.

Universal Officers

A board of directors' meeting at Universal this week resulted in the election of three new vice-presidents of the company. They are William A. Scully, general sales manager; Mathew Fox, assistant to the president, and J. H. Seidelman, whose appointment as general manager of foreign sales was announced at the same time. Nate J. Blumberg, president, was elected a member of the board of both Universal Pictures and Universal Corporation, and Ottavio Prochet, a board member of the latter organization, was elected to the board of Universal Pictures, Inc.

The story is on page 32.

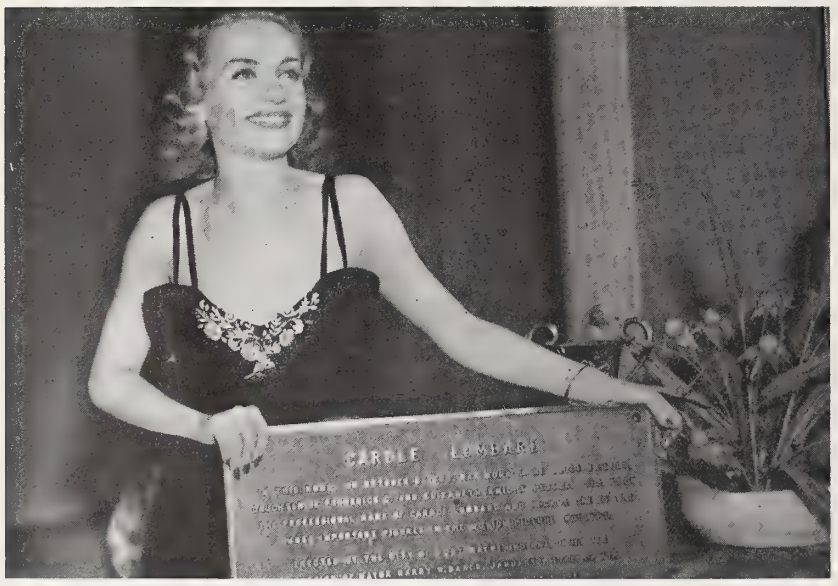
Colvin Brown Returns

Colvin Brown, vice-president and general manager of Quigley Publishing Company, returned to New York Tuesday, aboard the S.S. *Aquitania,* with Mrs. Brown, the former Regina Louise Hvass, from a six weeks' honeymoon tour of the Mediterranean and Europe.

This Week In Pictures



IN New Orleans for the premiere of his latest picture, "The Buccaneer," at E. V. Richards' Saenger theatre, Cecil B. DeMille is greeted by Mrs. Huey Long, making her first public social appearance since the death of her husband. A special trainload of Paramount executives and press representatives from New York attended the opening.



Carole Lombard, above, holding the bronze plaque which is to be placed on her childhood home in Fort Wayne, Ind., by Mayor Harry W. Baals and a committee of Fort Wayne citizens, an old custom for celebrities in other fields. Miss Lombard is just now in the news emanating from Hollywood via International News Service as the highest paid star of 1937. Her salary of $460,000, it was said, was expected to top that of all other feminine players and most of the men.

Joseph A. McConville, right, newly appointed foreign sales manager for Columbia. A former independent exchange operator in New England, Mr. McConville joined Columbia as division manager and later was named national sales supervisor, the post he was holding when he was promoted.



The picture of Greta Garbo, above, in her native Sweden was sent along by Foto Reportage International of Copenhagen, embellished with the following caption: "Garbo and Robert Taylor's Danish double, the journalist Svend Aage Nielsen. The picture is taken by the arrival to Sweden where Garbo shall stay for vacation before she is going to act in British film studios. It is not the first time Mr. Nielsen makes interview with Greta Garbo. He was in 1932 the first pressman in the world who got interview with Garbo. Also he by this occasion took the first pictures ever taken. . . ."





Gail Goodsen, above, is the betrothed of Edward Finney, Grand National producer and director of advertising and publicity. The wedding is planned for Eastertime. Miss Goodsen, now a photographer's model, was born in Los Angeles and, during a brief film career, appeared in Samuel Goldwyn's "Roman Scandals."

It was bound to happen—Life, Time and Fortune are moving over to Rockefeller Center to be neighbors with Quigley Publications' Fame—incidentally just out this week. The new neighbors of Motion Picture Herald *and Fame, will occupy the top seven floors of the Center's newest building, the thirty-six story structure pictured at the right, which in consideration of the lease will be the Time & Life building. The structure at 1270 Sixth Avenue continued to be the Fame building.*







E. F. O'Connor of Havana, Cuba, Godfrey Levy of Perth, Australia, and A. H. Kellner of Adelaide, Australia, pictured above in that order with Jeannette MacDonald in the Metro-Goldwyn-Mayer Hollywood studios are three of the forty branch managers of the company's foreign exchanges who were awarded trips to New York and Hollywood as prizes in a sales contest. Mr. Levy and Mr. Kellner had the longest journey of the group, 26,000 miles for the round trip, and Mr. O'Connor the shortest.

Captain Jimmy Rosen, left, for many years a vaudeville headliner, heads the crew of little people comprising the "Snow White-Seven Dwarfs" Messenger Service organized by the RKO home offices in New York before the Walt Disney picture opened at the Music Hall. Receiving the message is Frank Nugent of the New York Times, *president of the Film Critics' Association, at the party at which the critics' best for 1937 were announced.*

JOHN ROYAL OF NBC SAYS EXHIBITORS COMPLAINING OF RADIO ARE "FUSSY"

NBC Vice-President, Former Exhibitor, Says Smart Showmen Know How to Derive Benefits from Broadcasts

Although criticism of "fussy" exhibitors, who charge broadcasting by motion picture stars is unfair competition, was voiced this week by John F. Royal, vice-president of National Broadcasting Company, additional attacks on film broadcasts were made by exhibitors and industry leaders, principally New York's Independent Theatre Owners Association, and Darryl F. Zanuck of Twentieth Century-Fox, and Jack Cohn of Columbia Pictures.

Pointing to the fact that he was an exhibitor for 16 years before entering the radio field, Mr. Royal declared: "Exhibitors haven't changed since the days when I was one of them. When we got a good picture, one that did business, we used to sit back and say, 'What a great manager am I.' But when we played a picture that did not do business we blamed everyone but ourselves for the picture."

"Smart exhibitors," Mr. Royal contended, do not look upon radio as a foe. Rather, he continued, they like radio, appreciate all it has done for them and all it can do. They know how to derive benefits from radio, especially from the local stations in their own cities, he declared.

Mr. Royal enumerated the various commodities that are advertised on the radio and declared they are sold in greater bulk than any other advertising medium has been able to sell them.

"It is inconceivable, then," he asserted, "that radio cannot sell picture entertainment.

"People are in the habit of going to the theatre and nothing can 'unsell' them."

Doubts Star Values Are Impaired

Turning to the complaint that film stars often are not presented to their best advantage on the air, Mr. Royal declared:

"The stars themselves, and their producers, should be best judges of that. Certainly no star would willingly, or for any amount of money, go on the air feeling that he was to be poorly presented, with poor material. And if he did, it is inconceivable that the producers, who have more at stake than anyone else, would permit such a thing to happen consistently, as exhibitors have complained."

Mr. Royal, who has charge of programs, declined to comment on the recent Mae West broadcast for Chase and Sanborn coffee. He did point out, though, that the network no longer would permit players "to get away with" walk-on rehearsals, or to broadcast without benefit of rehearsal.

Urges New Showmanship

As for exhibitors who raise the issue of unfair competition, Mr. Royal referred to them as "fussy" showmen who should take stock of themselves. Instead of charging the radio is ruining them, he declared, they should develop new ideas of showmanship and become acquainted with those in charge of radio stations in their cities. They would learn, he added, of valuable tieups that may be made at little or no cost to them.

Regarding the presentation of motion picture stars' programs during the best box office hours, Mr. Royal insisted there is no justification for the complaint. If the picture is a good one, nothing will keep the public away from the theatre, he explained. Admittedly, he continued, the potential customers may remain home to listen to a radio dramatization of a picture in which they are interested, but they will be at the theatre the next night or before the run is completed.

"Saying that a particular night is bad for theatres is an old gag," Mr. Royal said. "It existed long before radio." For example, he added, when he was an exhibitor Monday night was considered "bad" and in order to stimulate business opening playdates were changed.

Plan "Drastic Action"

Aiming chiefly at Warner Brothers and Metro-Goldwyn-Mayer for their studio radio programs, the IOTA of New York, said this week that a committee will meet with a group representing Allied of New Jersey to consider a program of "drastic action" to force studios to discontinue film star appearances on the radio.

Mr. Cohn, in his attack on radio, said that he is "unqualifiedly" opposed to appearances of Hollywood celebrities on radio programs. He declared he would aid exhibitors in any move they undertake for industry control or elimination of film broadcasts. Mr. Cohn urged the motion picture industry to heed exhibitor complaints and take steps "to end film star competition with motion picture theatres."

Mr. Zanuck declared the doors of Twentieth Century-Fox would be closed automatically to radio if there were any future broadcasts similar to the Mae West sketch on Adam and Eve. Mr. Zanuck said Don Ameche, master of ceremonies on the program on which Miss West appeared, did not want to appear on the program when he first read the script. Whereupon, Mr. Zanuck continued, the lines were toned down, but shortly before air time the original script again was submitted, and under pressure from agency officials, Mr. Ameche agreed, under protest, to participate. Mr. Ameche is a Twentieth Century-Fox player.

▽

CBS Construction

The chief item on the Columbia Broadcasting System's construction program during 1937 was the new West Coast Broadcasting Center covering an entire city block in Hollywood, William S. Paley, president of the network, said. Ground was broken for the $2,000,000 project last spring and the center will be ready for broadcasting by March, Mr. Paley predicted.

According to Mr. Paley, CBS last year presented more programs on serious subjects of music, education and culture than during any of its previous ten years of broadcast service. In the dramatic category, CBS presented 70 broadcasts which were climaxed with the presentation of a cycle of eight Shakespearean plays.

Albany Newspaper Claims Credit For Reduction in Theatre Admissions

A campaign to reduce motion picture theatre prices in Albany sponsored by the Albany Weekly Record, *an independent newspaper, was hailed as a success in an editorial published by the paper this week. The editorial read:*

"Albany Weekly Record *is indeed proud of the victory won by Albany theatre patrons to have high price of admission at the producer-owned theatres in this city reduced. The 50 cent admission price charged in Troy for the same picture was known not alone to Albany* Weekly Record *but to the other two newspapers published in Albany. The majority of motion picture fans in this city also knew it.*

"The two other newspapers published in Albany, being chain newspapers, remained silent on the unfairness of the overcharge to Albanians. The two other newspapers published in Albany are chain newspapers and the producer-owned theatres, which were overcharging Albany theatre patrons, are chain theatres. So the chain family stuck together.

"Albany Weekly Record *is locally owned and locally edited, with no outside interest dictating its policy. Chains fail to fetter Albany* Weekly Record. *For weeks this newspaper fought the fight for the people of Albany and Monday of this week its labors were rewarded when the chain theatres announced that the 'popular prices' would henceforth prevail. But, Albanians, while these prices may be popular with theatre goers of this city, they are not popular with the producer-owned chain theatres in Albany. A 10 cent reduction on a 50 cent admission price is a 20 per cent cut. If such a cut was popular with the producer-owned theatre owners, this cut would have been made long ago."*

U. S. Prohibits Films Of Its Defenses

Legislation prohibiting the making of still or motion pictures, sketches or maps of military and naval defenses of the United States and its possessions was passed by the House of Representatives this week. The bill was passed by the Senate last session.

Action on the bill was speeded by protests of the War Dept. that there have been numerous cases of photographing defenses on the Pacific Coast, the Panama Canal and Manila. It was pointed out that present law applies only to the continental United States and carries no penalty.

SALACIOUS ADS ON THEATRE FRONTS DRAW CENSORS' IRE IN TWO STATES

Commissioner Warns Against "Off-Color" Theatre Fronts; Third Ban on "Red" Film Shuts Out "Baltic Deputy"

Censorship, official or otherwise, took some rather significant turns. in the week, over a widely scattered area, from New York to Ohio, Pennsylvania, Oklahoma and Massachusetts.

The more important developments concerned organized moves in New York and Ohio against so-called "off-color" theatre front advertising, involving, for the most part, advertisements on behalf of the "sex" type of motion picture.

State authorities in New York reconstructed the procedure by which appeals are taken from decisions of the censorship board, taking the job of passing on appeals out of the hands of the Department of Education and placing it in the hands of the State Board of Regents.

Some Oklahoma residents are looking forward to a "law enforcement" agency to control all forms of amusement, while political propaganda and "sex" films were the subjects of considerable argument both in New York and Pennsylvania.

Voluntary action by theatre owners of Akron, Ohio, is expected to result in the end of salacious "sex-film" advertising in that sector. Owners there are gathering tangible evidence for presentation to newspapers, together with definite demands for a cessation of publication of such material on amusement pages or elsewhere. The full program is now in the making and will be disclosed soon.

Theatre Managers Summoned

Following the apparently successful attack by New York City on burlesque and other "sex" shows, Paul Moss, City Commissioner of Licenses, has now undertaken a campaign against "off-color" theatre-front advertising, with the promise to future offenders that continuance or a recurrence will bring a revocation of license.

Acting upon a formal complaint against the out-front ads, as filed by the Rev. Joseph McCaffery, Police Department chaplain and pastor of Holy Cross Roman Catholic Church, off Times Square, Commissioner Moss summoned to his office the managements of the Sam Harris, Liberty, Apollo, Lyric, Selwyn, Wallack and New Amsterdam theatres, on West 42nd Street, and the Gaiety, on Broadway, all in Times Square, to issue due warning. These theatres show either burlesque, under the revised standards, or "sex" and other similar forms of motion pictures.

In addition to their indecencies, such "exploitation fronts" are misleading, Mr. Moss charged, and warned the operators to desist from using them.

Board of Regents to Act

The record shows that no advertisements of the organized motion picture industry are involved in either the Ohio or New York move. Their advertisements are voluntarily submitted to the Advertising Advisory Council at the Motion Picture Producers and Distributors of America, for approval, before publication or other usage.

The Board of Regents of New York is taking over the work of reviewing films denied a license by the State Motion Picture (Censorship) Division whenever an appeal is filed. This action, taken at a meeting of the Board of Regents in New York City in December, is immediately applicable and will remove the position from the shoulders of Commissioner of Education Frank P. Graves, whose multitudinous educational duties occupy his entire time.

A subcommittee of either three or five members of the Regents is likely to be set up soon for this purpose. It is known that, following the December meeting of the Regents in New York, the film, "The Birth of a Baby," was reviewed by them in the projection room of the Motion Picture Division there preparatory to upholding or differing with Commissioner Graves' denial of an appeal based on rejection of the picture by Irwin Esmond's state censors.

Medical societies and individual practitioners have protested to Commissioner Graves on the adverse decision, but last week the Legion of Decency publicly upheld and commended both Mr. Graves and Mr. Esmond.

Citizens' Enforcement Group

A plan for the Tulsa ministerial board to enlist the cooperation of city and county officials in establishing a citizens' law enforcement, decency-and-order group to direct amusements and other activities in Tulsa was announced by Rev. E. Victor Roland, new chairman of the Alliance Civic Committee.

Reverend Roland emphasized the need of determining where the legal authority to regulate these activities rests, and announced that several representatives of the city and county governments have been asked to speak at a bi-monthly meeting of the Tulsa Council of Churches in the First Presbyterian Church, on Thursday.

The Mae West (Chase & Sanborn) broadcast precipitated a flood of protests from the Catholic Women's Club in Tulsa, the next day after the broadcast, when the club women hinted that the Legion of Decency would turn its attention to radio programs.

Third "Red" Film Ban

The stage play, "The Women," then ran into objections from Catholics in Tulsa when it played there and was termed "indecent."

Governor George H. Earle's Pennsylvania Censorship Board, this week, for the third time, put thumbs down on films which they consider to be "Red" propaganda. The latest to feel the wrath of the board in this connection is the Amkino Russian film, "The Baltic Deputy."

Following the board's refusal to pass the picture, Amkino Company went into court at Philadelphia to force the film's release. In Common Pleas Court No. 6, testimony was heard by Judges Curtis Bok, Gerald Flood and Louis E. Levinthal. Attorney Francis Biddle, counsel for Amkino, read a passage of the state law requiring the board to record its reasons for forbidding exhibition of any film in the state.

Court Reserves Opinion

"Were your reasons for banning this film recorded in the minutes?" he asked Mrs. A. Mitchell Palmer, chairman of the board. "No," the chairman admitted. Asked what she didn't like about the picture, Mrs. Palmer replied, "I didn't like any of it, although the acting was the most magnificent I have seen since I've been on the board."

Mrs. Hester M. Frye, member of the board, and Patrick A. Duffy, vice-chairman, said the picture tended to "incite people to destroy government."

Deputy State Attorney General Maxwell A. Seidman represented the Censorship Board.

Amkino denied all the board's allegations and asserted the picture has been shown in New York and other states without causing undue excitement. The court reserved opinion, pending filing of briefs.

"Ecstasy" Before Court of Appeals

Litigation over the "sex-film," "Ecstasy," reached New York State's highest court this week, when Eureka Productions, Inc., filed a plea with the court of appeals in Albany, asking for a review. The action came after Attorney Henry Pearlman's motion asking the appellate division for the right to appeal had been denied. The appellate division last fall unanimously upheld the action of Irwin Esmond, motion picture director; Frank P. Graves, commissioner of education, and the twelve individual members of the Board of Regents in refusing to grant a license on the grounds that the picture was "indecent, immoral and tending to corrupt morals."

Court Refuses Review

In view of the fact that the appellate division's decision was unanimous, the court of appeals did not of necessity have to grant the review and appeal, and, accordingly, rejected the petition, thus closing the case.

Meanwhile, the appeal of Foy Productions on "Tomorrow's Children," which likewise was denied a license first by the motion picture director and then by the commissioner of education, is on the January calendar of the appellate division, third department. The appeal is likely be heard on Monday with counsel for both Foy Productions and those of the Education Department arguing the case.

Boston's Censor

In Boston, John J. Spencer of Brighton is slated for appointment as Boston city censor by Mayor Maurice Tobin.

Mr. Spencer is a brother-in-law of the Mayor's brother. He will succeed Herbert L. McNary of Dorchester. The position pays $3,500 annually.

Stephen J. Hughes, former vaudeville star and booking agent, has been named director of the Municipal Employment Bureau.

MAYOR-PASTOR DEFIES FILM COMPETITION

Aware of the fact that churchmen had been the most active opponents of Sunday shows in Kansas, exhibitors became worried when the Rev. Philip Schmidt, pastor of the German Lutheran Church, was elected mayor of Pittsburg, Kansas.

They waited for the new mayor to take action but nothing was done for several weeks. The exhibitors finally decided to force the issue and they called upon the mayor to ask him what he planned to do.

"If I can't meet the competition of the picture shows," Mr. Schmidt replied, "I want the people of Pittsburg to go to the picture shows."

RADIO IS NOW EYED WITH FILMS FOR INVESTIGATION BY CONGRESS

Monopoly Also Threatened in Television, Says Texas Congressman; Wadsworth Declares Commission Has Failed

One of the sharpest attacks ever leveled at the radio industry this week challenged the Congress of the United States to investigate the business as a monopoly "of the most dangerous kind." Radio's relationship with motion pictures was cited at the same time. The names of Mae West, Adam and Eve and a certain Sunday evening NBC broadcast for Chase and Sanborn coffee likewise came in for a thrashing.

February 15th was reported to be the "zero hour" for plunging Congress into an investigation of radio, proponents this week quietly completing plans for a determined drive. "Skirmishes" are planned for the interim, in a move to keep the matter steadily before the House membership, and, if the Rules Committee refuses to report the resolution, it will be forced to the floor, for which action proponents claim they have sufficient votes.

Acquisition by RCA of a substantial interest in RKO, and its subsequent disposition at a heavy loss, was cited by Representative W. D. McFarlane (Democrat of Texas) as an indication of the extent to which motion pictures and radio are in the hands of a trust, against which the Government should proceed at once. (Atlas-Odlum-Lehman interests already own 50 per ent of RCA's holdings in RKO, and have an option to buy the other 50 per cent.)

Not only is there monopoly of the film and radio industries, he asserted, but television will be taken over also unless prompt action is taken to prevent it.

Mr. McFarlane's charges were made in two days of general debate in the House, in the course of which several members criticized the Federal Communications Commission and urged a Congressional investigation of the entire radio situation.

Charges Censorship, Dictatorship

The Texas Congressman outlined 15 points which, he said, constituted an indictment of the FCC and the radio "trust."

The "trust," he declared, exercises censorship and dictatorship over the radio, but the Government is unable to censor programs;

The radio "trust" has a complete monopoly of the 40 cleared channels and holds 93 per cent of all the broadcasting power, but the FCC and the Federal Trade Commission, charged with the task of preventing monopoly, "are either unable or unwilling" to enforce the law;

Through the holding of socalled experimental licenses, "privileged individuals with unusual political connections" have been enabled to enrich themselves.

Despite the nationwide protests, programs of an "indecent and vulgar" character and "children's programs" unfit for children continue to be broadcast;

The public has been "fleeced by racketeering" in radio securities, and the Government has been "unable to control security issues" planned by the National Broadcasting Company, Radio Corporation of America and Columbia Broadcasting System.

"If ever a monopoly has taken the people for a ride, the RCA has certainly taken the stockholders and people for one," Mr. McFarlane told the House.

"Let us look at some of the white elephants wished off on the stockholders by the collusion of the investment bankers in cahoots with each other:

"1. The purchase of the Victor Talking Machine Company at a time when it should have been apparent to any radioman that radio inevitably would do to talking machines what the automobile did to the horse and buggy;

"2. The purchase of more than a 65 per cent interest in RKO when the apparent purposes of the investment could have been served with a 30 to 40 per cent innterest;

"3. The sale of the RKO interest, at a substantial loss, at a time when it was not only unnecessary to sell it, but when the motion picture industry itself was beginning, if it had not already actually started, an upswing; and

"4. The execution of lease agreements for space so substantially in excess of reasonably predictable requirements that it cost over $6,000,000 to effect a reduction of RCA leases, and the prospects, as already noted, are that nearly twice that sum will be the cost of adjusting the RKO leases."

Congressional investigation of the entire radio broadcasting field, to determine whether a monopoly exists, was also demanded in the House by Representative Richard W. Wigglesworth, Jr., Republican, of Massachusetts.

This newest attack on the FCC came while the Commission was studying the transcription and text of the "Garden of Eden" broadcast by Mae West on December 12, which created a furore among religious and other groups.

CONTROL OF RADIO UP IN MASSACHUSETTS

Massachusetts this week became the first state to give legislative attention to state control of radio, Representative Philip Bowker formally moving to set up a radio commission which would license and regulate stations within its borders.

The bill goes so far as to provide for control of the actual use and occupany of all premises within the state upon which radio stations may be operating, and further states that "for the further protection of the public morals and the public safety the radio commission shall have full power to prescribe rules, regulations and conditions under which all radio stations shall be operated and conducted within the state."

Violations of the rules or regulations are punishable by a $5,000 fine or a year's imprisonment, or both, for each infraction.

The recent Mae West NBC broadcast on "Adam and Eve" for Chase and Sanborn Coffee was mentioned as one inspiring factor in the drafting of the bill by Representative Bowker, who called the incident "deplorable."

Pettengill Returning to Fight for Legislative Ban on "Compulsory" Block Booking and Blind Buying

The motion picture's position in the legislative hamper of Congress is now uncertain. Previous to President Roosevelt's recent speeches and Congressional messages attacking monopolies, the Capital had felt that little or nothing would be forthcoming in the nature of motion picture legislation, in view of the pressure of other business both in the Senate and House of Representatives.

Opinion now seems to have changed, and this week, in the vanguard, Samuel B. Pettengill, Democratic Congressman from Indiana, came out with the assertion that, contrary to previous reports, he intended to move as soon as possible, at this session, on his proposal to outlaw socalled "compulsory" block booking and blind buying. Congressman Pettengill twice before has had his measure in the House.

"More mail on the subject of block booking is coming in from all over the country than ever before," he said. As soon as the House committee has set its calendar, he added, he will press for prompt hearings.

Allied States Association is one of the prime supporters of Congressman Pettengill's attack on block booking.

Sees Some Progress Made

"While undoubtedly the mere introduction of the legislation has accomplished something toward eliminating unfair motion picture trade practices, I am not satisfied with the situation and intend to ask the committee to consider the bill at the first meeting called to discuss its program," he said.

Representative Dies, from Texas, also is reported in Washington to be considering anti-film legislation. And it already has been established that Lyle Boren, Congressman from Oklahoma, is framing legislation, patterned on Allied's socalled state "divorce" bills, by which Congress nationally would outlaw the participation of a producer or distributor in exhibition. a law enacted in North Dakota, now being fought by Paramount, in a test case, and similar to the Allied-sponsored measures pending in other states. A delay is expected, however, on the Boren measure, because of the heavy Congressional schedule pending.

Attacks Licensing Plan

Residents of Delaware were urged to fight the proposed new federal legislation designed to provide for the federal licensing of all corporations engaged in interstate commerce, which would apply to film distributors among others, "while the plan is still in its infancy," by State Auditor James W. Wise at Dover this week.

Commenting on a letter sent to U. S. Senator James Hughes, the Delaware state auditor said he felt it was not the time to make the proposal a national issue but that Delawareans should oppose it at the outset. Mr. Wise said the state would be confronted with an immediate increase in taxation or a drastic lowering of school standards if the bill advocated by Senators O'Mahoney and Borah should pass.

He urged Senator Hughes to make every effort to defeat the bill.

SHUMIATSKY, CAUGHT IN RED "PURGE", IS ACCUSED OF FILM "SABOTAGE"

Director of the Soviets' Film Industry Reported Jailed and Possibly Already Executed As Production Decline Increases

Josef Stalin's "purge," by assassination and jailing, of enemies of the Union of Soviet Socialist Republics has reached the state-owned and operated motion picture industry. Ominous notes of "sabotage" and "wrecking" of the business reached New York this week from Moscow, along with word expressing fear that Boris Shumiatsky, director of the Soviets' vast film industry, "has been jailed — possible already executed."

International News Service reported from the Red capital that "violent press denunciations of Boris Shumiatsky" indicated he had become involved in the "purge."

He was characterized as having "fallen into the hands of saboteurs who wormed their way into the administration of Soviet cinematography."

Credited with a leading part in the swift growth of the Soviet cinema, Mr. Shumiatsky was reportedly condemned by Moscow newspapers for allegedly permitting a steep decline in production of Russian pictures.

The Soviet's official American distributor, Amkino Corporation, did not answer its telephone at headquarters in New York. V. Verlinsky, head of the division here, sailed for Russia last week.

Joseph Barnes, New York *Herald-Tribune* correspondent, in a copyrighted dispatch from Moscow, cabled that "the sad plight of the Soviet motion picture industry, which, from the standpoint of quality, once was acknowledged to be among the world's finest, was revealed with the publication in *Pravda,* Communist party newspaper, of an article describing a catastrophic slump in the industry attributed to wrecking and maladministration."

Blame "Saboteurs"

The "saboteur's hand" was seen in steady deterioration of product and non-fulfillment of production plans, with the result that 43 films were produced in 1935 instead of a planned 120; the 1936 quota of 165 yielded but 46, and the more modest goal of 62, in 1937, was not reached, only 25 pictures actually being released.

Charges of malicious activities by state "enemies" and "saboteurs" in Red Russia's agricultural, construction and other programs already had cost the heads of scores of Soviet leaders. Although political observers and foreign correspondents in Russia brought the "purge" to outside headlines only a few weeks ago, assassinations of Stalin's "enemies" on the wholesale are reputed to have started four years ago.

This is the first occasion of record, however, wherein the Red Russian motion picture business has become involved, its product heretofore having been conceded the strongest medium for spreading Communistic propaganda both at home and abroad, including the United States.

"Bureaucratic delays and improper departmental coordination retarded operations in the studios so as to require 14 months to make the average film," reported Mr. Barnes to the *Herald-Tribune* on Monday.



BORIS Z. SHUMIATSKY

"Completion within three months of the Soviet Union's latest success, 'Lenin During October,' a masterly documentation of the Bolshevik seizure of power in 1917, a production which was guided personally by Josef V. Stalin," was cited by the press cable "as an example of the film industry's possibilities when there was a minimum of red tape."

Planned Soviet Hollywood

"The chief blame," continued the dispatch, "was placed on an 'Old Bolshevik,' Boris Z. Shumiatsky, general manager of the Soviet film trust and wellknown in American screen circles as the Soviet Union's Will Hays.

"When Shumiatsky returned from the United States in 1935, he interested the world with his announcement of a project to construct a 'Soviet Hollywood' on the Crimean coast, which eventually would turn out more than 500 films annually. A site actually was selected near Balaklava, scene of the charge of the Light Brigade, where American consultants drew up preliminary blueprints.

"Owing to practical difficulties, the grandiose project was shelved indefinitely and now Shumiatsky stands accused of 'falling into the hands of wreckers.'"

Urge Political Themes

The Communistic newspaper *Pravda* this week also took to task the motion picture leaders in Russia "for failure to dramatize on the screen 'the most vital political themes, such as the Red Army, the Stakhanov (workers' speed-up) movement and the minority republics.'"

Mr. Barnes reported that "in view of the nationalized methods of production, the vast state funds allotted to the industry, the histrionic talents of the Russians and the existence of world-renowned directors like Sergei M. Eisenstein, Vsevolod I, Pudovkin and Vassiliev, the inferiority of Soviet films in the last few years has been the subject of considerable discussion here and abroad.

"Except for superlative productions like 'Chapayev,' 'The Baltic Deputy' and 'Lenin During October,' there have been none in recent years to compare with 'Potemkin,' 'The End of St. Petersburg' and 'The Road to Life,' which were filmed under the most primitive conditions prevailing in the first few years after the revolution, when the Soviet film industry had its inception.

Eisenstein Films Scrapped

"For example, Eisenstein, recognized abroad as the most brilliant genius of Soviet filmdom, has been doomed to a life of relative obscurity and inactivity since the completion of his American venture, the film 'Thunder Over Mexico' and his return to Russia in 1932.

"Shumiatsky's dictatorial blue pencil has scrapped two of Eisenstein's finished pictures. These and 37 other 'defective' films produced since 1935 have cost the Soviet government no less than 20,000,000 rubles.

"*Pravda's* well-timed blast," concluded Mr. Barnes, "shed considerable light on the deterioration of Soviet motion pictures." *Pravda,* he added, "urged a thorough 'mopping up,' fundamental reorganization of methods of work and immediate liquidation of the consequences of wrecking."

Word of the Stalin "purge" of the motion picture industry reached New York on the same day that John T. Whitaker, Moscow correspondent of the New York *Sun,* in a copyrighted dispatch, cabled that Dictator Stalin still "is scared and is still hunting out his enemies."

"Discipline and nationalism as applied by Stalin have changed Soviet Russia in the last ten years—Trotsky calls it 'the revolution betrayed.' In any case, things have changed. Lenin used to walk into the hotel where I am staying in Moscow, with no guard at all, and go right up to the room of an American journalist like Albert Rhys Williams. Stalin is inaccessible, surrounded by guards, carried in a bullet-proof car.

"In carrying out his program and in building his personal power Stalin offended many men. 'Old Bolsheviks' were frozen out of the Stalin machine. And, as Stalin knew better than most, Old Bolsheviks don't stay frozen out."

Headed Mission to U. S.

Boris Shumiatsky headed a Red Russian screen "mission" to the United States in June of 1935, ostensibly to study the American industry because of its "superior technological attainment, its facility with the tools."

The now defunct New York Motion Picture Club brought Mr. Shumiatsky and his party to one of its weekly "forums" and luncheons in the Bond Building, on Broadway, where they were interviewed through Colonel Boris Morros, then managing director of Paramount's theatre in Times Square, as interpreter.

Terry Ramsaye, on the occasion, wrote in MOTION PICTURE HERALD:

"If one may deduce, and one may deduce amply, the representations of the representatives of the Soviet industry indicate nothing beyond a continuance of the rigidly state controlled motion picture program of the years since the Red Revolution. There is not even remote prospect that the Russian cinema will go any farther into the amusement than is absolutely necessary to keep the populace looking at the propaganda laden screen. If the words of the Soviet's spokesman (Mr. Shumiatsky) before the Motion Picture Club are to be taken for what they said, the State is still and ever will be the Screen, over there, for the State's purpose."

Mr. Ramsaye further observed, "The occasion leaves Russia's motion picture relations with the

(*Continued on following page, column 3*)

SELZNICK SAYS DEAL WITH MGM IS OFF

Differences Primarily Concern Sales Policies, Says Joint Statement with Whitney

A brief statement from Selznick International, announcing that all plans for releasing through Metro-Goldwyn-Mayer had "definitely" ended, led this week to a reported revival of negotiations to have David O. Selznick continue his affiliation with United Artists.

In Hollywood, it was reported that RKO officials might renew negotiations with Mr. Selznick. The producer conferred with RKO heads last Fall but the meetings were discontinued.

During recent weeks, Mr. Selznick was variously reported as reconsidering and not reconsidering his decision to leave United Artists. An indication of the extent to which the Selznick-MGM deal had been carried before its collapse this week was given by Mary Pickford in New York late last week when she was asked if Mr. Selznick would leave United Artists.

"It certainly looks like it," she replied.

However, following the announcement of the collapse of the Selznick-MGM deal, Miss Pickford, interviewed in Chicago, replied to questions concerning the possibility that Mr. Selznick might purchase her interest in United Artists, with the declaration that "no sales of partnership interests or other changes are planned."

Mr. Selznick definitely ended all conjecture of possible association with MGM on Monday night when he and John Hay Whitney issued a formal statement which they refused to elaborate upon. The statement:

"We have this night definitely terminated negotiations with MGM and Loew's, Inc., for a releasing affiliation for Selznick International due to fundamental differences, primarily concerning sales policies affecting the production of Selznick International."

The statement placed United Artists' affairs on virtually the same basis as they were following the recent collapse of a deal whereby Samuel Goldwyn and Alexander Korda would have purchased control of the company. At that time it was known that negotiations for a renewal of the Selznick contract had been opened between Mr. Selznick and United Artists.

No formal announcements were issued, however, and Mr. Selznick continued the negotiations with MGM.

United Artists Board Meets

The board of directors of United Artists then met to consider a request from Mr. Korda for a change in his contractual obligations to permit him to produce pictures for release through other companies. Mr. Goldwyn, in answer to reports that he was opposed to granting Mr. Korda's request, announced the reports were "incorrect."

"I have been asked to sanction changes in his (Korda's) contract," Mr. Goldwyn said, "and have expressed a willingness to do so provided identical changes are made in mine. There has been no opposition to Korda's plans from me."

In New York, though, Miss Pickford pointed out that Mr. Goldwyn's contract has seven and a half years to run and that it is ironclad. Mr. Korda's contractual obligations are the same, she said.

Miss Pickford said United Artists is negotiating with several producers, but she declined to identify them.

"Regardless of the statements and counter-statements involving the company," Miss Pickford said, "it is enjoying one of the most successful years in its 19 years of history. Its future will be equally brilliant if those in the company are assured that no one man is going to run the organization.

"The company is fundamentally right and its structure is one that makes for successful operation. We aim to treat everyone in the organization fairly, whether he makes one picture a year or several.

"I want no part of running the organization. It is not a woman's place and certainly not my ambition. I am perfectly willing to leave that to business people. I am not anxious about the future."

Mr. Korda sailed Wednesday on the *Aquitania*. He sailed with no definite committments to produce for any other American company beside United Artists.

Columbia Reorganizes Its Exploitation Department

Columbia has completed reorganization of its field exploitation department and will concentrate more of the activities in the home office, Frank McGrann, exploitation manager, said this week. Although three men have been dismissed, the field staff is not being disbanded, he said, describing the move as designed to provide "more personalized service" from New York whereby "each situation would be handled as separate units." The reorganization will eventually result in an augmented home office exploitation staff, Mr. McGrann said.

In addition to New York, the work will be handled by three district representative, including Ed Rosenbaum, transferred from Boston to Philadelphia; Jack Thoma, Chicago, and Mike Newman, Los Angeles. They will be sent wherever required. The men let out are Mike Roth, exploiteer for Columbia in the Kansas City area the last four years; Robert Sidman, Philadelphia, and Don Prince, Atlanta.

Better Films Improve U. S. Prestige, Says Former Envoy

Mrs. Ruth Bryan Owen Rhode, former minister to Denmark, speaking before the Presidents Club of Massachusetts at the Hotel Vendome, Boston, Tuesday, said that every advance in quality made by the motion picture industry enhances the prestige of the United States in foreign nations where American made films are shown. The subject of her address was "This Business of Diplomacy."

Soviet Film Head Accused in Purge Of State 'Enemies'

(Continued from preceding page)

American industry in a state somewhat kindred to the diplomatic status between the nations, a recognition without recognition, a lot of conversation and no business. Meanwhile bouquets and polite exchanges of kind words with thorns under the blossoms were abundant.

"The cautiously rehearsed expressions of the Russians aimed at substitution of the word 'education' for propaganda, and an inference that henceforward art should count for more than in the heated direct-action days, but the only modification in the Red screen tune are in the suavity of words used, not in the policies themselves."

Accompanying Mr. Shumiatsky to America from Moscow at that time were Friederich Ermler, president of the Association of Directors and Actors of the U.S.S.R.; Vladimir Nilsen, president of the Faculty of Cinema Technique of the Motion Picture Institute of Mossow, and G. Melamed, a Soviet consulate officer.

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Strict Censorship

Virtually no films other than the Soviet's are exhibited in Russia, where censorship is very strict, theatre taxes are high, and no copyright relations exist with other countries. There are some 34,990 theatres in the country, consisting for the most part of traveling units showing silent pictures. Only 2,285 "regular" film theatres show sound films. Imports of American films by the Soviet in 1936 totaled 27,226 feet of positive and 35,699 feet of negative, valued, respectively, at $716 and $2,133, about the same quantity imported in 1935.

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Amkino Appeals

The latest run-in of Soviet motion pictures with American censor boards came late last week in Philadelphia, where the Soviet's American distributor, Amkino Corporation, appealed from the Pennsylvania State Board of Censors' banning of the Red-made "Baltic Deputy." The appeal was taken under advisement by Judge Curtis Bok, in Philadelphia.

As frequently charged both by Pennsylvania's censors and other boards, it was claimed that the Soviet importation was "revolutionary, subversive to government and apt to cause undue publicity, excitement and disturbance and possible riot."

Blumenthal Resigns G. N. Vice-Presidency

A. Pam Blumenthal has resigned as a vice-president of Grand National. The post will remain vacant for the present, an official of the company said. Mr. Blumenthal became associated with Grand National early last fall. The company's first annual financial statement listed Mr. Blumenthal's salary as $1,000 a week.

Edward J. Peskay, Grand National vice-president, reported Wednesday that he had received no definite word from the coast on production plans.

Deals for distribution of Grand National's entire product in France, Holland, Belgium, Switzerland, Bulgaria and the Scandinavian countries were made by Jack Barnstyn, vice-president, who returned to New York Wednesday.

NEW ORLEANS SEES A CONVENTION, A PREMIERE, A WEDDING AND DEMILLE

For the Public, Pirates; for the Exhibitor, Promotion; for Paramount Pictures' Salesmen, Pressure, at Meeting

by TERRY RAMSAYE
in New Orleans

For the second time Jean Lafitte, buccaneer, has taken New Orleans—this time by conspiracy of Paramount Pictures and Cecil B. DeMille.

The week that ended last Saturday night presented a kaleidoscopic pageant of events interwoven with significances political, social and commercial, commercial indeed with respect to the motion picture—all in the gala manner dear to this Creole capital, redolent of spice, of café brûlot and reminiscences, at least, of absinthe.

To the public, the screen and Paramount made one of the year's bravest gestures with the world premiere, substantially on location, of "The Buccaneer" at the Saenger Theatre, citadel of the amusement barony of E. V. Richards, with vast acclaim Friday night. With Latin abandon, Louisiana and New Orleans gave its all of cheers and attention, as lavishly as confetti thrown to the winds at the Mardi Gras.

Three Distinct Events

By reason of three distinct events the week partook of the nature of a Paramount convention extraordinary, the wedding of a daughter of E. V. Richards brought among the guests a conclave of Paramount's exhibition partners, near and far. The premiere on the screen brought in production representation from Hollywood, with messages of importance. The annual mid-season conference of district managers brought distribution executives from all the American field and New York home office executives. Sessions of all sorts, official and unofficial, technical and internal, shared the hours with social persiflage of "The Buccaneer"—Battle of New Orleans 1812 anniversary fiesta. It had some qualities entitling it to the title of the second battle of New Orleans.

The foremost eventuation was a speech by Mr. DeMille, "in camera," before Paramount's distribution executives, headed by Neil Agnew, general manager in charge of sales, in which the producer, citing rising costs, viewed with alarm, and speaking the voice of Hollywood, said:

> *"The theatres, we feel, should be prepared to share some of the burden at this time, as an investment in their own future, and not deprive us, as producers, of rentals for pictures, even though the rentals are more than the theatres can afford and yet retain for themselves a profit.*
>
> *"If production fails, the theatre fails. . . .*
>
> *"This past year, the theatre has made a greater profit than production by more than three to one. . . ."*

When the meeting adjourned and the assembled distribution executives reached the

(*Continued on following page column* 1)

(*Showmen's Review on page* 49)

"Theatres Are Putting Producers On the Dole"--Cecil DeMille

Speaking before a session of the district managers of Paramount Picture Corporation in New Orleans last Saturday, Cecil B. DeMille, premiere producer and exponent of Hollywood told the distribution executives that he deemed the industry in a grave position and that production must have more money if the industry is to survive. The official transcript of Mr. DeMille's remarks follows:

GENTLEMEN, I am deeply appreciative of the reception which you and the public gave to "The Buccaneer" last night. While your applause is music to a showman's ears, I am going to ask your indulgence and permission to speak in a serious vein.

I should like to depart from my custom of a quarter of a century of telling you how good De Mille pictures are and talk from notes made on the train coming to New Orleans.

Economic conditions have brought about many grave situations throughout the country, none graver than the situation which today confronts the motion picture industry. And by industry I mean its three great branches — production, distribution and exhibition.

In some cases these fly the same banner —Paramount, or MGM or Fox or Warner Brothers. In some cases they are entirely separate. But in all cases the situation that confronts them is the same: the high cost of production. And this problem cannot be swept aside with the simple caustic advice to reduce the cost of production.

* * *

Today, the studios are completely unionized. Whether for better or worse, they are. As a result, the cost of labor, including the artists, has risen enormously. The cost of all materials has risen higher and higher through the past three years. Competition and the public's demand for name players have doubled and trebled the salary of these stars until a picture that three years ago would have cost $1,000,000 now costs $1,500,000. And production is asked to carry this load alone.

I tell you, gentlemen, it cannot do it. And it isn't fair to ask production to be the only loser among the three branches of the industry.

Production is the source of all revenue derived by the other two branches, and it must be protected and helped by the other two branches. The socalled big pictures, such as "Wells Fargo" and "The Buccaneer," "Bluebeard's Eighth Wife" and "The Big Broadcast of 1938," are the backbone of our program. And the discontinuance of this type of product would be ruinous to the theatres.

I realize it is through no fault of the theatres that there is a lull in all industry throughout the country, and that in consequence, theatre receipts have fallen off. But neither is it the fault of production; and we in Hollywood who are trying year in and year out to create the finest product that will draw the greatest crowds to the theatres feel it is definitely unfair that the load of this depression should not be carried equally between the theatres and the producers.

WE feel that the theatres should be prepared to share some of the burden at this time as an investment in their own future, and not deprive us, as producers, of rentals for pictures, even though the rentals are more than the theatres can afford and yet retain for themselves a profit. If production fails, the theatre fails.

This past year, the theatre has made a greater profit than production by more than three to one. We can make cheap pictures—but we cannot make big pictures cheaply. And unless in this crisis the exhibitor supports the producer, the latter will be forced, not for greater profit but for his very existence, to make picture footage as cheaply as he can, to be able to continue operating.

But it is the big pictures that make the theatres, and if the caliber of production is lowered to meet the depression, what will be the result? The disaffection of audiences for the theatres and disaster for all. At present the theatre interests are simply putting production on the dole.

The exhibitor should not penalize the big producer by buying for his Saturday and Sunday shows some little flat rental picture because he knows that 60 per cent of his business will come in anyway on those two

[*Continued on following page, column* 2]

DRIVE ON 20 MILLION DOLLAR FILMS

(*Continued from preceding page, column* 1)
lobby floor of the Hotel Roosevelt, they found the newsstands displaying the "afternoon special" edition of the New Orleans *State* with its first page bedecked with a portrait of Miss Carole Lombard and a heading on a Hollywood dispatch: "Top Film Salary"—Carole Lombard's income for 1937, close to $460,000, is expected to top the earnings of all other feminine players in Hollywood, and most of the men as well. She has made it all on just four pictures."

This was the second day and concluding session of the district managers meeting, which Mr. Agnew had opened with announcement of an "International Drive" entitled and besloganed "Paramount on Parade" to occupy the concluding months of the season with liquidation, by box office merchandising, of the great Paramount current inventory of some twenty-and-odd pictures of the million dollars-and-up class, product in fact of the rising cost wave in Hollywood which was the text of Mr. De Mille's outgiving.

Mr. Agnew announced the general plan of a series of special awards to showmen in the exhibition of pictures in the "Paramount on Parade" drive. "It is more broadly," said Mr. Agnew, "an effort addressed at the consumer rather than the exhibitor, a campaign to bring more returns to the box office in behalf of our participations."

The sprinkling of exhibitors known as "Paramount Partners" remaining in New Orleans after the Richards wedding party, to see "The Buccaneer," while engaging in no official expressions, were not entirely in accord with the impassioned address by Mr. DeMille. There were evidences that partners are not always pals, and can be obdurate customers.

"The Buccaneer" events of the week, the only manifestations of the motion picture conclave that reached the public, were amazing in their frequency, color and intensity. Rarely has an American community been exposed to such a barrage of promotional artillery, and with such an extraordinary, eager local participation.

Three separate, but coordinated, campaigns were conducted. The E. V. Richards publicity machinery, operated by Robert Blair, conspired to get a mention of "The Buccaneer" into everything in print in the state of Louisiana, and there was a peril that when one opened a breakfast egg a Buccaneer tie-up would pop out. Superimposed upon all that was the attention of the Paramount-DeMille Hollywood contingent of publicity experts, including William Hebert, of the DeMille organization, and William H. Pine, who, while present as associate producer of "The Buccaneer," was not forgetting his promotional capacities of the years before. And superimposed upon that were the attentions applied by the New York home office detachment, including Robert Gillham and Alec Moss.

New Orleans, Louisiana and the world heard about "The Buccaneer" all day and all night, from platform, press and radio, with speches by Mr. DeMille and Mr. Pine, appearances of members of the cast and through the participations of local celebrities and pundits.

Mr. DeMille and Mr. Pine were wined, dined, orated and variously acclaimed, officially, socially and commercially.

E. V. Richards gave a large, ornate and expansive party to the visiting picture personages and the elite and who's what of New Orleans at the Hotel Roosevelt Blue Room, after the opening.

Also, Paramount, by way of finale, entertained a small, compact, not to say tight, group at Antoines, celebrated restaurant in the Vieux Carré. This function was remarkable in that no pompano or oysters Rockefeller were served. However, everything else was.

Says De Mille—

(*Continued from preceding page*)

days; and then play "Wells Fargo" and "The Buccaneer" on Monday and Wednesday, which he knows is 40 per cent of his business. By doing this he doesn't give the producer a chance to get back his investment on the big pictures. He deprives us of Saturdays and Sundays and holidays because he gets it all on those days, and uses our millions of dollars of investment to bolster his mid-week time.

This is a poor inducement to continue high-class product and it is a practice that will ruin the industry if the exhibitor fails to cooperate at this time.

HE may say, "Mine is only a little theatre. It can make but little difference in the picture's gross." But there are 15,000 little theatres and less than 1,000 big ones. And if the exhibitor will play fair with us in this matter, it can make a difference of a half a million dollars in the gross on "Wells Fargo" and "The Buccaneer," and give us the practical help we need to get back our investment and to continue making the best product in the world.

It is the mission of the department of distribution, you gentlemen in this room and the able men who work for you, to carry this idea to the exhibitor and to convince him of the necessity of his cooperation.

We are not selfishly pleading for our own survival, but for the survival of all three branches.

Let us not think only of our own welfare in this crisis, but let the three branches of this great industry remember the old adage, "United we stand, divided we fall."

For the first time in the history of the sovereign state of Louisiana was its legal holiday of the Anniversary of the Battle of New Orleans legally observed as a legal holiday, coincident with the opening of "The Buccaneer," with official offices closed and attendance made practically compulsory. There were also profound official proclamations, anent the day and event, issued by the City of New Orleans and the State of Louisiana, under large, impressive seals. The tone of these proclamations was such as to make their reading convey a sensation of some familiarity to those accustomed to the literary style of the DeMille ateliers.

The Hollywood party included Eugene Zukor, representing the studios and Adolf Zukor, and Harry Sherman, producer, who went to New Orleans to complete new arrangement terms with Neil Agnew. Mr. Sherman made several speeches about the Hopalong-Cassidy pictures, a speech in fact whenever an audience could be assembled. He felt that there should have been more horses in the production of "The Buccaneer."

The Paramount home office party included Y. Frank Freeman and M. F. Gowthorpe, of the theatres division; J. J. Unger, C. M. Reagan, G. B. J. Frawley, master of the exchecquer and custodian of the cellar keys, and Don Velde, of the sales department. The U. S. district managers attending were: M. S. Kusell, New York; W. H. Erbb, Boston; P. A. Bloch, Philadilphia; H. H. Goldstein, Cleveland; Allen Usher, Chicago; O. A. Morgan, Atlanta; R. C. LiBeau, Kansas City; H. W. Braly, Denver; M. H. Lewis, Los Angeles; Ben Blotcky, Minneapolis, and G. A. Smith of San Francisco. H. F. Wilkes, New Orleans branch manager, and M. A. Milligan of Toronto, in charge of Canadian distribution, also attended the functions and sessions. Among other guests of Paramount were A-Mike Vogel, editor of Motion Picture Daily; A. C. Dillenbeck of Buchanan & Company, advertising agents; Jack Harrower of Film Daily, Abel Green of Variety, M. D. Kann and C. E. Lewis.

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The Division of Film Study of Columbia University is tendering a luncheon Friday to Cecil B. DeMille at the Waldorf-Astoria Hotel, New York, to signalize his 25 years "of distinguished service in motion pictures." Dr. Nicholas Murray Butler, Columbia University president, will be the principal speaker. The toastmaster will be Will H. Hays, president of the Motion Picture Producers and Distributors of America.

"The Buccaneer" will be nationally released in 200 day and date engagements beginning February 4th.

Richards Wedding Is Industry Fete

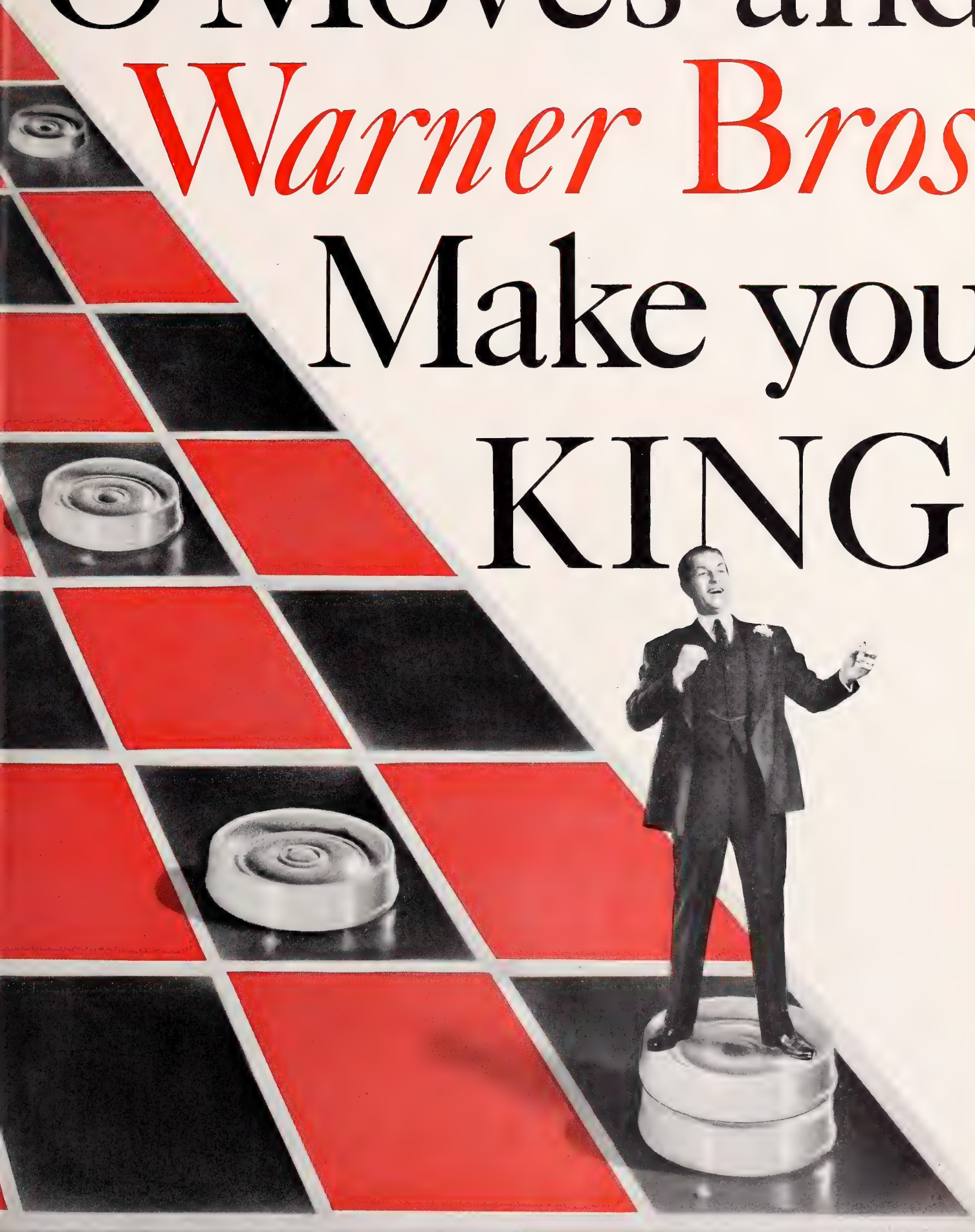
In New Orleans, the week of the anniversary of the Battle of New Orleans and the presentation of "The Buccaneer" in romantic memory of the pirate-hero Jean Lafitte was made an occasion of importance in both the social world of Louisiana and the motion picture industry by the marriage of Miss Louella Richards, daughter of Mr. and Mrs. E. V. Richards to Elwood Clay, Monday evening at the Orleans club. The function was one of the most gala of gala New Orleans, coming just at the opening of the carnival season.

Miss Richards was given in marriage by her father. The attendants of the bride included her sister, Miss Loretta Richards, and Miss Henriette Vallon, niece of the bridegroom. Mr. Clay's best man was his brother, Gordon Glay, and the groomsmen were George W. Clay, Raoul J. Vallon and Horace, John, Julian and James Richards, brothers of the bride.

The out-of-town guests, among them many of the friends and associates of Mr. Richards in the amusement world, included:

Mr. and Mrs. Barney Balaban of New York, Mr. and Mrs. Eugene Zukor of Los Angeles, Cal., Mr. and Mrs. Y. F. Freeman and Mr. Y. F. Freeman, Jr., of New York, Mr. and Mrs. Karl Hoblitzelle and Mr. and Mrs. R. J. O'Donnell of Dallas, Tex., Mr. and Mrs. Sol Gordon of Beaumont, Tex., Mr. and Mrs. M. A. Lightman of Memphis, Tenn., Mr. and Mrs. E. Rowley of Dallas, Tex., Mr. Simon Ehrlich of Shreveport, Mr. and Mrs. M. F. Gowthorpe of New York, Mrs. Bessie R. David of Bennettsville, S. C., Mr. and Mrs. Sam Pinanski and Judge and Mrs. A. E. Pinanski of Boston, Mr. and Mrs. Claude Lee of Gainesville, Ga., Mr. and Mrs. M. S. McCord of Little Rock, Ark., and Mr. and Mrs. J. C. McKenna of Gulfport, Miss.

8 Moves and *Warner Bros.* Make you KING!



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First Move

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THE SEARS DRIVE IS ON!

Hold 'Tovarich'!... It's what they're all doing everywhere!

(Including Radio City Music Hall!)

CLAUDETTE

COLBERT

and CHARLES



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in

TOVARICH

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BASIL RATHBONE • ANITA LOUISE

MELVILLE COOPER • ISABEL JEANS • MORRIS CARNOVSKY • VICTOR KILIAN

An ANATOLE LITVAK Production

Screen Play by Casey Robinson • Adapted from the Play by Jacques Deval • English Version by Robert E. Sherwood • Music by Max Steiner

Follow it with the picture that "will stand any audience on its feet with applause!"

—Hollywood Reporter

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Direct from the "Orchid Room of the Air"
THE HOLLYWOOD HOTEL PROGRAM
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RAYMOND PAIGE AND HIS ORCHESTRA

BENNY GOODMAN & HIS SWING BAND

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Screen play by Jerry Wald, Maurice Leo and Richard Macauley • Original Story by Jerry Wald & Maurice Leo • A First National Pict.

Dick Whiting & Johnny Mercer wrote these four grand new Hit Parade specials! . . .

"I'VE HITCHED MY WAGON TO A STAR"
"I'M LIKE A FISH OUT OF WATER"
"SILHOUETTED IN THE MOONLIGHT"
"LET THAT BE A LESSON TO YOU"

and "Hooray for Hollywood" • "I've Got a Heartful of Music" "Sing, You Son of a Gun"

THE SEARS DRIVE IS ON!

HOLLYWOOD HOTEL



Second Move

Third Move

SWING YOUR LADY

THE SEARS DRIVE IS ON!

Swing into the first original novelty sensation of 1938

SWING YOUR LADY

with

HUMPHREY BOGART • FRANK McHUGH • LOUISE FAZENDA
NAT PENDLETON • PENNY SINGLETON • ALLEN JENKINS

and

THE WEAVER BROTHERS & ELVIRY



Here's value! Their original hill-billy hilarity on film with the unique and sure-fire technique that was a never-miss mop-up in vaudeville for years and years and years!

Directed by RAY ENRIGHT



Screen Play by Joseph Schrank and Maurice Leo • Adapted from Play by KENYON NICHOLSON and CHARLES ROBINSON • Songs by M. K. Jerome and Jack Scholl



Warners' glorious TECHNICOLOR
super-sequel to 'God's Country'!

GOLD IS WHERE YOU FIND IT

with

GEORGE BRENT • OLIVIA de HAVILLAND • CLAUDE RAINS

and

MARGARET LINDSAY



BARTON MacLANE · JOHN LITEL
TIM HOLT · WILLIE BEST
Directed by MICHAEL CURTIZ
Screen Play by Warren Duff and Robert Buckner • From a *Cosmopolitan* Serial Story by Clements Ripley • Music by Max Steiner • A First National Picture
A COSMOPOLITAN PRODUCTION



THE SEARS DRIVE IS ON!

GOLD IS WHERE YOU FIND IT



Fourth Move

Fifth Move



A SLIGHT CASE OF MURDER

THE SEARS DRIVE IS ON!

His first for W.B. since 'Galahad' ..co-written by Damon Runyon!

EDWARD G. ROBINSON

in

A SLIGHT CASE OF MURDER



with

JANE BRYAN · ALLEN JENKINS

Directed by LLOYD BACON

Screen Play by Earl Baldwin and Joseph Schrank • From a Play by DAMON RUNYON AND HOWARD LINDSAY • Music and Lyrics by M. K. Jerome and Jack Scholl

A First National Picture

Absolutely the biggest mass-audience drama she's had!



BETTE DAVIS



in last season's sensational Broadway success

JEZEBEL

with

HENRY FONDA
GEORGE BRENT

MARGARET LINDSAY · DONALD CRISP
FAY BAINTER · RICHARD CROMWELL

A WILLIAM WYLER Production

Screen Play by Clements Ripley and Abem Finkel • From Play by Owen Davis, Sr.



THE SEARS DRIVE IS ON!



Sixth Move

Seventh Move



ROBIN HOOD

THE SEARS DRIVE IS ON!

Never such scope! Never such a walloping TECHNICOLOR smash!

ERROL

FLYNN



and OLIVIA

de HAVILLAND

in THE ADVENTURES OF

ROBIN HOOD

with

BASIL RATHBONE • CLAUDE RAINS

Melville Cooper · Ian Hunter · Alan Hale · Patric Knowles · Una O'Connor

Directed by WM. KEIGHLEY and MICHAEL CURTIZ

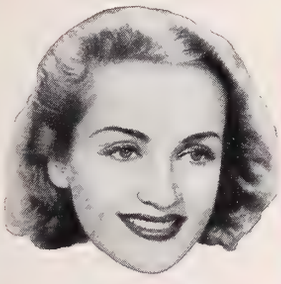
Technicolor Director, Natalie Kalmus • Screen Play by Norman Reilly Raine and Seton I. Miller • A First National Picture

"The King" is back with Rodgers-Hart music-and Lombard!

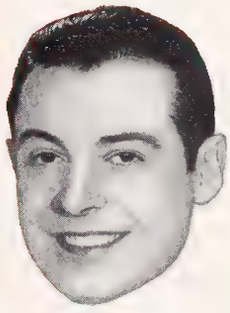
CAROLE

LOMBARD

and FERNAND



GRAVET



in

FOOD FOR SCANDAL

(Tentative Title)

with

RALPH BELLAMY

ALLEN JENKINS • ISABEL JEANS • MARIE WILSON

A MERVYN LEROY Production

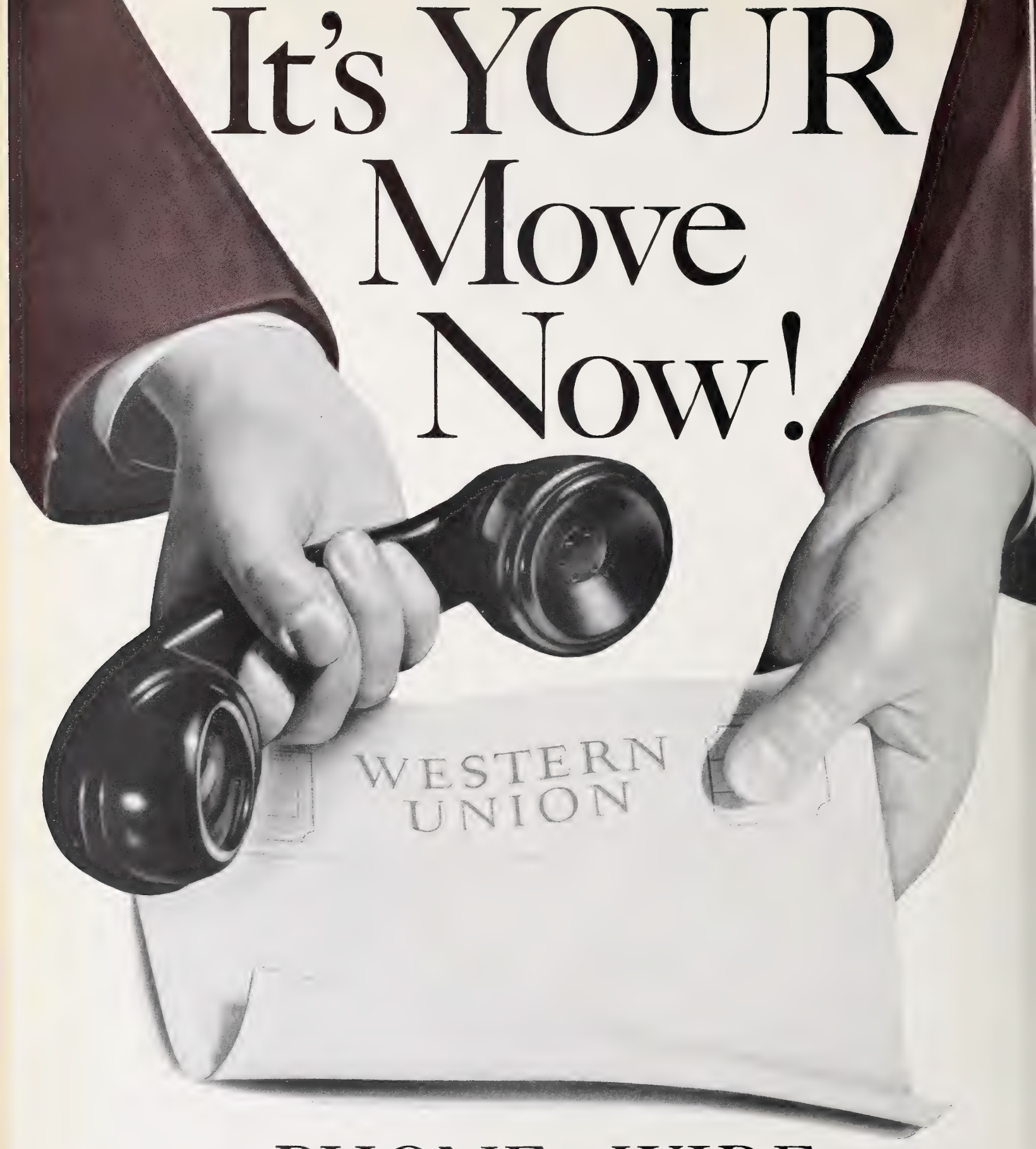
Music and Lyrics by Richard Rodgers and Lorenz Hart • Screen Play by Herb and Joe Fields

THE SEARS DRIVE IS ON!



Eighth Move

It's YOUR Move Now!



PHONE---WIRE

Warner Bros.

THE SEARS DRIVE IS ON!

PRINTED

IN THE CUTTING ROOM

Madelon

(MGM)

Romantic Necrology

The "men without women" type of picture is not uncommon, but the kind in which the boy who is in love with the girl does not marry her is rare indeed. Yet that is the way in which MGM's "Madelon" will end, and with due respect to the importance of personnel to be featured, the experience and ability of director, producer, adapters, and the repute of the basic story, that circumstance looms as the most unusual showmanship angle.

Bearing no relationship to the war song, "Madelon" nevertheless is a French story. Its characters are of that nationality and the locale is the Marseilles waterfront. A boy and girl are in love. He goes voyaging over the seas. Against the wishes of the boy's father she is married to an older man. The boy returns, desires to renew the romance, but when he learns that the girl is happy with her husband he goes back to his other love—the sea.

The boy is James Stewart, recently in "Seventh Heaven" but now engaged with Ginger Rogers in "Vivacious Lady" and to be seen with Walter Huston in the tentatively titled "Benefits Forgot." The girl is Maureen O'Sullivan, who will be seen in "A Yank at Oxford," the MGM film made in England which stars Robert Taylor. Wallace Beery, now in "The Bad Man of Brimstone," will be seen in a role reminiscent of "Min and Bill" as he appears as Stewart's father. Frank Morgan, seen lately in "Beg, Borrow or Steal" and as the king in "Rosalie," is the man Miss O'Sullivan marries. Jessie Ralph, Cora Witherspoon, Charley Grapewin, Robert Spindola and Etienne Girardot round out the supporting cast.

Direction is in the hands of James Whale, maker of "The Road Back," "The Great Garrick" and "Showboat." The production is based on a stage play, "Fanny," written by Marcel Pagnol, who previously contributed "Topaze" to the screen. The transcription was completed by Preston Sturgess, credited with "Easy Living," "Next Time We Love" and "Imitation of Life," and by Ernest Vajda.

Release date: *April* 1, 1938.

Walking Down Broadway

(20th Century-Fox)

Adventures in Romance

According to the publicity department, "Walking Down Broadway" will present six "stars of tomorrow" in a six star picture. They are identified as Claire Trevor, Phyllis Brooks, Dixie Dunbar, Leah Ray, Lynn Bari and Jayne Regan.

Further, the department believes that their stories will make the type of picture that will appeal to every kind of audience, but particularly to youth, for it combines comedy, tragedy, romance, night life, thrills and unexpected twists.

There are six men in the lives of the six girls, the roles being played by Michael Whalen, Thomas Beck, Douglas Fowley, Robert Kellard, Walter Woolf King and Leon Ames.

The parts played by the girls are somewhat similar to the show girl habitues who made up the boarding house contingent in "Stage Door." They are six "Follies" girls, and each travels a different road in search of fame, fortune, intrigue, excitement, romance, adventure and happiness. One does not live to realize her Hollywood contract; another wants a "sugar-daddy" and a fur coat and gets both; the third, who likes to play around the gay spots, winds up in Sing Sing; number four only wants to be a poor boy's sweetheart; the fifth has too many sweethearts, can't keep them apart and one night forgets to dodge; the sixth knows what is good for her, plays on the level with her girl friends and boy pals, and wins her way to happiness.

The girls' histories are based on a story written by Mark Hellinger, popular New York writer of human interest yarns and widely syndicated. The screen play was done by Robert Chapin and Karen De Wolf. It is a production of Sol M. Wurtzel, whose "Charlie Chan," "Jones Family" and Jane Withers pictures are esteemed by the rank and file of exhibitors. The picture is being directed by Norman Foster.

Release date: *March* 18, 1938.

Doctor Rhythm

(Paramount-Emanuel Cohen)

Musical Comedy Romance

This is the picture on which Emanuel Cohen and Bing Crosby have been trying to get together for a long time. Mr. Crosby's popularity has been definitely on the upswing, and it appears that "Doctor Rhythm" will be one of his best pictures to date, fully up to the standard which "Waikiki Wedding" established.

Potential assurance of that likelihood is had in many factors. The support will include Mary Carlisle, who was with Crosby in "Waikiki Wedding," Beatrice Lillie, world famous comedienne, Andy Devine, Fred Keating, Sterling Holloway and the amusing Rufe Davis. The story is based on the O. Henry novel, "The Badge of Policeman O'Roon." The screen play was completed by Joe Swerling and Richard Connell. Direction is in the hands of Frank Tuttle, maker of "Waikiki Wedding" and "College Swing."

Comedy, much of it semi-slapstick, music and frolicsome love interest are the story's principal ingredients. It is modernly timed and the major locales are New York's Central Park, on shipboard and among the fun devices of an amusement pier. Bing, Devine, Holloway and Davis, celebrating a public school reunion by cutting capers and wrestling with the denizens of a seal pond, open the story in comedy style, but it turns to romance when Bing, substituting for Devine, dons a policeman's uniform to watch over Miss Carlisle and prevent her from marrying a gambler. By the time the law catches up with him to avenge his escapades, Miss Carlisle has caught up with him, romantically.

Release date: *Feb.* 18, 1938 (*tentative*).

Love, Honor and Behave

(Warners)

Character Regeneration

The stars of this picture will be Wayne Morris, seen in "Kid Galahad" and "Submarine D-1," and Priscilla Lane, who came into screen prominence via her work in "Varsity Show." Their principal supports will be John Litel, Dick Foran, Mona Barrie, Thomas Mitchell, who was outstanding in "The Hurricane," Margaret Irving, Barbara O'Neil, Gregory Gaye and Minor Watson.

The story provided for them was adapted from Stephen Vincent Benet's short story, "Everybody Was Very Nice." It was adapted by Robert Buckner, Lawrence Kimble and Clements Ripley. The director is Stanley Logan.

Pursuing a sophisticated vein, but not without the necessary comedy contrast, the story treats of the problems of the grownup children of divorced parents. The boy's mother made a fetish of losing gracefully and the father would not admit that he had lost, no matter how fate treated him. The boy, who takes after his mother, much to the chargin of his father, marries a girl who is determined to win in everything. Eventually, after her pride has suffered often, she makes a fighter out of her husband.

As productions based on such a theme do not lend themselves readily to spectacular exploitation, personalities must receive the most attention in advertising. Morris' growing popularity, particularly among the women, should make it easy to take care of him, but combining appropriate catchlines pertaining to this picture with reminders of the appearances of other principals in successful productions, looms as one way of attaining the desired objective.

Release date: *Feb.* 11, 1938 (*tentative*).

Vivacious Lady

(RKO-Radio)

Comedy Romance

The leading players in this production will be Ginger Rogers, a box-office leader, lately in "Stage Door" and soon to be seen in "Having Wonderful Time," and James Stewart, who turns from the more serious type of roles he occupied in "Seventh Heaven" and "Benefits Forgot" (tentative title) to one in which he will be given opportunity to display his comedy talents.

The story is a comedy of marriage life, a staid but youthful college professor wed to a picturesque night club entertainer. The difference in social status not only causes trouble with the husband's family but creates another problem when the bridegroom's playboy cousin takes more than a platonic interest in the bride.

Motivation for the yarn is in a story by I. A. R. Wylie, who has contributed several humorous pieces to the screen, which appeared in *Pictorial Review* of October, 1936. A song number for Miss Rogers was prepared by George Jessel, Jack Meskill and Ted Shapiro. The director, George Stevens, is credited with several Wheeler and Woolsey features, also "A Damsel in Distress," "Quality Street," "Alice Adams" and "Annie Oakley." Pandro S. Berman is the producer.

James Ellison, seen in "Annapolis Salute" and "The Barrier," is third party to the romantic triangle. The supporting cast will present Charles Coburn, a newcomer from the stage, Beulah Bondi, now prominent because of the favorable comment "Make Way for Tomorrow" is receiving in polls of 1937 pictures, another screen debutante, Frances Mercer, and Phyllis Kennedy, Jack Carson and Alec Craig.

Release date: *Undetermined.*

SUPPORT FROM REICH ESSENTIAL TO AUSTRIA

Industry Leaders Say Even Present Restricted German Market Is Vital to Producers

by HANS LORANT
in Vienna

The extent of the Austrian film industry's dependence on distribution in Germany and the impossibility of building a thriving production business in Austria without financial aid from the Government was emphasized by leaders of the distribution and exhibition organizations at a recent meeting of the Austrian section of the Fipresci (Federation Internationale de la Presse Cinematographique.

Dr. Imelski, president of the distributors, pointed out the importance of establishing an independent national film industry but said that would be possible only if 250,000 schillings, or half the 250,000 marks now received from Germany for distribution of an average Austrian picture, would be guaranteed producers by the Austrian Government.

An Austrian film-producer receives 70,000 Austrian schillings from the local distributors and 250,000 Marks for the German distribution. Half of the 250,000 Marks (500,000 Austrian schillings) is actually paid to the producer in Austrian currency, but the rest can only be spent in Germany and is chiefly used for buying raw material and engaging German actors. Besides, the producer receives 120,000 schillings for the world distribution of his film.

Since such an enormous proportion of the producer's total revenue comes from Germany, Austrian films depend almost entirely on the approval of the German Reichsfilmkammer. (The majority of the actors and staff are German and all must be Aryan. Only films made according to the terms of the Aryan paragraph may go into Germany without paying contingentation ticket and only 14 such films are allowed to be imported annually. This number is not enough to fill the Vienna studios throughout the year.)

Dr. Imelski quoted the examples of Hungary and Czechoslovakia, both of which countries have succeeded in building up a national film industry with Government assistance, although the area in which those languages is spoken is smaller than is the case with Austria. Some form of Government aid or loan would be necessary in Austria too, in order to make film production independent from Germany. This would be particularly important now that it is rumored that Germany will probably cut down the 14 imported films to 7, which would be disastrous to the Austrian industry. Although these rumors have been denied officially, there is no doubt that the general German-Austrian film clearing is very unfavorable to Austria and that large sums are blocked in Germany.

Herr Haumer, president of the exhibitors, pointed out that even the most successful foreign films do not yield more profit in Austria than even the worst German-speaking films. For instance, "Mary Queen of Scots" one of the most successful foreign films, yielded 55,000 Austrian schillings for the distributor, a sum exceeded by the most fatuous German-speaking films. He said it was a disgrace that a film had to pass nine Boards of Censors in Austria before being released in the whole country, because the various provinces have their own censors. Sometimes a picture is approved in one province and banned in another. He objected to the fact that films, for instance "Green Pastures," which have been shown all over the world, were banned in Austria. The line between "juveniles" and "adults" was fixed at a different age in different provinces. He also pointed out that the high luxury tax made it impossible for exhibitors to work at a decent profit and this was what prevented the establishment of two new cinemas in Seefeld and St. Anton am Arlberg, two smart winter-sports resorts extensively visited by foreign tourists.

The meeting closed with the decision to offer a prize for the best patriotic Austrian film scenario, the award to be made by the Fipresci.

The organization "Neues Leben" (New Life) in Austria, created on the model of the German "Kraft Durch Freude," has existed now for three years with growing success. Its purpose is to provide the poorer classes with cut-rate tickets for all sorts of amusements.

Roxy Gang Broadcasts

The original members of the Roxy Gang, Wee Willie Bobyn, Yascha Bunchuk, Gladys Rice and Douglas Stanbury, paid tribute to the late Samuel L. Rothafel Thursday night in a broadcast from Station WHN, New York. Mr. Rothafel died January 13th, 1936. The radio presentation was the second in a series of memorial programs.

Film Buyer Honored

Former associates of Bernie Brooks, new film buyer and booker for the Rosenblatt-Welt circuit, honored him at a dinner given Wednesday night at Hotel Edison, New York. Mr. Brooks, booker and sales representative for Paramount, recently resigned to accept the position with the Rosenblatt-Welt circuit.

Officers Elected by Two Delaware Unions

Frank Pappa, business agent of Local 284, International Alliance Theatrical Stage Employes of Wilmington, Del., has been re-elected president of the Central Labor Union of Delaware. Mr. Pappa is an electrician at the Stanley-Warner Queen theatre, Wilmington. Merritt Pragg, assistant manager, and Al Hughes, projectionist, both of the Stanley-Warner, were appointed to a committee to arrange plans for a low cost housing program.

Officers of Wilmington, Local 473, Motion Picture Machine Projectionists, IATSE, have been elected. They are: Phillip Jones, president; Thomas Varell, vice-president; A. B. Williams, recording secretary; E. T. Veasey, financial secretary-treasurer; John R. Waller, business manager, and Howard Rouke, Jr., sergeant-at-arms.

Kent Goes to Florida

Accompanied by Robert T. Kane, head of New World Productions, Sidney R. Kent, president of Twentieth Century-Fox, left New York Tuesday for a three weeks vacation in Florida.

Receiver Reports On Fox Theatres

Receipts of $62,300 and disbursements of $312,585 were disclosed by Milton C. Weisman, receiver for the Fox Theatres Corporation, in a six months report filed this week in the United States district court, New York. The court extended Mr. Weisman's receivership to July 12th.

The receiver reported the disbursements included $267,693 paid as a second dividend of three per cent to creditors and brought the total dividends paid to date to $559,622, which is eight per cent of allowed claims.

Cash on hand January 1st was $291,461 as compared with $541,747 on June 30th.

The consolidated cash position was revealed as $301,656. A breakdown of the figure revealed $291,462 in the receivership estate; William Fox Isis Investment Company, $6,472; William Fox Play Company, Inc., $2,406; Fox Elizabeth Theatre Company, Inc., $1,258 and Trepark Realty Company, Inc., $56.

Monogram Closes for Australia Distribution

A deal with British Empire Films, Ltd., of which Captain Harold Auten is foreign sales manager, has been closed by Monogram for distribution of all Monogram product in Australia, New Zealand and Tasmania. In addition, the deal also covers territory in the South Sea Islands owned by Great Britain.

The first pictures to be released are "Boy of the Streets," starring Jackie Cooper, "Paradise Isle," "Hoosier Schoolboy," "Thirteenth Man" and "A Bride for Henry," the deal becoming effective in February.

British Empire Films, which recently severed its connection with the Hoyt Theatres group in Australia, is now associated with Greater Union Theatres, which controls a large circuit throughout the territories involved.

At a press reception given by the company last Friday afternoon in New York's Waldorf-Astoria Hotel, Monogram officials predicted that the new Jackie Cooper "Boy of the Streets" would gross some $750,000.

Standard Purchases Vitagraph Studios

With the purchase of the Vitagraph studios in Hollywood from Warner Brothers this week Standard Pictures Corporation completed its organization as a producing-releasing company. Present plans call for the establishment of exchanges in 30 American and four Canadian key spots.

The company will take possession of the studios March 1st and will spend $100,000 modernizing them. A program of 18 Class B productions is set for the first year.

Officers are B. W. Richards, president and production manager; Lou Obrosky, vice-president, and Charles D. Taylor, secretary-treasurer.

Hays Plans Coast Trip

Will H. Hays, president of the Motion Picture Producers and Distributors of America, plans to leave New York Tuesday for a two or three weeks stay on the Coast.

THE HOLLYWOOD SCENE

Chicago's Fire

New York's critics having agreed that the fire sequences in "In Old Chicago" are about the most exciting bits of spectacle that ever amazed screen audiences, we asked Niven Busch, who wrote the story, how he had learned so much about the holocaust.

"Research, my boy," was the answer, "about a year of it. And if all that I learned had been used, the picture would run for about as many hours as it does minutes. Everybody knows that a cow kicked over a lantern to start the fire, but I found out a lot of other interesting things that most people don't know.

"Chicago would never have burned down if the watchmen on City Hall tower had not misjudged the fire. Confused by the high wind, they sent the wrong fire company to Mrs. O'Leary's stable.

"Even then the city might have been saved had not the firemen been called to put out a big blaze the day before. Following their custom, they celebrated their victory over the flames by getting drunk.

"The fire was irresistible until it reached the river. Then the white heat exploded the gas tanks. The explosion sent a blazing board sailing one-third of a mile through the air to ignite the northwest section of the city.

"Looting, pillage and outrage were common. Respectable citizens joined with released prisoners in breaking into shops and warehouses.

"A little girl's hair caught fire. Someone tried to extinguish it by pouring brandy on the flames. The brandy was good liquor. A blue flame circled the child's head.

Statistics of Holocaust

"More than three and one-half square miles were laid waste; 18,000 buildings were destroyed. Damage was estimated at $200,000,000. Sixty-four insurance companies were ruined.

"Europe contributed to the relief of distressed Americans. More than $1,000,000 was raised there for relief.

"The Chicago *Tribune* was housed in a building supposed to be fireproof. Ten minutes after the fire struck it the presses had melted and were running in a molten river through the gutters.

"Jealous neighbors were responsible for the rumor that the fire was started by a cow. They were envious of Mrs. O'Leary's bovine, the only milch cow in the neighborhood. The fact that the O'Leary house was the only one left standing in the Patch gave support to the rumor. Still, the fire apparently started in the O'Leary barn.

"After the fire, Mr. O'Leary fled from Chicago. A penniless Irishman, he was afraid the government would hold him responsible for the $200,000,000 loss.

"The principal accuser of the O'Leary cow was a peg-legged truck driver who lived across the street. When he saw the fire he went into the barn, but his wooden leg caught in a hole in the floor and he narrowly escaped with his life.

"The roar of the flames could be heard for 10 miles. The blaze could be seen from three adjacent states. It was the largest fire in the world's history. The only conflagrations comparable were the great fire in London in the 17th Century and the burning of Rome by Nero.

PROTESTS "YELLOW" NEWS OF HOLLYWOOD

To the Editor of the Herald:

During the last few months we have been receiving a great many more cables from Hollywood to our local newspapers, but unfortunately, all the news sent out is either about the domestic lives of the picture-artists or murders in the picture colony.

It seems to me a great pity that this is the only type of cable received in New Zealand—about the picture business—and, naturally, it gives a very bad impression of the morals of Hollywood. — Phil Hayward, Auckland Cinemas, Ltd., Auckland, New Zealand.

Production Off

Production continued on a skeleton basis as the New Year opened; four pictures were started. Most important undoubtedly is "Kidnapped," 20th Century-Fox, a Robert Louis Stevenson story which will feature Warner Baxter, Freddie Bartholomew, Arleen Whelan and John Carradine, RKO-Radio began work on "Certified," the subject matter of which deals with the milk rackets. It will feature Joan Fontaine, Allan Lane, Vicki Lester and Gordon Jones. Universal began "The Crime of Doctor Hallett," melodrama in the jungles. Ralph Bellamy, William Gargan, Barbara Read and John King are the principals. Monogram started "Port of Missing Girls," melodramatic romance, with Milburn Stone and Judith Allen featured.

As MGM's "Marie Antoinette" settled down to work, Maureen O'Sullivan, Melvyn Douglas, Joseph Calleia, Reginald Gardiner, Ruth Hussey and Henry Stephenson were added to the cast, which stars Norma Shearer and Tyrone Power. W. S. Van Dyke took over direction in place of Sidney Franklin.

Seven Finished

Seven pictures were completed. Two are credited to RKO-Radio. "Radio City Revels" will feature Bob Burns, Jack Oakie, Kenny Baker, Ann Miller, Milton Berle and Victor Moore in the large cast. Katharine Hepburn, Cary Grant and Charles Ruggles are the principals in "Bringing Up Baby."

Columbia finished "Crime of the Year," in which Robert Paige and Jacqueline Wells are featured, and Monogram completed "Where the West Begins," with Jack Randall and Judith Ford the leads. Republic completed "The Lone Ranger," a serial which will feature Lee Powell, Lynn Roberts and Herman Brix. "Born to be Wild" was checked off the active list at Republic also. Ralph Byrd and Doris Weston head the cast.

With the completion of "Food for Scandal," Mervyn LeRoy finished his association with Warner Bros. Carole Lombard and Fernand Gravet are the stars.

It's Cricket

One of the musical numbers in the forthcoming Laurel and Hardy film, "Swiss Miss," is a "Cricket Song," the melody of which is based on a cricket's chirp.

When it came time for orchestration, the publicity department said, it was discovered that no mechanical sound simulating devices were satisfactory. It also was learned that the California crickets signed up for the picture chirped in B flat and that Walter Woolf King, for whom the song was written, would require the key of G.

Thereupon, publicity director Frank Selzer swung into action.

This telegram was disptached to fourteen leading universities:

"Would greatly appreciate cooperation your department of zoology obtaining data gryllus domesticus or gryllus neglectus required for special song number in new Laurel and Hardy musical film, "Swiss Miss." All California crickets record in B flat. We need one in key of G to fit voice range of Walter Woolf King. If possible should be one beat chirp in series of four four time. Mechanical devices such as elevator chirp, castanet tinkle, catgut twang tried but unsatisfactory. Please advise our expense where such crickets may be found. If indigenous your vicinity would appreciate shipping six to us immediately."

University of Washington wired this reply:

"Zoology Department says unhave gryllus domesticus or gryllus neglectus this area. Only cricket is huge black which died out for winter. Seldom sings but when does is bass off-key with poor rhythm."

Duke University advised:

"Contact B. B. Fulton, Zoology Department, North Carolina State College, Raleigh, North Carolina, regarding crickets. Stop. He is leading authority on cricket chirping."

From the University of Arizona:

"Arizona crickets won't chirp before March, then probably high C. Suggest you wire Dr. Harry Allard, Bureau Plant Industry, Washington, D. C., or Dr. B. B. Fulton, State Agricultural College, Raleigh, N. C. Both are authorities on cricket notes."

A follow-up wire to Dr. Allard, chief of the Bureau of Plant Industry in Washington, brought this reply from him:

"At this season no crickets or gryllus domesticus or gryllus assimilis (neglectus) available in this climate. Try greenhouses in California for the introduced tropical species gryllodes sigillatus. Has higher pitch then either of the above.—H. A. Allard."

J. Francis Cooper, Agricultural Experiment Stations, University of Florida, was among those who air-mailed crickets to the studio. A letter followed his wire:

"By air mail today I am sending a box of crickets gryllus neglectus to A. A. Brock, Director State Department Agriculture, Sacramento, to be forwarded to you. In view of quarantine regulations we deemed it advisable to mail it to Brock rather than to you direct. Unfortunately our cricket specialists are not musicians, and we are not able to say whether these will sing in the key of G as you wish.

"May we suggest that you try them at different ranges of temperature. They sing only on warm nights; the higher the temperature the better they sing."

UNIVERSAL NAMES THREE NEW VICE-PRESIDENTS

Scully, Fox and Seidelman Promoted; Blumberg and Prochet Added to Directorate

The board of directors of Universal Pictures Company, Inc., and of Universal Corporation, at a meeting held in New York this week, elected three new vice-presidents of the company. They are:

William A. Scully, general sales manager; Mathew Fox, assistant to the president; J. H. Seidelman, whose appointment as general manager of foreign sales was announced at the same time.

Nate J. Blumberg, who assumed the presidency of Universal January 1st, was elected a member of the board of directors of that company and to the board of Universal Corporation.

Ottavio Prochet, who is now a member of the board of Universal Corporation, was added to the board of directors of Universal Pictures Company, Inc.

Mr. Seidelman, Columbia foreign sales manager, was given a long-term contract by Universal. He has been with Columbia the last three years and prior to that was foreign manager of Paramount. Gus Schaefer continues as export manager under Mr. Seidelman.

Lithograph Office Closed

With the closing of Morgan Lithograph Corporation office attached to Universal, August M. Froehlich, art director, and Ben Wells, poster artist, will join the regular Universal art staff. Mr. Froehlich has been with Morgan for 20 years, while Mr. Wells has served the company for 50 years and has been attached to Universal since its inception.

Three promotions at Universal this week resulted in the addition of James Windsor to the advertising accessory department, Harry Finnis to the export department and Kenneth Brown to the purchasing department.

Mr. Scully is at present on a tour of the company's eastern exchanges which will occupy him until the end of January. Around February 1st Mr. Scully will leave New York on a several weeks' tour of the remainder of the Universal branches, to familiarize himself with the exchange personnel and to give personal attention to field sales problems.

Western Sales Managership

Following his inspection, Mr. Scully will decide whether an appointment will be made to the post of western sales manager for which Lou Weinberg, Columbia circuit sales manager, was slated prior to his decision to remain in his present capacity.

Bill Heineman, western division manager, held a regional conference in Seattle this week at the Washington Athletic Club. Attending the meeting were L. J. McGinley, manager of the Seattle exchange; James Ewing, Al Bloom and Sammy Samuelson, Seattle exchange; Les Theurkauf, manager, Portland exchange, and the following exchange members: Gordon Craddock, S. Wilson and John Harvey.

The newsreel, exploitation, story and talent and advertising accessories departments have been moved from the ninth floor in the home office in the RCA Building, New York, to the 10th, 11th and 12th floors.

Scenes in Panay Pictures Deleted In Mexico City

Motion pictures of the bombing and sinking of the United States gunboat *Panay* in Chinese waters continued to attract attention this week when the Mexican governmen did extensive cutting of the film before permitting it to be shown and groups in widely separated areas denounced the pictures as military propaganda.

In Pittsfield, Mass., Allen H. Bagg, mayor, banned the pictures after a minister charged they were released by the government "to aid in building sentiment for an enlarged Navy," However, after seeing the pictures, Mr. Bagg rescinded the ban.

Members of the Tulsa, Okla., Christian Youth Council went on record as objecting to the exhibition of the *Panay* films on the ground "we considered them another example of constantly recurring military propaganda which so frequently is seen on the screens of our theatres."

"We consider it particularly objectionable," the group continued, "at this time when there is a concerted effort in Congress to increase our present appropriations."

No action was taken by exhibitors, though, and the films were greeted with no protests from patrons.

The Mexican censorship was reported by James Lockhart, MOTION PICTURE HERALD representative in Mexico City, who wrote: "It is understood the drastic deletions in the newsreel were made at the request of the Japanese minister."

From a business point of view, the Railway Express Agency credited the *Panay* films and photographs of the bombing for establishment of an all-time record of air express shipments handled in December. A total of 33,012 shipments were handled as compared to the previous high of 32,135, the company said. News photographs and newsreels led all other commodities.

Lieberman Acquires Two

Frederick E. Lieberman has acquired two additional theatres for his New England circuit. They are the Repertory in Boston and the Strand in Brockton, Mass. Both theatres are expected to be opened before the end of the year. The Repertory was formerly a legitimate house.

McConville New Columbia Foreign Sales Executive

Joseph A. McConville, Columbia sales supervisor, has been appointed general foreign sales manager of the company. He succeeds Joseph Seidelman, who was elected vice-president of Universal in charge of that company's foreign sales. Mr. McConville's appointment became effective immediately.

Mr. McConville has been with Columbia virtually since its organization. He entered the industry as a B. F. Keith employee in Portland, Me., after schooling at Holy Cross College and a brief period with the Portland *Evening Express*. He was later associated with Hiram Abrams in the Famous Players Film Company of New England, and was branch manager for Paramount at Boston.

He became an independent exchange operator and one of the owners of Independent Films, Inc., Boston, in association with Abe Montague, Columbia's present general sales manager. He was a Columbia franchise holder early in the company's existence and later became its division manager for the New England territory. When Columbia became a national organization, Mr. McConville was appointed sales supervisor.

His work will be absorbed by Mr. Montague, with the position of sales supervisor remaining vacant.

Mr. McConville was guest at a surprise luncheon, Tuesday, given at the Hotel Astor by his friends and associates of Columbia. Jack Cohn, vice-president, was toastmaster and brief addresses were made by Abe Montague, general sales manager; Nate Spingold, Rube Jackter and Louis Astor.

Mr. McConville was presented with a scroll and a desk set.

Byrne Heads Projectionists

W. Byrne was this week elected to the presidency of the American Projection Society, one of the oldest existing motion picture technical organizations, formed in 1915. At the annual meeting, held in New York on Monday evening, Percival Aloysius McGuire of International Projector, installed Mr. Byrne and the following additional officers: Vice president, Alfred R. T. Bishop; secretary, Frank McMahon; treasurer, T. Rugino; sergeant-at-arms, J. Chulchian, and a board of governors consisting of J. J. Burgundy, H. Grabelsky, E. Levene, B. Norton, A. Polin and T. D. Smith.

Mr. Byrne two weeks ago was elected a business agent of Local 306 of the IATSE.

Columbia Starts Sales Drive

Cash prizes in the amount of $50,000 will be distributed among the branch employees of Columbia's sales department under a plan announced by Jack Cohn.

The awards in varying amounts are intended as a result of the returns of the "Montague Sales and Billing Campaign" which gets under way January 15th and which will continue during a period of weeks.

Under the set-up employees from district managers right through to the service departments in the 32 branches will have opportunities to participate.

BASKETBALL GAMES ADDED IN DUAL BILLS

Two Balaban and Katz theatres in Chicago, the Regal and the Norshore, are planning to offer their patrons athletic events as stage attractions along with the regular picture programs.

Basketball games on the stages of these theatres several times weekly will be in addition to the regular double-feature programs, and all will be presented at the regular admission rates. Local amateur and semi-professional teams will appear.

B&K tried this plan in several houses last year and it met with considerable success.

Photophone Executives On Coast for Renewals

The renewal of RCA Photophone's recording license agrements with major producers will be undertaken by executives of the company who arrived in Hollywood this week. They are: Frank R. Deakins, vice-president; Lewis M. Clement, vice-president in charge of engineering and research, and Harry Sommerer, manager of the RCA Photophone division. They will be on the coast several weeks completing the license renewal negotiations and inspecting Photophone's expanded facilities in Hollywood.

Among the company's licensees with whom renewal negotiations will be discussed are Twentieth Century-Fox, Warner Brothers and Columbia. Agreements subject to revision at this time were made with these studios last year covering a part of their recording requirements. They were the first pacts to be negotiated by Photophone with major studios other than RKO Radio.

Mr. Sommerer, who supervised the erection of the company's first west coast recording studio in 1927, plans to visit Photophone's sound equipment factories in Chicago and Indianapolis.

$9,000 to Be Distributed To Golden Drive Winners

Edward A. Golden, Monogram sales manager, has announced that $9,000 will be distributed to the first 15 winning exchanges in the recently ended Eddie Golden Sales Drive. The winners, in their respective order, are as follows: Memphis, Milwaukee, Detroit, Kansas City, New York, Chicago, Buffalo, Dallas, Philadelphia, Boston, Atlanta, Pittsburgh, Minneapolis, Oklahoma City and Indianapolis.

Mr. Golden also announced that the Milwaukee and Memphis branches passed their 1937-38 quota for the year, the former office reaching the 117.93 per cent mark, and the latter coming through with 105.53 per cent, with three other offices close to 100 per cent.

Robert Taylor, formerly manager with the Chesterfield exchange in St. Louis, has joined Monogram's branch in that city as vice-president and manager.

Sam Jaffee, projection engineer, has joined Cine-Vox Company, a new concern which will handle standard film equipment and offer a sound service to exhibitors.

GB CLAIMS ERPI, RCA INFRINGED PATENTS

Damages Between 10 and 20 Millions Involved in Action by British Acoustic Films

by GEORGE L. PATZER
in Wilmington

Charging infringement of its patents on sound film mechanism in theatre reproducers British Acoustic Films, Ltd., a wholly owned subsidiary of Gaumont British, this week instituted two actions, involving damages estimated at between $10,000,000 and $20,000,000, against RCA Manufacturing Company, Inc., subsidiary of Radio Corporation of America, and Electrical Research Products, Inc., wholly owned affiliate of Western Electric Company.

The actions, filed in the United States district court at Wilmington, marked the second time a sizable sound patent complaint was entered against American manufacturers by European interests. The Swiss Tri-Ergon company unsuccessfully brought such an action about four years ago.

The British company, in its bill of complaint, charged the two American manufacturers and distributors of sound film mechanism had incorporated its inventions in recent improvements in sound apparatus and it petitioned the court for an injunction to prevent continued alleged infringement. The GB subsidiary also asked that an accounting of damages be made.

Projector Patents Involved

Specifically it was charged that ERPI and RCA had infringed upon the Poulsen and Petersen patents for a device for feeding acoustic film at constant speed. The British Company contended its patents were granted for a mechanism to prevent vibration and the resultant rumbling noise when sound film goes through a projector.

Large scale installation of the contested equipment is now in progress in the United States, spokesmen for Gaumont British declared. The complaint stated the inventions "are extensively used throughout the world to the great benefit and advantage of the public and of the motion picture producers and theatres reproducing motion pictures, all under license from patentees, and/or their successors in interest."

The actions against the two defendants were filed separately. In the complaint against ERPI, British Acoustic Films charged that subsequent to the issuance of patents, the patentees "disclosed the invention thereof to officials and engineers of ERPI and associated companies, American Telephone and Telegraph Company and Western Electric Company, and demonstrated to them and delivered to them apparatus embodying therein inventions for study examination and experimentation."

Claims Both Patents

It was pointed out that the first patent was granted August 31, 1926, to Arnold Poulsen and Axel Carl Georg Petersen and that a second patent was granted to Mr. Poulsen on August 19, 1931. Both patents, it was explained, were assigned to British Acoustic Films.

When the applications for the patents were filed, the complaint stated, the inventions were not known or used by others in the United States. The improvements, the British company continued, "are of great value and importance and benefit to the public and to patentees and their successors in interest" and, it was added, "great sums of money have been expended to make the improvements available and profitable to the public."

Western Electric officials expressed surprise over the suits. Its attorneys announced they were still studying the papers and executives limited comment to the words that "we will defend the action when it comes up."

ERPI, which recently sold a license to Altec to service sound equipment and granted International Projector and Motiograph the right to manufacture equipment, also offered no comment on the case.

Pointing out that before instituting the action it acquired the right to sue and collect for past infringements, British Acoustic Films declared, in its complaint, that the RCA subsidiary and ERPI, in the last six years, in "the District of Delaware and elsewhere in the United States" unlawfully and without license of the plaintiff or of plaintiff's predecessors in title and in infringement of said Letters Patent . . . made, used, leased and sold or caused to be made, used, leased or sold devices embodying or containing the improvements described and claimed" in the patents.

Through this action, the bill continued, the defendants have been "unjustly enriched" and "but for the wrongful acts of defendants plaintiff would now be able to make use, lease and sell patented improvements with great profit and advantage."

In addition to the alleged infringement before filing of the action, British Acoustic Films charged ERPI and RCA Manufacturing "threatened to continue said infringement."

British Acoustic Films was represented by Paul Kolisch, attorney. Hugh E. Morris of Wilmington, former Federal judge, was listed as solicitor for the company, and Samuel E. Darby, Jr., of New York, as counsel.

Eastman Kodak Raises Its Stock Value

Eastman Kodak Company has increased the stated value of its common stock from $10 a share to $40 a share, in order to more nearly reflect on the books the amount of capital permanently employed in the business, according to a statement filed with the Securities and Exchange Commission. The aggregate increase in the stated value of the stock was from $22,509,210 to $90,036,840.

The company transferred from surplus to capital account $67,527,630, an amount equal to $30 for each share of common stock outstanding. Of this amount $28,617,861.54 was from paid-in surplus, the entire credit in this account, and $38,909,768.46 was transferred from earned surplus. The common stock has no par value.

GB Sales Officials Confer

District sales officials of Gaumont British met in Chicago Thursday to confer with Arthur Lee, vice-president and general manager. Mr. Lee left New York Monday and remained in Detroit until Wednesday. He planned to make arrangements in both Detroit and Chicago for screenings of GB's new picture, "Look Out for Love."

DRAMATISTS BATTLE FILMS' PLAY BUREAU

Guild Group Threatens to Boycott Playwrights Associated With Bureau of New Plays

The feud between the Bureau of New Plays, organized in 1936 by motion picture companies, and the Dramatists Guild reached new heights this week after the Guild threatened to boycott young playwrights associated with the bureau. Theresa Helburn, Bureau director, replied to the threat in a letter to Robert Sherwood, Guild president, demanding that the attacks cease and challenging the Guild to establish a fund itself to finance the education of young dramatists.

Correspondence between Mr. Sherwood and Miss Helburn was opened recently when the Guild, part of the Authors' League of America, demanded that Miss Helburn resign either her position as a director of the Guild or her post with the bureau.

"We have no desire to obstruct the work of your Bureau in so far as it might operate, as you say, 'in offering awards in the way of fellowships, scholarships and prizes to college students and recent graduates . . . in offering constructive critical advice, in trying to secure productions for deserving plays, and in giving practical theatre experience to young playwrights'," Mr. Sherwood declared in his letter to Miss Helburn.

"We have not, however, seen evidence of any attempt on the part of your Bureau to secure such productions, to give such practical theatre experience, or even to help these young playwrights to dispose of their plays with the regular theatrical managers."

The letter also said the contract offered by Miss Helburn to new writers does not contain the Dramatists Guild's standard enforcement clauses.

Basic Agreement Rejected

The quarrel between the two organizations, carried on for several months, is based upon the refusal of the film companies sponsoring the bureau to accept the Guild basic agreement covering the production of plays on Broadway.

In asking for Miss Helburn's resignation, Mr. Sherwood wrote it was requested because "you have compromised the position of the Theatre Guild, a signatory of the minimum basic agreement and a respected producer of many plays by our members."

The Guild's council planned a meeting to consider action on the order of its membership that in the future a person who accepts a bureau scholarship be barred from active membership in the Guild and in answer to this Miss Helburn wrote:

"If the Guild is meeting for the purpose of raising barriers to obstruct our work, is it prepared to carry on this work as effectively as it has been conducted by the bureau?"

Functions "Misinterpreted"

Miss Helburn also said the guild is misinterpreting the functions of the bureau and pointed out that the Bureau is not a producing group and does not plan to become one.

The first fellowship awards under the John Golden $5,000 fund for the encouragement of new stage playwrights will be made in the near future, according to the Authors League of America. The awards resulted from Sidney Howard's suggestion at the first convention of the American Theatre Council last Summer that new sources of stage writers and materials be developed to save the theatre from Hollywood's raids.

EQUITY SUGGESTS BOX OFFICE PLAN

A proposal that stage producers follow the example of most motion picture theatres and sell their seats on a "first come, first served" basis was advanced by Actors Equity Association in its official publication, Equity.

As an experiment, Equity *suggested that one night a week be set aside to determine if the public would respond to the plan to drop reserved seats.*

"The gesture would be sure to attract to the theatre some people who might not think of going under other conditions," the Equity *editorial announced, "and they might enjoy themselves sufficiently to try theatre going on another night when that scheme was not in operation."*

Altec Takes Control of Sound Service Company

Altec Service Corporation has acquired Exhibitors' Sound Service Company, which operates in Brooklyn and Long Island. Arrangements have been completed by which all exhibitors' contracts are to be transferred to Altec.

L. W. Conrow, president, said that negotiations were nearing completion for the acquiring of other servicing companies in the metropolitan area and the middle west.

Warner Drive Billings 18% Above Last Year's

Net billings during the first week of the second annual Warner Brothers sales drive were 18 per cent higher than the billings for the first week of last year's drive, Gradwell L. Sears, general sales manager, announced.

Product which has been and will be released during the 16-week drive includes "Tovarich," "Hollywood Hotel," "Gold Is Where You Find It," "Swing Your Lady," "Girls on Probation," "Sergeant Murphy," "The Kid Comes Back," "Penrod and His Twin Brother," "Jezebel," "A Slight Case of Murder," "Food for Scandal" and "Women Are Like That."

Musicians Sign Agreement with Radio Networks

A settlement agreement, long in negotiation between the American Federation of Musicians and the Independent Radio Network Affiliates, which eventually will add $1,500,000 yearly to the studio payrolls of the radio stations, was completed this week after conferences between Joseph N. Weber, president of the musicians' association, and Emile J. Gough and Samuel R. Rosenbaum of the negotiating committee for the radio stations.

The American Federation of Radio Artists, newly formed American Federation of Labor union covering radio players, singers and announcers, has opened negotiations for contracts with the National Broadcasting Company and the Columbia Broadcasting System. George Heller, associate executive secretary of the organization, said the union sought a contract for the stations wholly owned by the two networks.

In New York executives of distributing companies completed the final draft of a master agreement for exchange workers unions and submitted it to the IATSE.

Schlesinger Complaint Filed

Charges of violation of the Wagner Act in failure to bargain collectively were filed with the Regional Labor Relations Board in Hollywood this week by the Screen Cartoonists Guild against Leon Schlesinger Productions, Inc., and the Schlesinger Corporation. The Guild claims a majority of the workers at the Schlesinger plant which produces cartoons for release by Warner Brothers. Dr. Towne Nylander, labor board director, said informal conferences between the producer and Guild representatives would be held.

Union Officer in 18th Term

Thad C. Barrows, projectionist at the Metropolitan theatre, Boston, has been reelected president of the operators' union, Local 182, for the 18th consecutive year. Also reelected were James Burke, business manager; Joseph Rosen, treasurer; Joseph Muzzolo, Louis Pirovano and James Gibbons, executive board.

Other elections include those of John Martin as president of the Alliance, Ohio, Local 189, IATSE, and John C. Walker as president of Canton, Ohio, Local 61, IATSE.

In New York Matthew M. Levy resigned as counsel for the Moving Picture Machine Operators' Union, Local 306, after his appointment as a justice of the municipal court by Mayor Fiorello LaGuardia.

Iowa Newsreel's Review

Iowa News Flashes, a newsreel devoted to activities in Iowa, produced by Burton B. Jerrel, will release a review of the significans news events in the state last year as a special pictorial news feature. The subject will run 10 minutes and will be printed on 35mm. film.

To Install Club Officers

The Cleveland Variety Club will meet January 22d to install its newly elected officers, who are Dave Miller, chief barker; Nat Wolf, 1st vice-president; J. S. Jossey, 2d vice-president; I. J. Schmertz, treasurer, and Frank Boyd, secretary.

PROSPECTS FOR GERMAN INDUSTRY NOT BRIGHT, U.S. ATTACHE FINDS

Production at Loss, Patronage Dwindling, Receipts from Exports Drop, and Rental Rates Are to Increase, Says Official

Further evidence of the economic and other difficulties which the Hitler-controlled motion picture business is experiencing in Germany came this week in a report on film conditions in the Reich, issued by the United States Government, through the Commerce Department in Washington, as based on information forwarded from Berlin from the office of the United States Commercial Attache.

Production in Germany continues at a loss, receipts from exports are off previous years, rental rates are to be further advanced, distribution costs are up some 6,000,000 marks and patronage at German cinemas is dwindling.

The U. S. Government's report said that the decree of the Reich Film Chamber to the effect that studios should be uniformly occupied throughout the year was to some extent successful, according to the Institut fuer Konjunkturforschung (Institute for Business Research). The studios worked more regularly during the last season than in the preceding year with fluctuations of only about five per cent below or above the yearly average, while in 1933-34 such fluctuations from the average were as much as 20 per cent.

As yet there has been no apparent equalization in film offers. Important groups in the German film industry propose to give up the practice hitherto followed and to show more first-runs during the summer months. In order to support these efforts, it has been suggested that a more extensive propaganda be undertaken to encourage film attendance during the summer months, and that the theatres be made more comfortable by installing air conditioning.

Production at a Loss

Although cinema attendance set a new high record in 1936-37, the production end of the industry remained "in the red." Total attendance came to 359,000,000, two per cent higher than in the previous record season, 1927-28, and gross receipts reached 273,000,000 marks, as compared with 228,000,000 marks last year and with 178,000,000 marks in 1932-33. Deducting taxes of 20,000,000 marks, gives a total net receipt of 250,000,000 marks, compared with about 210,000,000 marks in 1935-36. However in spite of these gains, the industry had a production deficit of about 10,500,000 marks as indicated in the table below. To offset this deficit an increase in renting rates is proposed which would raise receipts by six or eight million marks. The balance of the deficit, it is hoped, could be met by increased exports.

	1935-36	1936-37
	(Million Reichsmarks)	
Total film rents	70	77
Rents of foreign films	10-12	6.5
Distribution, etc., costs	25-30	31
Share to domestic producers	28-35	39.5
Receipts from exports	7	5
Total receipts of domestic producers	35-42	44.5
Production costs	50	55
Production deficit	8-15	10.5

According to the latest estimate of the Institute for Business Research Germany's requirements for long feature films amount to 200-220 annually. For the current season, 180-200 long feature films are available, on the basis of announcements made by film producers up to this time.

Apparently Germany will again be short of long feature films for release during the 1937-38 season.

Attendance Increases

According to recent estimates, there are 46,000,000 persons living in towns which have motion picture theatres. Of these, excluding children under six years of age, 42.5 million are possible visitors to motion picture theatres or 32 million, if those under 15 years and about 65 years are deducted.

The seating capacity of all German motion picture theatres amounts to 1,900,000. Taking into consideration that those cinemas playing daily give 15 shows a week, on the average, and that those cinemas which do not play every day, average three shows a week, there is a yearly seating availability of 1,049,361,000, whereas actual attendance at theatres came to only 364,000,000 during the last season.

9.5 Visits Per Person Per Year

Of the possible visitors, each attends a motion picture theatre 9.5 times a year (basis: population over 6 years of age in towns having motion picture theatres), or 12.5 times a year (basis: population aged from 15 to 65 in towns having motion picture theatres).

Statistics of cinemas in Greater Berlin during the first seven months of 1937 are shown in the following table:

Month 1937	Cinemas in Operation (*)	Number of Visitors	Entrance Receipts	Tax Receipts in Reichsmarks	Average Tax Percent
January	401	6,215,855	5,069,059	453,701	8.95
February	402	5,647,939	4,535,885	397,438	8.76
March	402	6,653,766	5,418,152	456,565	8.43
April	403	6,143,998	4,982,994	433,768	8.73
May	402	4,325,652	3,462,414	257,567	7.43
June	401	3,345,405	2,634,202	232,342	8.82
July	398	4,042,157	3,299,382	262,793	7.96
1936					
July	387	3,707,580	2,982,667	215,544	7.23

(*)Either regularly or irregularly in operation during the respective months, 1937.

Films Censored

During the first eight months of 1937, 108 films were passed by the board of censors. These originated as follows:

	No. of Features
Germany	56
United States	30
Austria	7
France	6
Great Britain	2
Hungary	2
Czechoslovakia	2
Italy	1
Japan	1
Sweden	1
Total	108

As expected, the share of German films has increased with the beginning of the new season;

(Continued on following page)

German Film Report Indicates Public Prefers Foreign Films

The year just past was a sad one for German films, a wireless dispatch to the New York Times *said this week. The German Film Chamber reported that all three of Berlin's longest runs went to foreign films; two American and one French.*

German film concerns produced 95 feature films. Including foreign, 166 films were shown which is a decrease of 21 available in the country annually. Thirty-four American, 15 Austrian and 10 French films were shown.

The dispatch said that "the hoped for revival since last Spring, when the government assumed control of the film industry financially, did not appear. German films still are not wanted except in those countries with whom Germany is politically allied.

"Sensational gains were made in Insurgent Spain. Apparently German film follows the flag. Film journals here (Berlin) report that the Spanish market was dominated by French productions for many years."

The Der Film says, however:

"Before the civil war French films enjoyed the leading position. Naturally in nationalist Spain, German and Italian films have the leading position."

The Times *dispatch said further: "The European film market seems, in fact, to be developing more and more into a political issue. Last Summer's and Autumn's Film Exchange treaties, signed by the diplomatic representatives of Germany and Italy and Germany and Japan, were frank recognition of the situation. In the viewpoint of the Propaganda Ministry here, which now controls all films, both financially and artistically, a film primarily is a propagandist weapon which must, however, be employed subtly.*

"The German desire to cooperate with Italy and Japan has been checked by the technical inferiority of Italian and Japanese films and the resultant impossibility of forcing the German public to attend theatres where they are showing. Germany has undertaken to lend technical aid to the film industry of both countries, but the results will not be seen for some months."

Northwest Allied Celebrating 25th Birthday Jan. 31

Allied Theatre Owners of the Northwest will celebrate their 25th anniversary or silver jubilee at the Nicollet Hotel, Minneapolis, on January 31st, February 1st and 2nd.

W. A. Steffes, one of the founders of the organization and a leader in its activities for the 25 years of its existence, is in charge of the arrangements and has been in New York for the last week visiting industry leaders.

Among the guests will be the last six living members of the original organization. They are Harry Sherman, now a producer for Paramount; C. E. Van Duzee, retired and a resident of Los Angeles, who left exhibition many years ago to become associated with the old General Film Company; Daniel Chamberlin, also retired and living in Los Angeles; Otto N. Raths, retired and a resident of St. Paul, and Henry P. Green and Mr. Steffes, the only two original members still active in exhibition, both in Minneapolis. Mr. Raths was the first president of the organization which was originally the Minnesota Exhibitors' League.

The Governors of North Dakota, South Dakota and Minnesota will attend the banquet on February 2nd. Film executives who have already signified their acceptance are Neil Agnew, Y. F. Freeman, Charles Reagan, Paramount; Nate Blumberg and William Scully, Universal; Herman Robbins and Sam Dembow, National Screen Service and Charles Pettijohn, Motion Picture Producers and Distributors of America.

A group of Iowa Allied exhibitors, headed by Leo F. Wolcott, president, will attend the jubilee.

National Decency Legion Classifies 14 Productions

Of 14 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage, six were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Buccaneer," "Everybody's Doing It," "Glamorous Night," "No Time to Marry," "Snow White and the Seven Dwarfs," "Tarzan's Revenge," "Zwei Lustige Abenteurer" (German). Class A-2, Unobjectionable for Adults: "City Girl," "Der Etappenhase" (German), "Hollywood Hotel," "Klart Till Drabbning" (Swedish), "Spy Ring," "Telephone Operator." Class B, Objectionable in Part: "Mannequin."

New Butterfield House Opened

Butterfield Michigan Theatres Company opened a new theatre, the Vogue, at Manistee, Michigan, Wednesday. "Hitting a New High" was the opening attraction.

Einfeld En Route East

S. Charles Einfeld, advertising and publicity director of Warner Brothers, is due back in New York from the coast Saturday.

SHORT PRODUCT PLAYING BROADWAY

Week of January 8

CAPITOL
- Bosco in Bagdad..... MGM
- What Do You Think..... MGM

CRITERION
- Pure Feud ..... Vitaphone
- Danger—High Voltage .... Vitaphone

MUSIC HALL
- Pluto's Quintuplets..... RKO-Radio

PARAMOUNT
- Let's Celebrake ..... Paramount

RIALTO
- Woods Are Full of Cuckoos. Vitaphone
- Buried Loot ..... MGM

RIVOLI
- Meet the Maestros..... Paramount
- Pluto's Quintuplets ..... RKO-Radio

ROXY
- Dates and Nuts..... Educational
- Bugs Beetle and Orchestra.. Educational
- Trailing Animal Story..... 20th Century-Fox

STRAND
- September in the Rain..... Vitaphone

German Industry Reported Falling

(Continued from preceding page)

in the first eight months of 1937 it amounted to 52 per cent as compared with 47 per cent in the first six months. As most of the American films destined for the 1937-38 season have already been censored and trade-shown, it may be assumed that during the coming months there will be a further increase in the share of German films as compared with the total of censored films.

German-Japanese Accord

Meanwhile, German-Japanese accord which provides for the exchange of "cultural" (propaganda) and educational films between the two countries has been signed by the International Cinema Associaion of Japan and a representative of the German Propaganda Ministry, according to reports published in Tokyo and reported to the Department of Commerce by the office of the American Commercial Attache at Tokyo. The agreement will be effective for one year.

Benefit for Mrs. Healy

A benefit show for the widow and infant of Ted Healy, who died impoverished, will be held January 22nd in Hollywood. Stars listed to appear include Eddie Cantor, Burns and Allen, Jack Benny, Bob Burns and George Jessel. Bryan Foy is in charge of arrangements.

Mary Pickford Chairman

Mary Pickford is chairman of the Film Treatizor Corporation, which is developing a projector attachment designed to prevent fires and prolong the life of film, Frank Reilly, president, said this week. Mr. Reilly also said the device has been tested by major circuits and further tests are under way on the coast.

Governor Lehman Opposes Sales And Film Taxes

Flat rejection of pleas for either a general sales or film and theatre tax featured the budget of Governor Herbert Lehman of New York, calling for approximately $386,000,000 for the fiscal year 1939, read to the Legislature Monday.

Instead, Governor Lehman suggested that present taxes be maintained with the exception of the capital gains and losses provision on which he recommended reduction "to stabilize state revenue."

Governor Lehman's proposed expeditures are $15,000,000 less than in the present fiscal year and were pruned radically from department requests aggregating $547,000,000.

On the proposals that taxes of a mill per foot on film and 10 per cent on all amusements, including motion pictures, be made, Governor Lehman urged the Legislature "refrain from making any changes in the existing taxes that may impair their yield, unless entirely adequate substitute revenues are provided."

In a comparative statement of receipts issued by the finance department of New York this week, it was revealed that the motion picture tax yielded $286,395.60 for the fiscal year 1936-37. For the year 1937-38 it is estimated that the tax will yield $300,000 and a like sum in 1938-39.

Almost $4,500,000 was collected by Kansas under the two per cent sales tax during June, July, August, September and October, which is at the rate of about $11,000,000 a year. Some 42,000 merchants, exhibitors and other retailers the returns.

New Grand National Financing Pends

New financing for Grand National is expected to be available in about two weeks, Phil Krasne, company official, said this week. The assertion is based on the status of talks with Wall Street interests. The company some time ago tried to raise $250,000 for production and distribution operations but the negotiations have not been concluded.

Edward Alperson, president, arrived on the coast this week following meetings in New York on the financial situation. He returned to Hollywood to determine the status of James Cagney's picture commitment to Grand National. The actor is expected to make "Angels With Dirty Faces" for the company before returning to Warner Brothers on March 14th.

Mr. Krasne said that Grand National's selling season closed with 5,000 accounts on the books, these accounts to take an average of 30 pictures out of the 52 announced at the last convention.

Mr. Krasne refused direct answers to questions put to him concerning the future financial plans. He did say, however, that a deal will not be made unless Mr. Alperson and the present officers continue in their posts. Thus he put the quietus to rumors that an executive shakeup is due with new money.



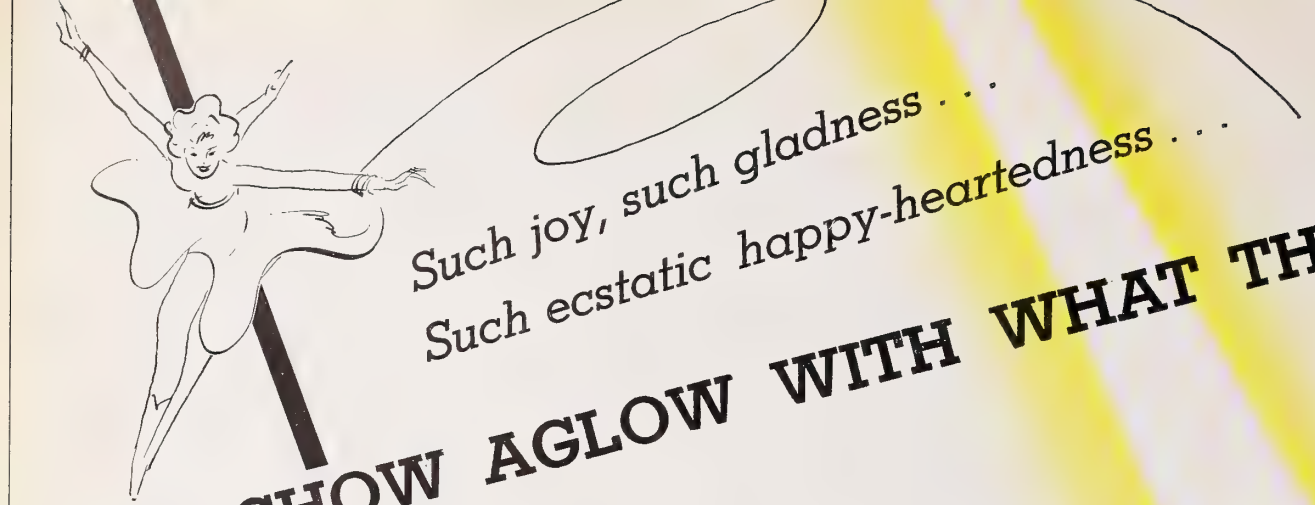
Happy tidings from 20th

SONJA, RADIANTLY ROMANTIC ... RE-UNITED WITH HER "ONE IN A MILLION" SWEET-HEART...IN A MUSICAL WHOSE SPLENDORS SURPASS EVEN HER PREVIOUS TRIUMPHS!

SONJA HENIE · DON AMECHE

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happy landing



Such joy, such gladness . . .
Such ecstatic happy-heartedness . . .

THE SHOW AGLOW WITH WHAT THE CROWD

Romance, song, laughter and thrills ...winging their way from Norway's flashing festivals to New York's winter spectacles! With a Sonja transcending the appeal which made her a "First Ten" star in her first year on the screen!



ELIGHT IN!



Sonja HENIE • Don AMECHE

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with

JEAN HERSHOLT • ETHEL MERMAN • CESAR ROMERO

BILLY GILBERT • RAYMOND SCOTT QUINTET

WALLY VERNON • LEAH RAY

Directed by Roy Del Ruth

Associate Producer David Hempstead

Original screen play by Milton Sperling and Boris Ingster. Dances staged by Harry Losee.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DESIGNED BY DARRYL F. ZANUCK

TO OUT-SCORE "ONE IN A MILLION" AND

"THIN ICE" IN EVERY SPOT IT PLAYS



Both its great stars at the peak of their pull! A bigger name-cast of top-spot names! A zip-and-go story heightened with ice spectacles unparalleled on the screen! And that priceless boxoffice quality that has made 20th showmanship famous!

Sonja HENIE · *Don* AMECHE

in

happy landing

20th CENTURY FOX

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

In February *Cosmopolitan* magazine Sheila Geraghty, Hollywood studio secretary, will do a bit of reminiscing about some of the jobs she's had since that summer's day, when, in answer to a coast trade paper help-wanted ad, she took a deep breath and walked to the front doorbell of a Hollywood writer. He met her at the door—in his bathing suit.

"He took me out to the swimming pool, installed me under a big yellow-and-red umbrella and dived into the water," Sheila writes. "Floating on his back, he began to dictate a story. Part of the time he was swimming a furious crawl. Sometimes he disappeared under the surface and came up with a new plot."

Sheila's next job was secretary to a studio supervisor. He met her at the door of his office in his bathing trunks, showed her a ball of string and said, "I'm going up on the roof to catch a sun bath. I'll tie one end of this cord to my toe and dangle the other end down past your window. You pull it if anyone important wants me."

Her following assignment was to a writer. "He was a very busy man," she said, "his office being littered with papers from all over the country—racing forms, tip sheets and race programs. He told me to gather them up and make a huge chart. After three days my head was packed full of betting terms and track mathematics."

▽

Dema Harshbarger, head of National Broadcasting's radio-film talent bureau in Hollywood, had been trying to have her office windows washed for months. In desperation, she finally pleaded with Walter Baker, personnel manager of the studios. The windows still weren't washed.

So Miss Harshbarger penned a little note to the effect that it wouldn't be very nice for her office to have dirty windows when NBC-President Lenox Lohr arrived.

The entire building buzzed immediately with the news, ditto the window cleaners. All of the windows throughout the building were washed in no time.

The "news" that Mr. Lohr was in Hollywood "leaked" out to the Hollywood film papers. One went so far as to report that he was in town hiding out from NBC's Hollywood officials.

Mr. Lohr was not in Hollywood, had no intention of going there.

But Miss Harshbarger had her windows washed.

▽

Stuart Doyle, in New York from Australia, is fond of explaining that in connection with his new plans for entering exhibition in South Africa, he must consider that the Dark Continent will not support motion pictures with colored casts.

"The only people in Africa who would see pictures with Negro actors are the Negroes," he says. "And they won't go to the movies because they haven't the money. Whenever they do get enough cash together they buy a cow. When they get the cow they trade it in for a wife."

▽

Because Katharine Hepburn does not like animals, RKO's coast studio had to spend $5,000 for a mechanical jungle beast which looked realistic eough to stand beside Kate in her new picture. (The title is "Bringing Up Baby.")

The Colonial Quartet, group of singers appearing regularly on Station KECA, in Hollywood, offered as two of their selections in the same program, "Vieni, Vieni, Vieni" and "Holy, Holy, Holy."

▽

Anything-for-Publicity-Department, from a Columbia Broadcasting blurb to the press:

> Makeup-wizard Max Factor has named Betty Grable as possessor of the "ideal television skin."

Stephin Fetchit will object.

▽

Ed Jones swears that a Sarasota, Florida, theatre advertised:

THE BRIDE WORE RED
EXTRA FINE SHORTS

▽

It may be so, but—Harold Lloyd is supposed to have purchased a $25,000 *insurance policy from Lloyd's of London, paying a* $531 *premium, for those ten-cent-store glassless spectacles he has worn in his comedies.*

When he retires, he said, he will give them to the Smithsonian Institute. Maybe they'll take 'em.

▽

GB Pictures in this country evidently thought that the title of their new British-made "Bank Holiday" would be too suggestive over here, what with the so-called "recession," so they changed it to "Illegal Holiday." Mr. Roosevelt will probably be mighty grateful.

▽

The Nazi-controlled picture business had to change the title of "The Girl with the Bad Reputation" to "The Girl with the Good Reputation."

In the case of a Hollywood-made picture the Nazis would have reversed procedure.

▽

The front titles on Metro's short subject, "Life in Sometown, U. S. A.," includes the credit, "Directed by Joseph B. Keaton."

Joseph B. Keaton, slapstick comedy director, is none other than Buster Keaton, former slapstick comedian.

▽

Deanna Durbin is not Deanna Durbin. She's Edna Mae.

▽

Sol (Principal Pictures) Lesser's plans to make a bare-chested Tarzan out of baseball's Lou Gehrig seem to have been disrupted when it was discovered that a leopard doesn't grow which can provide a skin long enough to conceal Lou's bony knees. Tarzon not being among the spavined, Gehrig will ride the range for Mr. Lesser, provided he can be taught how to ride.

▽

Announcement is made by Abram Fern Myers, general counsel, that Allied States Association, on January 18th, in Washington, will hold an esoteric meeting.

Members will kindly turn to Daniel Webster.

▽

"You've just heard another Earl Smith Newscast—Have a BC headache powder," is the closing line on the BC Headache Powder program on Kansas City's Station KMBC.

Else Argal, the brooding Alyce of the French —tres French—"Club de Femmes," is back in Hollywood. "Lizzie" Argal (her name is Elizabeth) is not new to Hollywood. She's been out there several times. Twentieth Century-Fox had her under contract for five months, but couldn't use her. Hollywood remembers the day when Mlle. Argal saw a car with blue lights on Hollywood Boulevard, and forewith determined to have two blue lights of her own. They were installed on the rear of her car, near the red ones. Thereafter she was pursued up and down the boulevard by the law, on a motorcyle, and was handed a ticket every time they caught up with her. No explanation—just a ticket, and a gruff warning "not to do it again."

Someone should have told her right out that blue was a shade reserved for the lights of coppers.

▽

During the making of "Romance in the Dark," just finished, Paramount got voluminous publicity in the press, considerable word-of-mouth attention and also suffered the stormings and rantings of Gladys Swarthout over the sequence in which the star was humiliated by a barrage of over-ripe tomatoes which covered her face, neck and went deep into her ears, thrown as she stood on the stage of a make-believe opera house. The tomato throwing was the big thing of the month. This week Paramount threw the whole sequence into the ashcan.

▽

If United States Attorney General Homer Cummings hadn't given assurance that no federal investigation of the motion picture business was contemplated, we might view with alarm the entrance of Mrs. Elizabeth Duffie into the cast of David Selznick's "Gone with the Wind." In any event, it is reasonable to assume that after Mrs. McDuffie arrives in Hollywood, President Roosevelt will hear some choice inside on the movies, for the colored lady is a maid at the White House, and she has the ear of Edwin McDuffie, her husband, who, as valet, certainly has the ear of the President.

▽

We have Read Kendall's word for it that Joe Breen's Production Code Administration out in Hollywood limits film kisses to 30 *seconds, but Alice Faye and Tony Martin were allowed to hold an embrace for* 90 *seconds, because they're married.*

▽

***Motion Picture Herald* is in receipt of a communication from the Art Publishing Company, of Chicago, advising that they can use all our "odds and ends," paying "spot cash" for "box wrappers, nails, saws, casters, hinges, cartons, chip board, plywood, paper, tools, glass, plates, screws and movie star pictures." Lenor Lohr has a lot of stills of Mae West which can be had cheaply—or for nothing.**

▽

Sidney Raymond Kent, president of Twentieth Century-Fox Film Corporation, went down to Grand Central Station the other day to greet Darryl Zanuck, who was arriving in New York from the California studio. The New York *Post* printed a group picture and captioned Mr. Kent "Robert Kent." The New York *World-Telegram* published a similar photo and labeled Mr. Kent "President of Paramount Pictures."

Government Gets Official Demand For GB Inquiry

by AUBREY FLANAGAN
in London

The Norden committee representing shareholders of Gaumont British announced this week that sufficient signed petitions had been returned to empower it to demand investigation of the company's affairs by the Government. The shareholders on Monday resolved to proceed and an official request for the inquiry, signed by 3,121 holders of 1,153,122 shares, was forwarded to the Board of Trade. It was expected that the Ostrer brothers, in control of the company, would oppose the investigation.

Although the House of Commons committee considering the new Films Act will not reconvene until some time next month discussion in trade circles of proposals and counter proposals of changes in the proposed bill has not abated.

Of paramount interest were meetings of trade organizations this week to consider the alternative quota plan proposed by Oliver Stanley, president of the Board of Trade. Early indications were that the lack of trade unity on the matter, with opposition to the proposal the dominant reaction, would lead to abandonment of the plan.

Labor unions and the producers have not yet agreed on a common policy and the producer group is reported to be split on the issue.

American distributors at a poorly attended meeting on Tuesday decided to suspend further moves on the proposal until February when they expected a full meeting.

The General Council of the Cinematograph Exhibitors Association on Wednesday rejected the Stanley plan taking a view, similar to that of the renters, that scheme is merely a compromise for the separate quota plan which was rejected by the Commons committee. The exhibitors wrote to Mr. Stanley stating their objections to any proposal dividing films into categories on the basis of quality. They contended that if one class of films received an advantage producers would place films that are difficult to sell into the class receiving the most assistance.

Also a subject for discussion during the recess is the proposal on cooperative booking providing that "a license authorizing a person to carry on business as a renter in Great Britain shall be subject to the condition that, in carrying on such business, no embargo shall be placed upon cooperative booking of films by any group of exhibitors."

Another proposal to be presented to the Parliamentary committee in February by Mr. Graham White is that for a subsidy for British films, combined with a plan for revision of the cost clause of the Films Act.

The suggested subsidy, termed a British Films Advancement Fund, would be formed from contributions from renters of American and other foreign films and would be based on the number of times such films were exhibited in any theatre in England. Proceeds, it is proposed, would be allocated to producers of such British films as are approved from time to time by a committee representative of all exhibitors of films as having special merit and entertainment value.

The cost clause amendment to the Films Act would allow films on which one pound sterling per foot has been spent on labor costs but for which the minimum figure of £7,500 has not been complied with, to be registered for quota.

Labor Drive Started

Following the Cinematograph Exhibitors' Association decision to recognize the National Association of Theatrical and Kine Employes, the organization for labor negotiations in the industry, the latter body has launched a campaign for improved working conditions.

There are between 95,000 and 100,000 employed in British theatres and the union claims that at least 50 per cent of this total work under unsatisfactory conditions. They have cited instances of projectionists working 72 hours a week for approximately $5, girls cleaning halls in the mornings and working as usherettes until 10 P. M. for $2.25 a week, and a chief of staff paid $14.50 for more than 80 hours a week.

A 32-page booklet emphasizing such points has been circulated throughout the industry. An appeal has been made for a 12-point program which includes higher wages, overtime payments and a shorter working week.

Although the C.E.A. has recognized the union there is no obligation upon local bodies or branches to observe any particular agreement. Nonetheless exhibitor headquarters are known to favor adjustment of the situation.

Films Included for Bargaining On Trade Agreement with Britain

by FRANCIS L. BURT
in Washington

Reductions in the import duties on British motion pictures may be offered in return for relaxation of the present restrictions against the entry of American films into England in the negotiation of the proposed reciprocal trade agreement with the United Kingdom.

Formal announcement of his intention to negotiate the treaty was issued by Secretary of State Cordell Hull, together with a list of many hundreds of items on which the United States Government is prepared to consider the granting of concessions.

Motion pictures were included among the subjects of bargaining for the first time in the negotiation of a trade agreement. Offered as possible subjects of concessions were negatives, now dutiable at two cents per linear foot when undeveloped and three cents per foot when developed, and positives, now dutiable at one cent per foot.

While no mention was made of the commodities on which the United States will seek to secure concessions from the United Kingdom, it has long been known that efforts would be made to ease the path of American films in England, and the offer of concessions which would permit British films to come into this market more cheaply was seen as based on the hope of making a "trade."

However, it was stressed by Secretary Hull, "the inclusion of any product in this list does not mean that a concession with respect to it will necessarily be granted."

"The concessions to be granted," he explained, "are not decided upon until after interested parties in the United States have been given full opportunity to present information and views in writing and orally."

Simultaneously with the announcement of intention to negotiate, the State Department made public an announcement from the Committee for Reciprocity Information that interested parties would be permitted up to February 19th, to file briefs with respect to any item listed and that public hearings on commodities to be considered would open March 14th. A British trade commission will arrive in Washington from London in February to confer with Secretary Hull.

New Kennedy Post Up to the Senate

The expected appointment of Joseph Patrick Kennedy, chairman of the Maritime Commission, as Ambassador to Great Britain, neared actuality this week when the Senate foreign relations committee voted a favorable report on his nomination.

Mr. Kennedy's colorful business and financial career includes associations with the motion picture industry which began with the purchase of Film Booking Offices, which he later sold to Radio Corporation of America. FBO subsequently became RKO Radio. Mr. Kennedy then became active in Pathe Exchange, following which he was producer of the Gloria Swanson pictures for release through United Artists. When Pathe merged with RKO Radio in 1931 Mr. Kennedy retired from the industry to handle corporation financing.

In 1934 Mr. Kennedy was appointed the first chairman of the Securities and Exchange Commission by President Roosevelt. After relinquishing the chairmanship of the SEC in 1936 Mr. Kennedy reentered the film industry as special advisor to Paramount, and in that capacity made an exhaustive study of the corporate structure of the company. Mr. Kennedy then turned his attention to reorganization of RCA.

In 1937 he assumed his present post with the Maritime Commission.

MPTOA, ALLIED AND ITOA NOW SET FOR JOINT TRADE PRACTICE MEETING

Kuykendall and Yamins Accept Brandt's Invitation; Depositions Taken in North Dakota's Theatre "Divorce" Fight

Delayed since last October, a trade practice meeting of exhibitor organization officials is now scheduled to be held in New York within the next two weeks as a result of telegrams which Harry Brandt, president of the Independent Theatre Owners Association of New York, has received from Ed Kuykendall, president of the Motion Picture Theatre Owners of America, and Nathan Yamins, head of Allied States Association of Motion Picture Exhibitors.

Mr. Kuykendall declared he would be available for the session after next Monday.

Mr. Yamins urged that the gathering be delayed until after the meeting of the Allied board of directors in Washington next Wednesday.

Officers are to be elected at the Allied meeting, Mr. Yamins said; then added:

"I am certain that the newly elected officers will attend any meeting held for the purpose of solving the important problems in our industry."

First Suggested in October

A "united front" in formulating a trade practice program to which distributors would be asked to subscribe was urged by Mr. Brandt last October but his suggested round-table discussion was postponed repeatedly because of the inability of leaders to attend. "A united front," Mr. Brandt said, "would accomplish many benefits that are now unobtainable."

Other trade practice developments in the week included completion of the taking of depositions in the Paramount suit to enjoin enforcement of North Dakota's new "theatre divorce law"; the setting of January 18th as the date for resuming deposition-taking in the anti-trust suit brought by the Morse & Rothenberg circuit of Boston against distributors; and the obtaining by distributors of an order directing Quemos Theatre Company, Inc., to show cause why its anti-trust suit should not be dismissed in the New Jersey jurisdiction.

Northwest Allied Aids Defense

Depositions in the "divorce case" were taken by Louis B. Schwartz, attorney for the northwest Allied unit, which is assisting in defending the case in behalf of North Dakota state officials. The depositions were taken from John J. Friedl, manager of the Minnesota Amusement Company, and six exchange managers: W. H. Workman, Metro-Goldwyn-Mayer; Ben Blotcky, Paramount; Moe Levy, Twentieth Century-Fox; Frank Mantzky, Universal; L. E. Goldhammer, RKO, and Ralph Cramblet, United Artists.

"In response to our questioning, exchange managers admitted that they gave preferred bookings to theatres owned by the Minnesota Amusement Company and the American Amusement Company, affiliates of Paramount," Mr. Schwartz said. "They admitted that they offered first-run pictures exclusively to theatres owned by the Minnesota Amusement Company and the American Amusement Company in situations where these theatres had opposition. This preferential treatment also extended to second-run and sometimes third-run pictures, they said. It was their contention that since these two large circuits were such satisfactory customers, there could be no object in offering product for first-runs to their competitors."

The case is expected to be brought before a special federal statutory court in Fargo late in February or early in March.

After a holiday recess in the deposition-taking in the Morse & Rothenberg case was taken before Christmas, the work was to have been resumed last week but was postponed because several of the attorneys involved were occupied with other cases.

The show-cause order against the Quemos Company was obtained by Merritt Lane, counsel for the distributors. In his brief he contended that all film contracts involved were made in New York and that the defendant companies have their offices in New York.

ITOA members at a meeting Wednesday decided to ask for adjustments of film rentals on the 1937-38 contracts in view of studio retrenchments.

SINGLE BILLS WIN POLL IN MAGAZINE

"A great many people vote highbrow and live low-brow."

With this qualifying preface, Fillmore Hyde this week disclosed the results of a poll conducted on the question of double features by the magazine CUE, of which he is editor.

Out of a total of approximately 2,000 ballots cast by subscribers to the magazine, 89 per cent voted to eliminate dual bills. Another 9 per cent announced themselves in favor of two features and the remaining 2 per cent declared "I don't greatly care" what is done on the question.

Mr. Hyde stressed the point that he did not believe the poll was representative of theatre patrons likes and dislikes and then revealed that Cue may undertake a more extensive poll. A preliminary survey is being made, he said, to determine if there is sufficient interest in the question. If the survey shows interest runs high, a poll will be conducted that will disclose the results of half a million persons.

In the poll already conducted, Cue requested its voters to name the type of short subject preferred if double bills were eliminated. The selections, in order, were cartoons, travelogues, educational films, sports and short comedies.

RKO Radio Groups Still Seek Accord On Reorganization

Agreements on a new board of directors and management for the reorganization of RKO Radio are being sought by representatives of the leading financial interests associated with the company who have been conferring in Hollywood for the past week.

Although the conferences may continue another week and will be of vital import to the company's eventual setup prior to or upon its reorganization, any agreements which may be reached probably would not become effective immediately, excepting of course, the designation of a new RKO studio head and RKO theatre operator, which posts will be filled at the earliest possible moment.

Floyd B. Odlum, Atlas Corporation head, and Peter Rathvon, Mr. Odlum's financial associate and principal adviser on RKO matters, are representing that company in the Hollywood conferences. John D. Hertz, a partner, is representing Lehman Brothers. W.G. Van Schmus reportedly is representing Rockefeller Center interests. Others attending the conferences are Andrew Christiansen, RKO trustee's representative; O. C. Doering, of trustee's counsel, and Leo Spitz, president of RKO Radio.

An award of $750 for attorney's fees was granted to RKO Radio Pictures, Inc., RKO Distributing Corporation and RKO Studios, Inc., by Federal Judge John M. Woolsey in the United States district court in New York this week for the successful defense of a plagiarism suit brought against them by Samuel Shipman and Clara Lipman, authors. Judge Woolsey ruled that the writers must pay the fees in addition to costs.

The suit was started in April, 1936, and charged infringement of the plaintiff's play "Depends on the Woman" in "I Dream Too Much."

Walter Branson, RKO midwestern district manager and leader of the Ned E. Depinet sales drive, opened the annual billings and sales contest in the Buffalo area this week.

"Snow White" at Music Hall

"Snow White and the Seven Dwarfs" opened at the Radio City Music Hall, New York, Thursday, for an indefinite run. The Walt Disney feature-length picture is expected to stay three weeks. The management reported the advance sale as the heaviest in the theatre's history.

Drake Confined at Home

Whitford Drake, president of Electrical Research Products, Inc., returned to New York from Florida this week but is confined to his home for further rest on instructions of his physician. George Pratt, Erpi west coast representative, has postponed his scheduled departure from Los Angeles for another week.

DOYLE CONSIDERING SOUTH AFRICAN CIRCUIT

Plans Personal Study of Field Dominated by Schlesinger; Confers with Arthur W. Kelly

A potential threat to the Schlesinger domination of the amusement industry in South Africa arose in New York this week when Stuart Doyle, Australian film executive, announced negotiations were underway for establishment of a South African circuit of theatres that would have United Artists as its principal source of supply for product.

Mr. Doyle held several conferences, both this week and last, with Arthur W. Kelly, head of the United Artists foreign department, but Mr. Doyle said, no definite arrangements were made. On February 2nd, Mr. Doyle will sail from San Francisco aboard the Mariposa for Australia and after a six weeks stay there he plans to make a personal and extensive survey of the theatre situation in South Africa.

While emphasizing that no definite commitment had been made and would not be made before his departure, Mr. Doyle disclosed that the consummation of his plans hinged only upon the results of his survey. Other product, in addition to the UA output, will be available to the new circuit, Mr. Doyle continued, but he declined to identify "the other major companies" with which he had negotiated.

As to whether the Schlesinger interests were in any way involved in the financial backing for the project, Mr. Doyle laconically replied:

"No. The theatres would be in competition with the Schlesingers.

Second Invasion Move

The announcement of Mr. Doyle's plans marked the second time within recent weeks that a competitive battle had loomed against the Schlesingers. A few weeks ago, Philip S. Pohl, serving as representative of an unidentified group of independent theatremen in South Africa, contracted for the entire Grand National product. He announced at the time, that he also was arranging for the purchase of theatre equipment (MOTION PICTURE HERALD, November 27, 1937).

Within a year, Mr. Pohl predicted, the new company will be in full operation with a circuit of first-run houses. He refused to divulge the names of the persons or companies supporting the project but described the company as "a combined group of independent theatre owners with strong financial backing."

No Financing by United Artists

Mr. Doyle also was reticent about identifying the financial backers of his proposed circuit. However, he said, the proposed deal with United Artists calls for no financing by the distributing company.

At present, Mr. Doyle's chief interests lie in a network of radio stations in Australia. The network has been expanded, he said, until it now covers approximately 90 per cent of the listening public in Australia. For this reason, he continued, there can be little expansion in his radio holdings.

"However," he said, "we are planning to go into extensive production of electrical transcriptions. We expect to apply the motion picture technique to the radio."

As for the motion picture industry in Australia, Mr. Doyle said he had been associated with it so long "it is unlikely I'll be dissociated with it when I return." He amplified the remark by explaining he probably will produce films for the Australian and British quota.

"I'll probably be tied up with National studios under an arrangement with several of the major companies here."

"I'm on a world trip," Mr. Doyle added. "This is my second visit to the United States and I've been to England and the Continent. There's nothing definite; I want to look over everything before I make any decision on what I will do."

Two Appointed to Republic's Sales

Republic Pictures in New York this week appointed Harry LaVine, Philadelphia branch manager, and Jack Bellman, head of the New York office, to head eastern sales, dividing the territory formerly supervised by Edward M. Schnitzer, eastern district manager, who resigned recently to join Warners.

Mr. Bellman's territory will include New York, New England, Northern New Jersey and Michigan, with Mr. LaVine handling Pennsylvania, Ohio, Washington and Southern New Jersey. In addition both will retain their present branch posts for the time being. The post of general sales manager, now vacant, will not be filled for some time, according to present plans.

Sales supervisors, including Grover C. Parsons, San Franciso; Max Roth, Chicago, and Heck Everett, Charlotte, as well as the newly appointed men, met Tuesday with eastern franchise holders to discuss current season's progress.

Franchise holders attending were Arthur Bromberg, Atlanta; Herman Rifkin, Boston; Nat Lefton and Jack Jossey of Cleveland and Cincinnati, respectively; William G. Underwood, Dallas; James Alexander, Pittsburgh; Bernie Mills, Albany; Herman Gluckman, New York; Sam and Jake Flax, Washington, and Jack Berkowitz, Buffalo. Sam Hacker of the contract department also attended.

Reveals New Film Cement

Bell and Howell, Chicago manufacturers, have announced a new film cement which it says "is equally effective on both safety and standard film." It is claimed that the new cement forms splices that are stronger than the film itself. It is also said that the product does not dissolve the dye in Kodachrome film.

New York Critics Plan Award for Industry Service

An award for "distinguished service to the motion picture industry," is planned for 1938 by the New York Film Critics in addition to the annual awards made for "best pictures, actors and directors." The proposal was made by Frank C. Nugent, reviewer for *The New York Times,* and chairman of the critics.

Robert Benchley acted as master of ceremonies in the presentation of the 1937 awards in a half hour broadcast Sunday night over the National Broadcasting Company network. Jack L. Warner, speaking from Hollywood, accepted the award for "The Life of Emile Zola" for Warner Brothers while Paul Muni spoke from Budapest in acknowledging his award for the "best male performance."

Anatole Litvak acknowledged the citation of "Mayerling," which he directed, as the "best foreign film shown in New York." Gregory LaCava spoke from Hollywood in accepting the "best direction award." A radio connection with Sweden could not be arranged for the presentation of the award to Greta Garbo for her work in "Camille."

Among those present at a cocktail party in the Rainbow Room, Rockefeller Center, in connection with the presentations were: Martin Quigley, Mary Pickford, Charles E. McCarthy, S. Barret McCormick, Monroe Greenthal, Hope Hampton, John Barrymore, Frank Lawton, Si Seadler, Mort Blumenstock, Lou Lifton, Mel Heymann, Myer Beck, Jean Hersholt, Arthur Mayer, Arch Reeve, Earl Wingart, Morris Kinzler, Al Wilkie, Bill Jaffe and Mrs. James F. Looram.

"The Life of Emile Zola" has been selected as the best film of the year by the newly organized Magazine Film Critics, a group consisting of reviewers on national weekly and monthly publications.

Frederick James Smith of *Liberty* is president of the group. Other members are John Mosher, *New Yorker;* Donita Ferguson, *Literary Digest;* Tom Wenning, *Newsweek;* Peter Ellis, *New Masses;* Katherine Best, *Stage;* Mark Van Doren, *Nation;* Otis Ferguson, *New Republic,* and Jesse Zunser, *Cue.*

"The Life of Emile Zola" was also selected by Dee Lowrance, film editor of *Young America,* as the "best" film of year among those suitable for children between the ages of eight and 16. Other pictures chosen by Miss Lowrance in order of rank are: "Captains Courageous," "A Star Is Born," "Elephant Boy," "Victoria the Great," "Shall We Dance," "The Man Who Could Work Miracles," "The Prince and the Pauper," "Fire Over England" and "Thin Ice."

"Lost Horizon," Columbia picture directed by Frank Capra, was selected as "the best picture of the year" by the *Daily Express* of London, after a nationwide poll of Great Britain's theatre goers.

David L. Loew, producer, and Louis J. Brecker, operator of the Roseland Ballroom and the International Casino, both in New York, have purchased the former Iceland Skating Rink there.




La Ardiente Noche
"Mannequin"
the drama of a shop girl's millions is the greatest Joan Crawford picture in five years!
JOAN CRAWFORD
SPENCER TRACY
in
MANNEQUIN
with
ALAN CURTIS
RALPH MORGAN
A Frank Borzage Production
Screen Play by Lawrence Hazard
A Metro-Goldwyn-Mayer Picture
Directed by Frank Borzage
Produced by Joseph L. Mankiewicz
LITHO U.S.A.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

THE BUCCANEER



(Paramount)
Blithe historical romance

Reviewed at New Orleans Premiere
by TERRY RAMSAYE

GLAMOURED piracy and high excitements embroidered into a story-book historical drama of silken sheen constitute the essence of "The Buccaneer," now revealed as one of the most ambitious projects of Paramount Pictures and Cecil B. DeMille.

This is Mr. DeMille's twenty-fifth anniversary production, latest in that quarter of a century array of titles that began with "The Squaw Man" and the founding of Hollywood in 1913. From his skilled craftsmanship have come other pictures quite as ambitious, some considerably more dynamic, but none more adroitly fabricated, skillfully adjusted to the norm of appeal to the world audience that such imposing and costly productions must command.

"The Buccaneer" is a production compounded precisely to a prescription of showmanship. It has "what it takes" by reason of no accidental developments or mid-production inspirations. It was built from the story up by dexterous hands long familiar, such as Jeanie Macpherson, completely of the DeMille school from Then to Now, and C. Gardner Sullivan, whose lore and experience runs back to the rise and triumphs of the late Thomas H. Ince, also famed in motion picture tradition for the box office practicality of his art. Much of the simpler direct recording technique of the founding masters of the art survives in this picture. There is no stylizing, no trickery of "trolleys" and "dollies." The story starts at the beginning and proceeds directly, although ornamentally, on its way precisely to the conclusion, with its suspenses neatly so overlapped that there is always one present, even if not always poignantly operating. The audience is permitted to enjoy without gasping.

The abundance of exploitation aspects is reasonably to be attributed considerably to the functioning of William H. Pine, making his debut among screen credits as associated producer. Mr. Pine, long with Paramount, went to Hollywood and promotional labours before his production appointment, from an extensive and intensive experience in exhibition matters in Chicago with the Balaban & Katz theatres, and if memory serves right, earlier with Lubliner & Trinz.

It was significant at the New Orleans premiere, which was also in the nature of a trade show to visiting exhibitors of the southland, and a review of Hollywood import to the cast, and assembled Paramount distribution executives, that the official applause from those who had to like it came from the velvet roped reserve section of the Saenger Theatre as the credit titles were unfurled, but that the hands for thrills and climaxes started their waves from the unreserved areas occupied by John Public and family. (*Also see story on page* 17.)

The basic merchandise of 'The Buccaneer" is embodied in one word, "pirates." The brand name of this goods is Jean Lafitte, limned in the good-bad man formula, delivered on the screen with suave elegance by Fredric March, rewarded for his piracy in this production by $150,000 American dollars in hand paid, one is told. He is the complete and perfumed pirate of the Treasure Island school, marvelously attuned to the requirements of the women and children who buy the preponderance of the seats. His every step is graceful romance and the type-form performance that makes young things run around with autograph albums. It must be said in defense of Mr. March's screen Lafitte that his lovely rascality and noble criminality becomes more and more acceptable as it becomes integrated with the general incense of the story-book hour.

Beginning with the New Orleans *Times Picayune* we shall have an epidemic of reviews under the headline: "Tamiroff steals show." That will be considerably incorrect. It is true that his part as "Dominique You," genial cutthroat and "Napoleon's old cannonier," is a fat one. It certainly took more make-up to make a pirate of him than Mr. March, but Mr. Tamiroff's grim and gorgeous comedy was permitted to him by the script writers and Mr. DeMille's direction. Shining through it all is the infectious enjoyment of the player in his part. But while they laugh with "Dominique" they will love with Lafitte, Mr. March being that way.

Another component of prime importance, and second only in availability for showmen's utilization to the primal piracy, is a strong sounding of that sure fire chord of "Americanism." This is purveyed by the role of General Andrew Jackson, hero of the Battle of New Orleans, the "Old Hickory" of sacred tradition. This 1812 vintage of the much vaunted 100 per cent Americanism, as played by Mr. Hugh Sothern, is likely to be found invaluable out in the provinces. It is of the sort of stuff that makes a certain school proclaim the motion pictures as "so educational." It also reminds one, somewhat more detached, of that paraphrase of the Declaration of Independence by the late Ring Lardner in which he quoted his mythical document as saying: " . . . and An American is as good as an Englishman or anybody else, and probably a damned sight better." Mr. Sothern's "Andy Jackson" is as brave as two lions, polite as a Chesterfield, as wise as a tree full of owls and the fightingest son-of-a-gun that ever appeared under the Stars and Stripes. Mr. Sothern fills the role clear up to the top. It may be of passing interest that he is a gift to the screen from the Depression Debacle of '29. Mr. Sothern was a prospering broker until the Fall of Wall Street. Mr. DeMille, after pressure from his entire staff and family, went to see Mr. Sothern in an "Andy Jackson" role in a WPA theatre.

"I agreed to consider a screen career," Mr. Sothern confided over the Pomery at Mr. E. V. Richards' party after the opening, "on condition that I could start at the top." This immediately establishes Mr. Sothern as having in perfection of full flower the psychology and philosophy of the actor, perhaps a reincarnation of the brave spirit of optimism that went down in Wall Street. It would seem likely that he should be heard from further in the screen expressions of Hollywood.

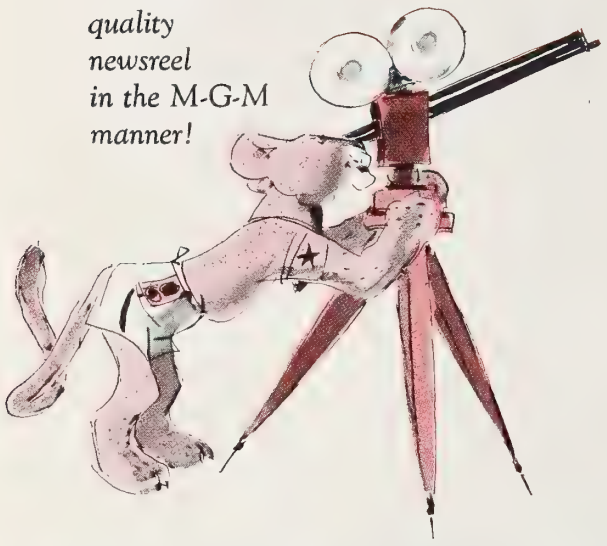
Mr. DeMille's signed expressions and not a little of other exploitative literature seem to put emphasis on this screen introduction of Miss Franciska Gaal, imported player, in the stellar part of "Gretchen," the little Dutch cameo who loves Lafitte. It is a paper-doll part, so faithfully enacted that one feels like peeling the little lady off the screen and putting her in a breast pocket. She positively is not so, and contributes a suggestion of Gilbert & Sullivan opera to the

(*Continued on page* 50)

ON THE NEWS FRONT AND BEHIND THE SCENES WITH M-G-M's

"NEWS OF THE DAY"

"It's the quality newsreel in the M-G-M manner!



The Newsreel that won industry approval when it gave each of its accounts without extra charge the complete pictorial story of the Bombing and Sinking of the U.S.S. PANAY!

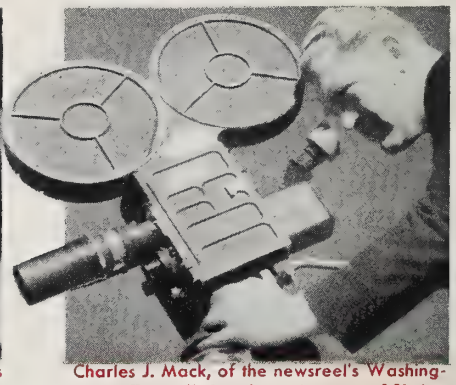
Resources without stint are behind M-G-M's great newsreel. No day passes without additional expansion, new coverage, new ideas. Worldwide is the scope of the organization which brings to 30,000,000 people each week in motion picture theatres in all parts of the globe great, significant news—almost as quickly as it takes place.

From its bureaus in the great key cities of the world—New York, London, Paris, Berlin, Rome, Shanghai, Tokyo, Chicago, Philadelphia, Washington, Los Angeles, and San Francisco—come each week to news of the day's laboratory in Manhattan 100,000 feet of film. Out of this vast collection of news transferred to film, 2,000 feet of the more timely and spectacular subjects are selected for the bi-weekly releases. Of this selection, a total of 1,000,000 feet of film are shipped weekly to theatres throughout the world. It is a breath-taking and stupendous enterprise

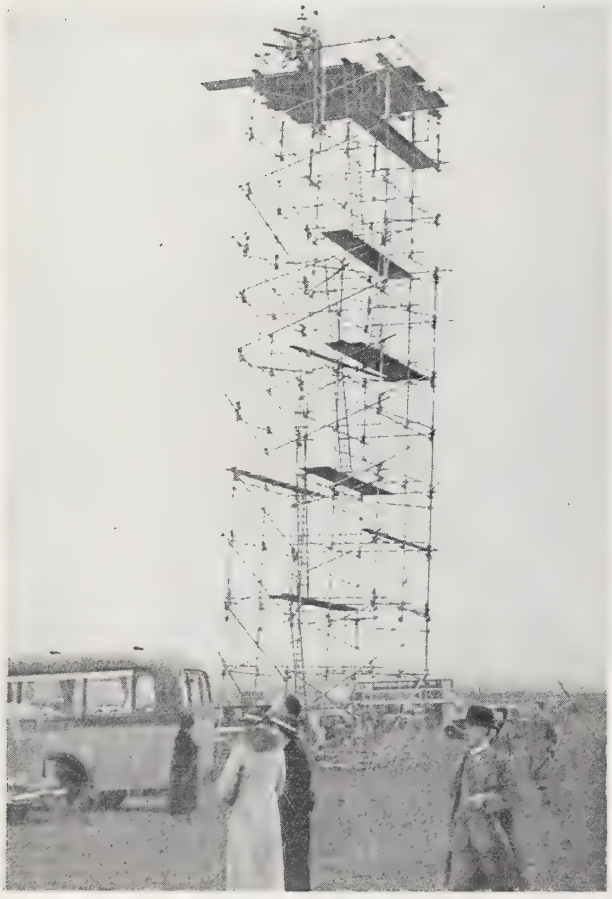
On these pages are shown a few behind-the-scenes glimpses of the personalities who make NEWS OF THE DAY the thrilling, arresting screen experience it is.



President Roosevelt, of all public figures, is most at ease before the newsreel cameras, say editors of News of the Day. Also he has been the most photographed.



Charles J. Mack, of the newsreel's Washington staff, usually has the assignment of filming F. D. R. The President knows the cameramen—and calls them—by their first names.



Newsreel cameramen have a field day at the English Derby, using a special tower (*above*) for long-range shots as well as several batteries of sound trucks and cameras (*below*).



Jean Paul King, of radio fame, vividly describes News of the Day events.



The Woman's Page brings not only real human interest stories, but a glowing interpretation of them by fashion expert Adelaide Hawley.



Recording film in the New York laboratory calls for precise electrical adjustment, keen eyesight and alert ears on the part of sound engineers working against time!

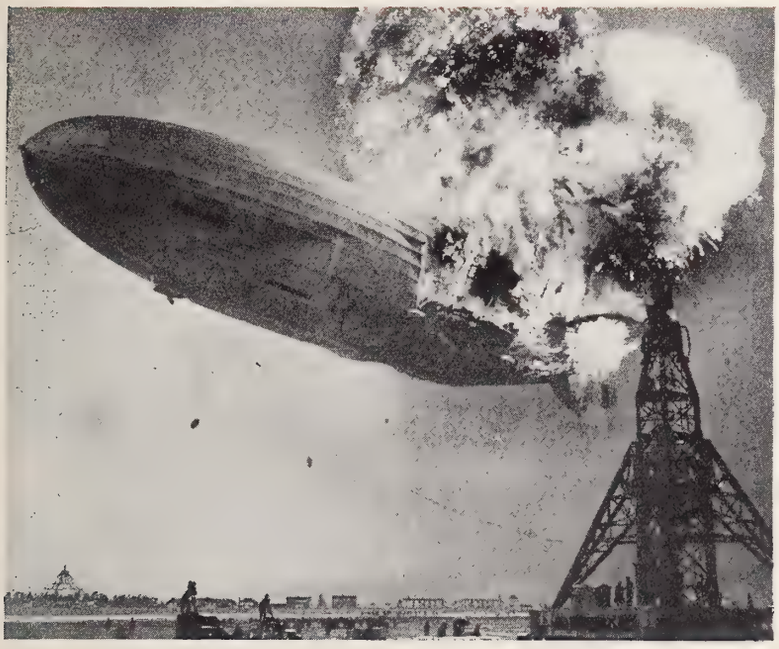




Umberto Romagnoli, head of News of the Day in Rome, is kept on the jump filming Mussolini's spectacular activities.



H. S. "Newsreel" Wong, ace Chinese cameraman of News of the Day, risks his life daily filming the havoc of war in China.



The greatest newsreel picture of recent years was that of the airship Hindenburg in flames, at Lakehurst, N. J. Cameraman James Seeley, appalled by the sudden spectacle before him, kept grinding and caught the scene in all its horror.



A cameraman films Jessie Simpson, famous beauty, who, despite the loss of both legs, bravely works as model for Bradshaw Crandall's Cosmopolitan Magazine cover.



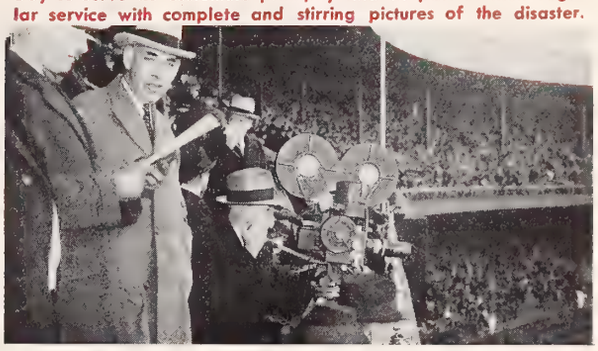
Cameraman Jack Whipple dons high boots and helmet to film "sand hogs" digging a new subway under New York's Sixth Ave.



The business of editing News of the Day is an exacting but always absorbing one, requiring expert news judgment. In their own Projection Room at all hours, Editor Mike Clofine and staff look at news-rushes from all over the world.



Sinking of the U. S. S. Panay gave opportunity for News of the Day to serve its customers promptly and as part of their regular service with complete and stirring pictures of the disaster.



News of the Day gives complete coverage to the most exciting newsreel arena of them all, the football stadium. Rody Green is shown shooting the Fordham-Purdue game.



When police capture a notorious criminal, newsreel men go into action. Jack Whipple snaps Earle Vandenbush, bandit, at White Plains, N. Y.



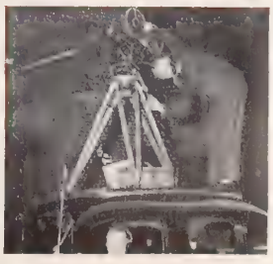
News of the Day sets up its equipment in New York's City Hall to film Mayor LaGuardia after his triumphant bout with the Tammany Tiger.



No matter what the weather the cameramen go down to the sea in ships to film the varied activities of New York's great port.



Shu Taguchi, ace Japanese cameraman for News of the Day, a top man in a spot where news is hot.



John Bockhorst filming, Charles Peden recording a dangerous New York fire.

(*Continued from page 47*)

ensemble. Asssuming the voice, she would be a "Buttercup," and a sweet one. She's the pirates' pet and no metal can touch her. She is of course another of those castings by which the American product addresses itself to the markets overseas. She is probably an important ledger entry.

Speaking of the international aspects, one inescapably approached the screening of "The Buccaneer" with interest on how the big British market was going to be sold a big British defeat in front of the cotton bales of New Orleans in 1812. The difficulty seems to have been adequately met by recording the British soldiery as including gallant gentlemen and then sending innumerable Scotch soldiers to their death in losing the battle. The cameras and the skirling pipes made the Highlanders appear so unreasonably brave that even this reviewer of Edinburgh extraction was satisfied. The Scots can take it, to save a customer.

"The Buccaneer" is a job exclusively in the field of entertainment, that single responsibility of the screen, which Martin Quigley so pithily declared to the meddling propagandists and educators assembled at Williamstown last summer. So it is with no carping spirit that the editor of Mr. Quigley's MOTION PICTURE HERALD remarks that this enamelling of the unspeakable Lafitte, the bane of Barataria, relates to history and fact like a New Deal report, or Parsons Weems' George Washington vs. Cherry Tree story. Art is like that. As much could be said for "Wilhelm Tell" or the screen's own "The Life of Villa." It is, however, appropriate to remark that, all this being so, there would be no great wisdom in promotional efforts that would invite controversial attention from academic quarters.

There is a decided interest in the DeMille treatment of this tale of piracy and its so very decent euphemisms. With opportunities innumerable, there is no hint of pursuit of sadistic intensities, no capitalization of the broad opportunities for accent on sex—which heaven knows was so abundantly manifest in the New Orleans of 1812, and just possibly now and then since.

The extent of Hollywood redemption involved is indicated by the official literature of the piece which, discussing Margot Grahame's role as Annette de Remy, says: "Her specialty in American films has been brittle ladies of tarnished allure. . . . In 'The Buccaneer' she does an about-face . . . she appears as a cultured young maiden of breeding and position. . . ."

"The Buccaneer" will be found remarkable, even among the productions of the current flow, for its decent restraints even in the most headlong pursuit of romance. It signalizes Mr. DeMille's capacity for portrayal of the sheerly romantic without resort to questionable colorations.

And, maybe, it was a help in this instance that there were no bath-tubs in that locale in 1812.

Importantly, over all despite all of the glamouring, Mr. DeMille picked up Lafitte as an outlaw, and after many adventures, left him an outcast.

Produced and directed by Cecil B. DeMille. Distributed by Paramount. Screen play, Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan. Based on an adaptation by Jeanie Macpherson on "Lafitte The Pirate," by Lyle Saxon. Assistant director, Dick Harlan. Business manager, Gene Hornbostel. Film editor, Anne Bauchens. Art directors, Hans Dreier and Roland Anderson. Photographer, Victor Milner. Associate producer, William H. Pine. Location director, Arthur Rosson. Musical score, George Antheil. Musical direction, Boris Morros. Sound, Harry Lindgren, Louis Mesenkop. Costumes, Natalie Visart and Dwight Franklin and in part, Dan Sayre Groesbeck. P. C. A. Certificate No. 3654. Release date, February 4, 1938. Running time, 126 minutes. General audience classification.

CAST

Jean Lafitte	Fredric March
Gretchen	Franciska Gaal
Annette de Remy	Margot Grahame
Dominique You	Akim Tamiroff
Ezra Peavey	Walter Brennan
Beluche	Anthony Quinn
Senator Crawford	Ian Keith
Governor Claiborne	Douglas Dumbrille
Aunt Charlotte	Beulah Bondi
Captain Brown	Robert Barrat
Gramby	Fred Kohler
Andrew Jackson	Hugh Sothern
Mouse	John Rogers
Tarrus	Hans Steinke
Collector of Port	Stanley Andrews
Dolly Madison	Spring Byington
Admiral Cockburn	Montague Love
General Ross	Eric Stanley
Captain Lockyer	Gilbert Emery
Captain McWilliams	Holmes Herbert
Sir Harry Smith	Evan Thomas
Mr. Rogers	Michael Brooke
John Freeman	Thaddius Jones
Ship's Surgeon	Reginald Sheffield
James Smith	Eugene Jackson
Colonel Butler	Davison Clark
Commodore	Ivan Miller
Marie de Remy	Louise Campbell
Charles	Jack Hubbard
Madeleine	Evelyn Keyes
Roxane	Lina Basquette
Suzette	Luana Walters
Jailer	J. P. McGowan
Villere	Barry Norton
Daniel Carroll	Charles Trowbridge
Scipio	Alex Hill
Nicodemus	George Reed
Major Latour	Mert La Varr
Pirate with Violin	Melville Ruick
Assistant Jailer	Philo McCullough
Woman	Ethel Clayton
Woman	Gloria Williams
Stunt Pirate	Jim Dundee
Officer	Buddy Roosevelt
Praline Seller	Pearl Adams
Young Blade	John Patterson
Legislator	Lee Prather
French Woman	Loulette LaPlante
Officer	Edward Brady
Colonel	J. M. Sullivan
French Woman	Lita Marty
Woman	Maude Fealy
Officer	Robert Terry
Major Hinds	Roy Flynn
American Sergeant	Harry Woods
Orderly	Jack Rutherford
Courier	Carey Harrison
Vincent Nolte	Charles Brokaw
Dying Pirate	Paul Fix
Naval Lieutenant	Leyland Hodgson
British Sergeant	James Flavin

Love is a Headache

MGM

Comedy Romance

That "Love is a Headache" is desirable entertainment and a potential commercial success was indicated by the enthusiasm of the vast majority of the preview audience, a cross section of the opinion creating influence representative of any community. The woman leaving the theatre who called it "the worst picture men ever made" undoubtedly was in a picayunish minority.

"Love Is a Headache" is a wild, woozy comedy, the kind that should start any kind of audience laughing right away and keeping it up. Basically, it's a human interest story, but there's never a serious moment in it. When that condition threatens, some eccentric incident, situation, bit of business, characterization or line of dialogue is injected to return the subject to its original comedy premise. Smart writing, direction and journeymanlike acting on the part of the entire cast, at times rising to new heights, give the film a lively character that should appeal to specialized, general or family type audiences.

It's love that makes "Peter Lawrence," broadcasting columnist, a severe critic yet ardent admirer of "Carlotta Lee," actress. But when her harebrained publicity man, "Slattery," and his dumb stooge, "Cannon," adopt a pair of kids, "Mike" and "Jake," for the unfortunate star, the fun begins. "Carlotta" finds herself in difficulties with a welfare organization as "Peter" paints her as an unfit guardian. "Mike" and "Jake" are the pivot points of hilarious foolishness. And when "Slattery" and "Cannon" again demonstrate their mental brilliance, "Peter" finds himself in the middle of a kidnaping situation that threatens dire results. A pseudo shotgun marriage at pistol point, with the hotel keeper-sheriff-justice of the peace (Jesse Ralph) holding the weapon while she performs the bizarre ceremony, resolves everything in a blast of fun.

Previewed in the Uptown theatre, Los Angeles. Up in the dim recesses of the balcony, a region to which studio executives, stars and whatnot seldom find their way, and where, because of the lack of celebrities, the folks can devote their attention to what is happening on the screen, reactions were what we interpreted to be enthusiastic and appreciative. The picture should fully satisfy audiences in similar locales where important people (socalled) and stars seldom venture and where what is happening on the screen is the thing that has meaning.—GUS MCCARTHY.

Produced and distributed by MGM. Frederick Stephani, producer. Directed by Richard Thorpe. Screen play by Marion Parsonnet, Harry Ruskin and William R. Lipman. Based on a story by Lou Heifitz and Herbert Klein. Tom Andre, assistant director. Conrad A. Nervig, film editor. Photographed by John Seitz. P. C. A. certificate No. 3982. Running time, when seen in Los Angeles, 70 minutes. Release date, Jan. 14, 1938. General audience classification.

CAST

Carlotta Lee	Gladys George
Peter Lawrence	Franchot Tone
Jimmy Slattery	Ted Healy
"Mike"	Mickey Rooney
Joe Cannon	Frank Jenks
Reggie Odell	Ralph Morgan
"Jake"	Virginia Weidler
Sheriff	Jessie Ralph
Mary	Fay Holden
Hotchkiss	Barnett Parker
Mr. Hillier	Julius Tannen

Penrod and His Twin Brother

(Warners)

Contemporary Americana

Among the writers of Americana, genus puer, is listed the name of Booth Tarkington to whom some critics have given ranking No. 1. His charactors, "Penrod," "Sam," "Rodney," "Vermin and Fermin," have lived in the minds of the generation which first read them, and they are familiar to the present. In Warner Brothers plans to produce a series of "Penrod" stories, "Penrod and his Twin Brother" is the second, a follow-up of the previously released "Penrod and Sam."

In the screenplay by William Jacobs and Hugh Cummings, Warners has added the contemporary derivation of the age old boys' game of "cops and robbers," called "junior G-men," padded it with a sure-fire audience appeal of a boy's love for a dog, and kept the story in the realms of cinematic possibility.

All of which says that exhibitor showmen, with a few well chosen devices of exploitation, can obtain a maximum attendance of juveniles and at the same time appeal to the adults.

Billy and Bobby Mauch head the cast. With them are Frank Craven, Spring Byington, Charles Halton, Claudia Coleman, Jackie Morrow and Philip Hurlic, who as the colored boy, "Vermin," won most of the preview audience's laughs. A host of character actors and juvenile players completes the cast.

"Penrod" gets into trouble with the police because of a case of mistaken identity of himself and his dog, Scottie. "Vermin" frees the pet from the pound, and the "junior G-men" conspire to hide the animal because one of their members, "Rodney," is anxious for revenge. "Rodney," sent away from the boys' headquarters by a ruse, is kidnaped by gangsters. The boys aid the police in locating the kidnapers, and save "Rodney."

Previewed at the Forum Theatre, Los Angeles, where a neighborhood audience, preponderantly adult, enjoyed the show thoroughly, and marveled at the well trained antics of the Scotch terrier.—VANCE KING.

Produced and distributed by Warner Bros. Associate producer, Bryan Foy. Screenplay by William Jacobs and Hugh Cummings. Based on the Penrod stories by Booth Tarkington. Directed by William McGann. Assistant director, Sherry Shourds. Dialogue director, Hugh Cummings. Photographed by Arthur

(*Continued on page 52*)

BALANCED

IN EASTMAN Super X Panchromatic Negative the vital film factors of fine grain, high speed, and superb photographic quality are combined to give the finest results to be seen anywhere today. It is the admirable balance of these qualities that has made Super X the world's most widely used negative film. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

(Continued from page 50)

Todd. Film editor, Doug Gould. Art director, Hugh Reticker. P. C. A. Certificate No. 3788. Running time, when seen in Los Angeles, 68 minutes. Release date, Feb. 26, 1938. General audience classification.

CAST

Penrod ..... Billy Mauch
Danny ..... Bobby Mauch
Mr. Schofield ..... Frank Craven
Mrs. Schofield ..... Spring Byington
Mr. Bitts ..... Charles Halton
Mrs. Bitts ..... Claudia Coleman
Rodney Bitts ..... Jackie Morrow
Vermin ..... Philip Hurlic
Chuck ..... Bennie Bartlett
Delia ..... Bernice Pilot
Sam ..... John Pirrone
Donald ..... Billy Lechner
Kraemer ..... Charley Foy
Shorty ..... Charles Jordan
Johnson ..... Jay Adler
Blackie ..... Max Wagner
Captain ..... Eddie Collins
Clark ..... Fred Lawrence
Sheriff ..... Cliff Soubier
Chief Flynn ..... Robert Homans
Officer McCarthy ..... Eddie Chandler
Officer Clancy ..... Jack Mower
Piggy ..... Billy Wolfstone
Slats ..... Jerry Madden
Joe ..... Ernie Wechbaugh
Members of Penrod's Gang ..... Donald Hulbert, Jerry Tucker, Jack Cunningham

I Met My Love Again

(Walter Wanger-UA)

Love Conquers All

From a purely romantic novel of the women's magazine serial type Walter Wanger has fashioned a warmly human picture which should present no exploitation difficulties to showmen experienced in the true-love-conquers-all-obstacles school. Young romance, rudely shattered, achieves final reconciliation only after time and many feet of film have brought bitter experiences and, almost to the very end, seemingly insurmountable difficulties.

Fashioned thus of the stuff that long has been standard screen material, and demonstrably successful, the story is enhanced by sympathetic performances, outstandingly by Joan Bennett and Henry Fonda in the leads. These names with that of Dame May Whitty who submits a finished character portrayal, offer excellent marquee values while the work of Alan Marshal, Louise Platt, Alan Baxter and Tim Holt suggests possible secondary material as an example of the talent of these young and promising stars.

The direction by Arthur Ripley and Joshua Logan in the main is well paced to the mood and tempo of the story but is marred in some degree by a series of ante-anticlimaxes, but more by too faithful adherence to a none too cohesive story.

The picture's title expresses the story more clearly than the original "Summer Lightning," which graced it when it was published serially. "Ives Towner" and "Julie Weir," residents of a small college town, are engaged when "Julie" meets, is fascinated by, and elopes with "Michael Shaw," playboy and superficial writer. The marriage is unsuccessful, "Michael" is killed and the chastened "Julie," after ten years, returns to the town and the home of her aunt. "Ives," who has become a moody college professor and research student, refuses to greet her on their old basis but is jarred from his introspective mood when he perceives, in the unwelcome attentions of a young girl student in his class, a parallel to the adolescent infatuation of "Julie" for "Michael." He determines to marry "Julie" but succeeds only after difficulties interposed in countless and unsuspected quarters are overcome in a hurried climax.

The popular appeal inherent in a story of this kind should bring satisfying results to exhibitors who build their campaigns on its romanticism and sentimentality.

Reviewed in projection room in New York.—JAMES D. IVERS.

Distributed by United Artists. Produced by Walter Wanger. Directed by Arthur Ripley and Joshua Logan. From the novel by Allene Corliss. Screen play by David Hertz. Photographed by Hal Mohr. Art director, Alexander Toluboff. Costumes by Helen Taylor. Assistant director, Russell Matthews. P. C. A. Certificate No. 3648. Running time when seen in New York, 74 minutes. Release date, February 11, 1938. General audience classification.

CAST

Julie ..... Joan Bennett
Ives ..... Henry Fonda
Aunt William ..... Dame May Whitty
Michael ..... Alan Marshal
Brenda ..... Louise Platt
Tony ..... Alan Baxter
Budge ..... Tim Holt
Mrs. Towner ..... Dorothy Stickney
Carol ..... Florence Lake
Michael (daughter) ..... Genee Hall
Agatha ..... Alice Cavenna

Green Fields

(Collective Film Producers, Inc.)

Yiddish Drama, Comedy

A comedy drama of Jewish life on Russian farms prior to the revolution, this is a well produced and enjoyable picture which should find much favor, particularly among Jewish audiences. The dialogue is Yiddish but superimposed English titles adequately explain the story.

Based on a Jewish folk tale, the production has been cast with Artef and Jewish Art Theatre players who fit their roles to perfection. The cast includes Michael Goldstein, Helen Beverly, Isadore Cashier, Anna Appel, Saul Levine and Hershel Bernardi.

Jacob Ben-Ami directed in association with Edgar G. Ulmer.

The Jewish farmers lead a simple life, tilling the soil, planting potatoes and mowing the hay. The story concerns the relationship of two families of these farmers who, while friendly, are constantly arguing. Into this scene wanders a young scholar, weary of the city and eager for new surroundings. His presence causes the two families to break their friendship, as both are eager to have the scholar marry their respective daughter. A happy ending finds the scholar in love with one daughter while the other admits her love for the son of her neighbor. Amid tears and laughter both families are happily reunited.

Reviewed at the Surrey theatre, Bronx, New York. An afternoon audience appeared to be enjoying the picture. It was evident that the majority of them understood the dialogue.—PAUL MOONEY, JR.

Running time, 105 minutes. Release date, October 11, 1937. General audience classification.

Tarzan's Revenge

20th Century-Fox—Principal

Jungle Melodrama

This picturization of the exploits of Edgar Rice Burroughs' fabulous jungle-man did not impress the audience greatly. The adult contingent was inclined to regard it lightly. The few younger folk present, representatives of the class of patronage for which the production primarily was intended, were emphatic in demonstrating their opinion that the picture did not come up to their expectations.

Nevertheless, the Tarzan character is a valuable property. In story and cartoon form it has been widely circulated. Earlier pictures have made it a screen asset. As "Tarzan" it features the noted athlete Glenn Morris, decathlon champion in the latest Olympic games. The girl is Eleanor Holm, swimmer who received much publicity before and after the Olympics. The featured support cast includes George Barbier, C. Henry Gordon, Hedda Hopper, George Meeker, Joseph Sawyer and John Lester Johnson.

The story follows the fantastic Tarzan formula, but in the finale it takes a bizarre twist. The safari goes into the jungle. The girl is rescued by "Tarzan." Between fear and curiosity, romance is born. Threats of intrigue and peril are interlarded with comedy. The melodramatic incident is "Tarzen's" rescue of the girl from the menace of a weird Oriental potentate who inhabits a magnificent jungle palace populated by hordes of dancing girls. The white party returns to civilization, but the girl prefers to remain and become "Tarzan's" jungle mate.

Previewed in the Uptown Theatre, Los Angeles. Unless all audiences are less sophisticated than that which witnessed the preview, it may be expected that they, too, will be inclined to indulge in more or less kidding and satiring.—G. M.

Distributed by Twentieth Century-Fox. A Principal production. Directed by D. Ross Lederman. Story by Edgar Rice Burroughs. Screen play by Robert Lee Johnson and Jay Vann. Wilbur McGaugh, assistant director. Bert Jordan and Eugene Milford, film editors. Hugo Riesenfeld, musical director. Photographed by George Meehan. P. C. A. Certificate No. 3904. Running time, 68 minutes, when seen in Los Angeles. Release date, Jan. 7, 1938. General audience classification.

CAST

Tarzan ..... Glenn Morris
Eleanor ..... Eleanor Holm
Roger ..... George Barbier
Ben Alleu Bey ..... C. Henry Gordon
Penny ..... Hedda Hopper
Nevin ..... George Meeker
Jigger ..... Corbet Morris
Olaf ..... Joseph Sawyer
Koko ..... John Lester Johnson

The Divorce of Lady X

(London Films-United Artists)

Romance

Deliciously polished entertainment, "The Divorce of Lady X" is a directorial triumph of Tim Whelan and registers the ability of British production to reach the slickness of Hollywood.

The teamwork of Merle Oberon and Laurence Olivier in the leads is captivating, in a witty story of mistaken identity and an attorney's piquant romance with a girl whom he mistakes for a wife seeking a divorce.

The badinage and delicately spiced situation is reminiscent of Powell-Loy pictures. The continuity and judicious cutting have dovetailed the episodes into a smoothly exhilarating whole.

Ralph Richardson's blundering nobleman and Morton Selten's "tetchy Judge" are further assets.

Settings and costumes strike a new standard, and the production has been finely photographed in color by Harry Stradling.

Reviewed at the premiere at the Odeon theatre in London.—AUBREY FLANAGAN.

Distributed by United Artists. A London film production presented by Alexander Korda. Director, Tim Whelan. Adaptation, Lajos Biro. Scenario and dialogue, Ian Dalrymple and Arthur Wimperis. Settings designed in color, Lazare Meerson. Photographer, Harry Stradling. Color director for Technicolor Corporation, Natalie Kalmus. Production manager, David Cunynghame. Costumes designed by Rene Hubert. Supervising editor, William Hornbeck. Recording director, A. W. Watkins. Musical director, Muir Mathieson. Musical score, Miklos Rosza. Film editor, L. Stockviss. Unit manager, Wilfred O'Kelly. Assistant director, Philip Brandon. Sound recordist, C. R. Tasto. Camera operator, J. Hildyard. Release date, February 18, 1938. Adult audience classification.

CAST

Leslie ..... Merle Oberon
Logan ..... Laurence Olivier
Lady Mere ..... Binnie Barnes
Lord Mere ..... Ralph Richardson
Lord Steele ..... Morton Selten
Slade ..... J. H. Roberts
Saunders ..... Gertrude Musgrove
Waiter ..... Gus McNaughton

The Old Barn Dance

(Republic)

Western

The latest production of Gene Autry, leading western money making star of 1937, leans towards a modern theme of tractors and radio. There is also much emphasis on comedy. It is a comedy twist to the story, for instance, that causes the farmers to buy tractors and another comedy angle is responsible for the return to favor of horses over tractors.

Music plays an important part in the production with Autry singing several songs, and various numbers are contributed by a hillbilly band—The Maple City Four. Smiley Burnette, whose special forte is comedy, also sings in his deep throated manner, which accounts for his nickname of "Frog." The girl in the case is Helen Valkis.

"Gene" and his singing cowboys are horse

(Continued on page 54)



...and they've both got what it takes...

Life . . . vigor . . . action . . . looks . . . charm . . . appeal. • Prevues by National Screen Service . . . lobby displays by National Screen Accessories. • Selling fire by both . . . seat-selling by both . . . top service by both. • For . . . just as the prevue has been solving your screen advertising problems for eighteen years . . . this new theatre advertising giant . . . now in its third year . . . solves your lobby display problems. • Complete service in your lobby on every picture you book with the same efficient booking system . . . the same "always-on-time" delivery system . . . the same care and thought in production and selling angles. • More than 11,000 showmen know there are no headaches with National Screen prevues . . . and now the big swing is on toward its lobby display twin. • That's why the word goes round "double your theatre advertising punch with . . .

ational Screen Service
. . . prize baby of the Industry!

National Screen Accessories . . . the magic touch of showmanship

(Continued from page 52)

traders who find that with the advent of the tractor their business is passe. Their method of stimulating business consists of "putting on a show" before the auction. "Sally" (Miss Valkis), who runs a radio station, tries to sign "Gene" and his troupe to a program sponsored by the tractor interests. Failing in that, she tricks the singing cowboy into signing a contract ostensibly for another sponsor.

Unbeknown to "Gene," his program is responsible for a great deal of activity in tractor sales. When the farmers are faced with the loss of their tractors by dint of some double-crossing, they blame "Gene." Becoming aware of the situation for the first time he solves the problem by offering his horses to the farmers on a pay-when-you-can basis. There is more skullduggery but finally things are straightened out, and there's reconciliation with "Sally."

Reviewed in projection room.—P. M.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by Joseph Kane. Original screenplay by Bernard McConville and Charles Francis Royal. Unit manager, Arthur Siteman. Photography, Ernest Miller. Running time, 60 minutes. Release date, January 15, 1938. P. C. A. Certificate No. 3981. General audience classification.

CAST

Gene	Gene Autry
Frog	Smiley Burnette
Sally	Helen Valkis
Johnny	Sammy McKim
Hillbilly Band	Walter Shrum & His Colorado Hillbillies
Trio	Stafford Sisters
Orchestra	Maple City Four
Singer	Dick Weston
Thornton	Ivan Miller
Clem	Earl Dwire
Maxwell	Hooper Atchley
Buck	Raphael Bennett
Peabody	Carleton Young
Cowboy	Frankie Marvin
Terwilliger	Earle Hodgins
Singer	Gloria Rich

Paroled to Die

(Republic)

Western

A mild but sinister western concocted of elements more in keeping with old line westerns this is another of the series which stars Bob Steele. The story follows the general trend in previous Steele productions.

The series relies almost entirely upon melodrama, with romance and comedy incidental, and so depends almost entirely upon action, which is not always present.

Supporting Steele are Kathleen Eliot, Karl Hackett, Horace Murphy and Steve Clark.

When "Harvey's" men rob the bank "Doug" is accused of it, tried and sentenced to jail. "Doug" is immediately paroled on the evidence of an undercover man, who had been working with "Harvey." The undercover operative and "Doug" frame "Harvey" into showing his hand and after the usual chase arrest him.

Reviewed in projection room.—P. M.

Produced and distributed by Republic. Producer, A. W. Hackel. Directed by Sam Newfield. Original story by Harry F. Olmstead. Screenplay by George H. Plympton. Photography, Robert Cline. Sound technician, Clifford Ruberg. Film editor, Roy Claire. P. C. A. Certificate No. 3772. Running time, 60 minutes. Release date, January 10, 1938. General audience classification.

CAST

Doug Redfern	Bob Steele
Joan Blackman	Kathleen Eliot
Harvey Meline	Karl Hackett
Lucky Gosden	Horace Murphy
Sheriff Blackman	Steve Clark
Spike Travers	Budd Buster
Heavy Matson	Sherry Tansey
Judge	Frank Ball
Prosecuting Attorney	Jack Smith

The Jury's Secret

(Universal)

Minor Social Document

Showmen attempting to get the maximum benefit of the attraction of "The Jury's Secret" will be hard put to exploit the show. Nevertheless, a well stimulated campaign via the social documentary avenues, or the "problem" angle, should bring well merited attention for this production.

In the first place, it is a sort of a vague preachment against hypocrisy in high places, which may or may not be good for exploitation, judging by community interests. Also, it contains a more or less defined diatribe against mass hysteria, evil or otherwise, the advantages of which the exhibitor is at liberty to point out.

For the cast, the showman has Kent Taylor, Fay Wray, Jane Darwell, Nan Grey, Larry Blake, Fritz Leiber and other actors who have especial niches for their respective characterizations.

"Walter Russell," ghost writer for "Brandon Williams," newspaper publisher, kills "Williams" when he threatens to ruin him and thousands of other investors in a stock enterprise. "William Sheldon," head of the stevedores, among them a great many flood sufferers, is accused of the murder, because of his avowed determination to force "Williams" to support a flood control measure. "Russell" is on the murder trial jury, and deadlocks it. But under the influence of "Linda Ware," a newspaper woman and former sweetheart, "Russell" finally confesses.

Previewed in Hollywood at the studio projection room, where it was evident that the picture merited a much better fate than being foisted upon an unsuspecting theatre audience. —V. K.

Produced and distributed by Universal. Associate producer, Edmund Grainger. Screenplay by Lester Cole and Newman Levy. Original story by Lester Cole. Photographed by Milton Krasner. Art director, Jack Otterson. Associate, Charles H. Clarke. Film editor, Philip Cahn. Production Code Certificate No. 3687. Running time when seen in Hollywood, 62 minutes. Release date, January 16, 1938. General audience classification.

CAST

Walter Russell	Kent Taylor
Linda Ware	Fay Wray
Mrs. Sheldon	Jane Darwell
Mary Norris	Nan Grey
William Sheldon	Larry Blake
John Morrow	Fritz Leiber
District Attorney	Leonard Mudie
Brandon Williams	Samuel S. Hinds
Judge	Granville Bates
John	Halliwell Hobbes
Williams' Butler	Edward Broadley
Don Page	William Davidson

Zula Hula

(Paramount)

Betty Boop in Swing Time

Miss Betty Boop and her grandfather are cast adrift on a desert isle when their plane crashes. As wise as he is old, ingenious "Grampy" devises plans and means to make the unexpected stay in the unpleasant surroundings as comfortable as possible. The place is beginning to assume the aspects of home when the unwelcome presence of savage island cannibals threatens the castaways. Never at a loss for a suitable solution, the elderly gent renovates the wrecked air ship into a modern dance orchestra. Under the soothing spell of the musical ministrations, the cannibals are diverted in their plans from making trouble to making rhythm. Finally, "Gramp" hatches up another "Rube Goldberg" invention which readies the plane to take off for home and a more assured state of safety. The whole of the business is detailed in an amusing and rapidly drawn vein of clever cartooning.—Running time, seven minutes.

Date and Nuts

(Educational)

College Comedy

Offering more of comedy than of the dancing for which the two starlets, Pat Rooney, Jr., and Herman Timberg, Jr., are noted, this work concerning some minor college cutups should prove passably entertaining fare for the general run of audiences. The greatest amount of favorable response will be drawn from the younger set, for the subject is peopled with young folk in the teen ages and is seasoned with youthful ingredients of shag dancing and swing music. The miniature plot is set in a typically musical comedy college, where the royal path to an education seems to be by way of a dance floor. When Timberg's girl friend is delayed in attending the school hop, the lad persuades his pal, Rooney, to masquerade as the girl. The amusing situations, along with a quota of embarrassing incidents that result from this duplicity, follow in the expected but nonetheless hilarious routine.—Running time, 19 minutes.

Water, Water Everywhere

(Paramount)

Excellent Sportlight

Exceptionally well done in matter and form is this screen description of various types of water sports, excitingly reproduced in a series of changing scenes. Ranging from sailing canoes to surf board riding, the subject covers the subject in a manner that should entertain even the most land locked spectator. The camera work in filming the varied watering backgrounds and the participating boatmen is of a superlative grade.—Running time, 10 minutes.

The Lion Hunt

(Educational)

Terry-Toon

Not only does the elephant never forget, if the adage holds, but it would seem that his tiny but fearsome bugaboo, the mouse, is one equally well gifted with a fine memory. At least, that is the implication one would gather from this recent Terry-Toon. For, when the lion spares the life of a little rodent at the tearful, wifely plea of Mrs. Mouse, the two animals become friends. Later on, as the big beast is being pursued by a band of savages and a hunter, the mouse remembers the good turn done him by the lion and saves his life. However, the narration of this good deed fable is not very comically or imaginatively told.—Running time, 8 minutes.

Hollywood Picnic

(Columbia)

Cinema Cartooned

The success of this cartoon picturing screen celebrities cavorting at a picnic will depend on the spectator's sense of fun and caricature. The stars are easily identified in their trademarked characteristics as they go about enjoying themselves at the ball game, dance floor and dinner table. The style of spoofing is done in broad and blunt strokes without particularly different or brilliant results.—Running time, eight minutes.

Love Goes West

(Educational)

Songs of the Wide Open Spaces

This subject should hold a particular appeal and message for dude ranch proprietors and boarding house keepers. If these hostel runners are facing difficulties in keeping their feminine guests diverted as well as settled, they should follow the example set by Miss Louise Massey in meeting her own particular hotel crisis. For Louise, as a dude ranch keeper, is beset with a general exodus of her lady clientele. It seems that the girls could take only so much rugged Western landscape unadorned by masculine personality. To satisfy this want, Miss Massey corrals her male help who up to this time had lacked lustre behind their ragged beards and shabby outfits. With the aid of several safety razors and a general process of cleaning and pressing, the boys are transformed into freshly scrubbed, virile sons of the plains. Under the spell of the plaintive hill tunes and the silent but strong adoration of the men folk, the girls promptly decide to stay and a good time is had by all, including the audience.—Running time, 10½ minutes.

198 FILM SALARIES ARE REVEALED; FEDERAL PUBLICITY COST ATTACKED

65 to 46 Per Cent of Top Bracket Pay Goes To Federal and State Governments in Taxes

Studded with the names of motion picture personalities, a list of persons who received corporation salaries of more than $15,000 in 1936 was released this week by the Ways and Means Committee of the House of Representatives. In the film group, Gary Cooper was credited with the largest income, $370,214, giving him the top position, held by Mae West in the previous year with a salary then of $480,833. In 1936, Miss West's salary was $323,333 and she ranked fifth on the list.

Newspapers devoted numerous columns to the publication of the salaries but only in a few was the subject of taxation mentioned. In the case of persons employed in the motion picture industry, it was estimated that an average of 46 per cent of the top bracket salaries goes to the federal and state governments in income taxes. For the highest paid stars, taxes amount to as much as 65 per cent of the gross income.

Following Mr. Cooper on the list were Ronald Colman, $362,500; Claudette Colbert, $350,833; S. P. Skouras, $341,000, and Miss West. Earnings of the 198 film persons on the list were divided into the following brackets:

Salary	No. of Persons
More than $300,000	5
$250,001 to $300,000	5
$200,001 to $250,000	11
$175,001 to $200,000	2
$150,001 to $175,000	3
$125,001 to $150,000	10
$100,001 to $125,000	14
$75,001 to $100,000	19
$50,001 to $75,000	65
$25,001 to $50,000	38
$15,000 to $25,000	26
Total	198

A comparison of the earnings for the 50 top bracket personalities in 1936 and their salaries in 1935 (000 omitted) follows:

	1936 (000 omitted)	1935 (000 omitted)
Gary Cooper	$370	$311
Ronald Colman	362	108
Claudette Colbert	350	100
S. P. Skouras	341	189
Mae West	323	480
C. P. Skouras	289	176
Madeleine Carroll	287	360
Warner Baxter	284	203
Marlene Dietrich	269	368
Darryl Zanuck	260	134
Ruth Chatterton	249	...
Charles Boyer	249	129
Rudy Vallee	238	166
Roy Del Ruth	238	206
Sylvia Sydney	226	63
Janet Gaynor	220	...
Walter Wanger	216	104
Fred Astaire	211	127
Frank Capra	208	...
Katharine Hepburn	206	121
Pandro Berman	202	138
Harry Cohn	182	...
Sol M. Wurtzel	163	149
Samuel J. Briskin	157	...
Bing Crosby	156	318
Barbara Stanwyck	151	80
Henry King	143	137
Victor McLaglen	143	50
John Ford	143	110
Buck Jones	143	...
John Cromwell	137	135
William A. Seiter	135	63
B. P. Schulberg	135	102
Stan Laurel	135	156
Joseph Schenck	130	47
Hal Roach	129	104
Fredric March	125	161
Charles Chaplin	125	216
Ginger Rogers	124	74
Nunnally H. Johnson	123	...
Sidney R. Kent	122	167
Shirley Temple	121	69
Jean Arthur	119	...
Loretta Young	118	21
David O. Selznick	115	...
Lawrence Tibbett	112	63
Herbert Marshall	110	105
Robert Riskin	104	...
William Goetz	104	38
Jack Cohn	104	104

REPORT TERMED 'SUCKER LIST'

"Not a single useful purpose is served" by the release of corporation salaries of more than $15,000, the New York Times said this week in an editorial. "It foments envy and ill-will among neighbors," the article continued. "It satisfies only an idle and malicious curiosity. It creates, in effect, an official 'sucker list' of which advantage is taken by all sorts of promoters and racketeers."

The editorial also pointed out that the list is extremely misleading in that "it does not show what is left after income tax reduction."

Those listed who received less than $100,000 but more than $15,000 in 1936 follow:

	1936
Edward H. Griffith	$98,000
Gene Fowler	97,508
Edward Small	97,333
Simone Simon	95,916
Marc Sandrich	95,875
Joseph Von Sternberg	95,000
Irving Cummings	94,541
Emanuel Cohen	92,000
B. P. Schulberg	91,667
Raymond Griffith	90,791
Victor Young	89,092
Richard Dix	89,062
Oliver Hardy	88,600
R. H. Cochrane	88,121
J. R. McDonough	86,235
Adolph Menjou	82,291
Bess Meredith	77,275
Gene Raymond	75,625
George G. de Sylva	75,350
Grace Moore	74,999
Kenneth Macgowan	73,146

(Continued on following page, column 1)

Appropriations Committee of House Records Criticism of Outlay on Films and Radio; 3,250 FHA Broadcasts

Aroused by the failure of Government agencies to follow verbal suggestions to reduce film and radio publicity expenditures, the appropriations committee of the House of Representatives formally recorded its criticism in a report on the independent offices appropriation bill for the coming fiscal year.

The printed criticism of publicity expenditures, in itself an unusual step, was based on disclosures during hearings on the bill that several of the independent agencies have used thousands of hours of time given by broadcasting stations and networks. These disclosures concerned only those agencies for which specific appropriations are made and did not include any which, like the Works Progress Administration, are financed from relief funds and not under the necessity of acquainting Congress with their activities.

Inquiry by the committee into film and radio activities was successful in developing information with respect to only a few agencies.

3,250 FHA Broadcasters

Probably the most extensive broadcaster has been the Federal Housing Administration, which reported that between July 1st and December 15th, last, alone, it presented 3,250 15-minute broadcasts. All told, it was said, the FHA has presented 328 network broadcasts representing 82 hours of time and 147,339 broadcasts over individual stations, representing 28,160 hours, the value of which, at regular commercial rates, would be in excess of $7,200,000.

The FHA also has issued eight "Better Housing News Flashes" running six minutes each, and two longer films, one commercial and the other technical, and estimated that the total audience for all the pictures has been in excess of 100,000,000 persons.

The Social Security Board has used motion pictures rather than radio to publicize its activities and, at the time of the hearing, had released four pictures. Since then, however, it has made a new contract under which ten films have been issued.

The Rural Electrification Administration has been deterred from using motion pictures because of the cost, the committee learned, but recently has been giving consideration to film production. No estimate could be made as to the full extent of the REA's broadcasting activities, but it was admitted that a weekly script service has been provided to between 100 and 120 stations.

Committee Protests

Inquiry into the activities of other organizations developed that practically all of them have extensive publicity departments, although not all issue films or go on the air. So widespread has been the publicity of the various offices, however, that the committee, in its report, said:

"The committee views with disfavor the tendency to expend disproportionate sums for the printing of publications, often on high-priced

(Continued on following page, column 3)

SALARIES OF FILM PERSONALITIES

(Continued from preceding page, column 2)

	1936
John D. Clark	72,400
Sonja Henie	72,500
Jo Swerling	71,750
Jesse Lasky	71,330
George Stevens	69,833
Joseph Bernhard	69,333
Slim Summerville	69,062
Gertrude Temple	68,666
Howard W. Hawks	68,000
Norman R. Taurog	68,000
Rouben Mamoulian	68,000
I. J. Hoffman	67,967
Sam Hellman	67,791
Gregory Ratoff	67,600
Raoul Walsh	67,500
Sidney Landfield	67,000
Walter Connolly	66,541
Walter Winchell	66,500
George J. Schaefer	66,000
Natalie M. Kalmus	65,525
Irving Cummings	65,277
Warren William	65,000
Arthur Kelly	65,000
Al Ritz	64,500
Margaret Sullavan	63,333
Sonya Levien	62,516
William Conselman	62,250
Gene Markey	61,583
Julian Johnson	61,499
William Powell	60,416
Constance Bennett	60,000
Ann Harding	60,000
Herbert T. Kalmus	60,000
Warner Oland	59,999
John Stone	59,208
Jack Holt	58,269
Graham Baker	58,250
Gene Towne	58,250
Tay Garnett	58,000
Leo Carrillo	57,832
Victor Moore	56,791
Zeppo Marx	56,766
Wallace Beery	56,250
Henry Fonda	56,208
Fritz Lang	55,000
George and Ira Gershwin	55,000
Jack Selig Yellen	54,333
Nino Martini	54,000
Anthony Veiler	53,250
Howard Green	53,125
Nathaniel Shilkret	52,966
Allan Dwan	52,666
Harold Lloyd	52,666
Geo. E. Marshall	52,666
Charles P. Skouras	52,562
James Gleason	52,333
Alfred Newman	52,000
W. C. Michel	52,000
Nat Levine	52,000
James R. Grainger	52,000
George Raft	51,041
William P. Lipscomb	50,750
Charley Chase	50,187
Jack Oakie	47,500
Alice Fay	45,500
Jerome Kern	45,357
Patsy Kelly	45,216
Howard Hawks	44,166
Francis Lederer	43,500
Basil Rathbone	42,708
E. M. Crosby	42,337
Preston Foster	40,173
Walter Pidgeon	40,000
Edward Sedgewick	40,000
Alan Dinehart	39,666
Jason S. Joy	39,500
Edward Everett Horton	38,666
Lloyd Nolan	37,116
Ken Maynard	37,100
Zane Grey	36,000
Cecil B. De Mille	35,500
Don Ameche	34,499

INSPECTION OF PAY LISTS LIMITED TO NEWSPAPERS

Seeking to halt the use of the Ways and Means Committee's list of corporation salaries for commercial or racketeering purposes, Chairman Loughton this week permitted newspapermen to examine the report and then withdrew it from public inspection.

"I am not going to have a situation like we had last year, with an army of stenographers copying it and offering it for sale," Mr. Loughton declared.

	1936
J. Edward Bromberg	33,700
Ann Sothern	33,666
Lee Tracy	33,416
Helen Broderick	32,400
Yacht Club Boys	32,166
Alice Brady	30,416
Frank Lloyd	30,000
Arthur Treacher	28,900
Victor Jory	28,860
Antole Litvak	28,104
Melvyn Douglas	27,791
Clair Trevor	27,655
Dorothy Parker Campbell	27,024
Harry Richman	27,000
Rochelle Hudson	26,875
Ned Sparks	26,250
Earl Carroll	26,000
Paulette Goddard	26,000
Howard Lindsay	25,833
Dolores Costello	25,000
Joe Penner	24,583
C. Aubrey Smith	23,833
Arlene Judge	23,716
Fred Stone	22,999
Lionel Stander	22,882
Sam Goldwyn	22,000
Eric Blore	20,888
Helen Gahagan	20,000
Jane Wyatt	20,000
Edmund Lowe	19,166
Joan Bennett	18,750
Constance A. De Mille	18,200
Walter Plunkett	17,216
Ralph Bellamy	16,791
Pauline Frederick	16,666
Margot Grahame	16,637
Charles Winninger	16,625
George Bancroft	16,250
Peter Lorre	15,625
Harriet Parsons	15,600
Moroni Olson	15,441
Marian Marsh	15,391
Heather Angel	15,375
Helen Westley	15,166

The information contained in the report, which was submitted to the Ways and Means Committee by the Treasury department, was made public under a section of the Revenue Act adopted in 1934. While the amounts represents the "salary, commission, bonus or other compensation for personal services rendered," they do not include any income from dividends, royalties or rents nor is the income of unincorporated business men included in the list.

Mickey Rooney, Robert Whitney, Hutson Shotwell, Val Rosing and Konstantin Gorian have been signed to new acting contracts by Metro-Goldwyn-Mayer. George Jessel, Ed Gardner, Sam More and Morton Harris, all active in the company's radio division, have been re-signed for 13 weeks.

Federal Publicity Costs Protested

(Continued from preceding page, column 3)

paper and under expensive covers, or the preparation of press releases, magazine articles, broadcasts, motion pictures, etc., the primary purpose of which is to build up a public demand for the services of the agency issuing the publicity. There has been some improvement in this respect, but the committee believes a substantial reduction of outlay in this quarter can be effected by many of the agencies without diminution of service."

Archives' Film Collection

A survey of the activities of the various agencies developed that the National Archives already has acquired 313,792 feet of motion picture film. Most of this film, it was explained, has been obtained from the various Government agencies, including the Interior, Treasury, Commerce and Agriculture Departments and the Federal Housing Administration, but some news reel and historical feature material has been accepted from commercial producers.

Archives' officials were doubtful whether pictures of the Panay sinking could be accepted under the langauge of the act, the question being whether the film is "illustrative of American history." However, it was indicated, the Archives probably will include some of the pictures in its files on the ground that it may have an historical value in years to come.

AMPA Memberships

The Associated Motion Picture Advertisers membership at a closed meeting this week voted to establish associate memberships for persons in the industry residing outside New York. Initiation fee and annual dues were set at $5 each. "Metro Day" has been deferred from January 27th to some time in February because Howard Dietz, who is arranging the program, is now on the coast.

Luncheon for Sobol

A committee of more than 300, representing every division of the amusement world, will sponsor a luncheon in honor of Louis Sobol, Broadway columnist, at the Hotel Astor on Friday. The luncheon was also arranged to enlist the support of the amusement profession in the New York-Brooklyn Federation Campaign for the Support of Jewish Philanthropic Societies. Ed Wynn is chairman of the luncheon committee.

Shift Two in Foreign Field

Two promotions in the foreign sales force were announced by John W. Hicks, Jr., in charge of Paramount's foreign activities, on his return Friday from a two months trip abroad. Louis Foldes, recently manager in Batavia, Java, returns to Europe as district manager in charge of Hungary, Roumania and Bulgaria. A. Lichtschiendl, with headquarters in Vienna, has been named district manager with supervision over Austria, Jugo-Slavia and Greece.

WHAT THE PICTURE DID FOR ME

Ambassador-Conn

THANKS FOR LISTENING: Pinky Tomlin—A fair picture ; not as good as some with Pinky. Somehow it didn't click at box office. Played December 18-19.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Columbia

AWFUL TRUTH, THE: Cary Grant, Irene Dunne Even better than "Theodora Goes Wild," and that is saying a lot. That just proves that Columbia can make good pictures if they want to. This picture should have broken all house records but it didn't, and the reason is that my patrons are afraid of Columbia pictures. They just stay away when we advertise a Columbia picture. Running time, 92 minutes. Played December 18-19.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

SHE MARRIED AN ARTIST: John Boles, Luli Deste—Very entertaining comedy. Gay and lively. Better than lots of the comedies all the companies are busy filming.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—A weak story but will please all the Holt fans, especially the kids. Running time, 65 minutes. Played December 24, 1937.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

First National

ADVENTUROUS BLONDE, THE: Glenda Farrell, Barton MacLane—Played this one on Christmas night preview only and went over fairly good. Torchy Blane is okay here, but leave Barton MacLane out of them. Suggest you use it on a dual. Running time, 7 reels. Played Dec. 25.—Mervin Owens, Kerr Theatre, Davis, Okla. Small town patronage.

LOVE IS ON THE AIR: Ronald Reagan June Travis—You will not miss anything if you fail to play this picture. Judging from the title you would naturally expect this to be a musical, whereas there is no music whatever in it and a very thin story. Vitagraph's new star, Reagan, is good and seems to have a fine screen personality; and probably would become popular if they gave him a better chance. Double it if you play. Running time, 61 minutes. Played December 22.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—Very, very good. Beats anything from the Warner lot in two years. Hugh Herbert is great in this. May Robson's best role to date. Give it your best days; you won't be sorry. Running time, 10 reels. Played Dec. 26-27.—Mervin Owens, Kerr Theatre, Davis, Okla. Small town patronage.

PERFECT SPECIMEN, THE: Joan Blondell. Very fine; good plot, leading up to a splendid climax. Real entertainment.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—Light comedy, but very entertaining. Cast excellent. Blondell not one of our favorites but she does very well, indeed, in this role.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda—Picture o.k. in every respect. Acting of Miss Davis truly remarkable. Lots of compliments. No kicks. Bad weather hurt our gross but seemed to draw up to average. Use it on your best playing time. Running time, 93 minutes. Played December 12.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

Gaumont-British

DR. SYN: George Arliss, Margaret Lockwood—Mr. Arliss presents his usual finished performance. Interesting for adult fare.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GANGWAY: Jessie Matthews, Nat Pendleton—Just fair.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HEAD OVER HEELS IN LOVE: Jessie Matthews, Louis Borell—A good picture spoiled by the English dialect. How long is GB going to spoil these productions with their minor local talent. GB, why don't you send over to this country (give your star Jessie Matthews a break) for a few WPA workers; take some getting $44.00 per month; they can do better; at least we will be able to understand them. Running time, 80 minutes. Played January 1.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

In this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Grand National

TEX RIDES WITH THE BOY SCOUTS: Tex Ritter—Starts out with some excellent newsreel shots of the boy scouts. But when the picture starts it is a weak sister. As a special forget it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

APRIL ROMANCE: Richard Tauber, Jane Baxter—This is a fair picture. If your community likes classical music written by the old master O .K. Running time, 80 minutes. Played December 17-18, 1937.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice—Why does Metro try to make a picture without some stars in it? This is a very overdrawn picture. Might get by on a dual. But failed to click here. Running time, 76 minutes. Played Dec. 24.—Mervin Owens, Kerr Theatre, Davis, Okla. Small town patronage.

BROADWAY MELODY OF 1938: Eleanor Powell, Robert Taylor—One of the best pictures I ever ran. Of course, Eleanor Powell is my favorate star and in this one she has just about an all-star cast—Robert Taylor, Buddy Ebsen (I'd like to see him in more and bigger pictures), Judy Garland, Sophie Tucker and Emma Snipe. The story is interesting, some swell dance numbers and a good horse race makes this one perfect screen fare. Thanks, Leo. Running time, 110 minutes. Played Dec. 17-18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

BROADWAY MELODY OF 1938: Robert Taylor Eleanor Powell—This picture is entertaining but does not come up to previous "Melodies" produced by this company. For one thing it lacks the music, their big number, "Your Broadway and Mine," has no melody in it worth playing. They had real music in their first picture under this title. Business off for time of year. Running time, 90 minutes. Played December 25.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

DOUBLE WEDDDING: Myrna Loy, William Powell, Florence Rice, John Beal—Now you are talking, and so did the box office. The perfect cast in just about as good a comedy that has come through in a long time. This Mr. Beal, as Waldo, is just about the dumbest cluck in this role, but he was good. He was just in a daze, and he loved the gal, but his technique was something to see. They chuckled all through the picture and after so many bad ones, I nearly suffered prostration to get a good one once again. I was just about as dazed as Mr. Waldo. I'm willing to pass out for good if I can get a few more like this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FAMILY AFFAIR, A: Lionel Barrywore, Cecilia Parker—A fine show for the whole family. It certainly pleased a fine crowd for us. Use it by all means. Running time, 70 minutes. Played December 11.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—A swell family picture; many favorable comments, good business. Running time, 70 minutes. Played December 22-23, 1937.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

FIREFLY, THE: Jeanette MacDonald Allan Jones—Very fine picture and excellently produced. Allan Jones pleased with his fine singing and Miss MacDonald as usual pleased everyone.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—A silly little comedy that pulls Montgomery down from the pinnacle he had risen to in "Night Must Fall." The allocation on this picture is clear out of reason with the quality it contains. Play it on a double bill only as that is all it is worth. Running time, 70 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—A good program picture. Was enjoyed and drew fairly well. Running time, 78 minutes. Played December 22-23.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell, Robert Benchley—Fine work from the players. Entertaining comedy.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

NAVY, BLUE AND GOLD: Robert Young, Florence Rice, James Stewart—This picture is all gold and no blue. What a knockout! The finest we have played this season. Sam Zimbalist as a producer is tops, and Woods is an ace director. It is the best of all football pictures with Robert Young and Jimmy Stewart at their best. Do not be afraid of this for the best day in the week. Four stars in anybody's rating. We nominate Jimmy Stewart for the Academy Award. Running time, 94 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Tom Brown, Lionel Barrymore, Florence Rice—A fine production ably directed. Excellent cast with honors going to James Stewart and Lionel Barrymore. Will please young and old.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PICK A STAR: Patsy Kelly, Jack Haley—Good comedy that kept them in roars of laughter. Patsy Kelly is always good. The Laurel & Hardy pair are popular and my patrons very much prefer comedy, so think this one pleased. Running time, 70 minutes. Played December 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PICK A STAR: Patsy Kelly, Jack Haley—A clever show, many favorable comments, but why don't they give Patsy Kelly a chance. Running time, 70 minutes. Played December 25, 1937.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

TARZAN, THE APE MAN (REISSUE): Johnny Weissmuller—Our experience with these reissues would seem to indicate that this is a small town natural. Space revivals at least four weeks apart.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

THEY GAVE HIM A GUN: Spencer Tracy, Gladys George, Franchot Tone—One of the best shows ever produced by MGM. You can go the limit on advertising this with a money back guarantee. Many compliments from patrons. No kicks and no walkouts. Business good. Running time, 94 minutes. Played December 18.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland, Ronald Sinclair—Praise for every member of the cast including the promising newcomer, Ronald Sinclair. The young principals insure delightful entertainment for adults as well young people.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TOPPER: Constance Bennett, Cary Grant—I do not know how to report on this one. Personally I thought it the next to the worst picture I ever saw. Some thought it was great and others walked out while one patron told me he slept through the whole show. The story is crazy and the cast nothing to write home about, but at that there were some laughs. It has

(Continued on following page)

to be seen to be appreciated, or to be un-appreciated. Running time, 97 minutes. Played December 25-26.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TRADER HORN (REISSUE): Harry Carey, Edwina Booth—Our experience with these reissues would seem to indicate that this is a small town natural. The book "Trader Horn" is on the high school reading list of this state and this in itself means a lot. There have been so few pictures of this type lately that they will stir up a lot of talk and will draw a lot of folks who have neglected to drop in to the theatre lately. Space revivals at least four weeks apart.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

YOU'RE ONLY YOUNG ONCE: Mickey Rooney, Lewis Stone—Rather disappointing. Will please the younger elements.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Monogram

COUNTY FAIR: John Arledge—When I am reminded of the many fine pictures that are produced each year, it certainly seems impossible to make a picture that is so goofy. I would say this one will not measure up to expectations in anyone's theatre.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GOD'S COUNTRY AND THE MAN: Tom Keene—A very good western. You make no mistake in playing this one. Keene puts it over swell. Played December 16-18.—Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

HOOSIER SCHOOLBOY: Mickey Rooney, Anne Nagel—Fine little picture. As good as a lot of the major companies have made so far. This Mickey Rooney is one swell little actor. Let's see some more of him. Running time, 8 reels. Played Dec. 12-13.—Mervin Owens, Kerr Theatre, Davis, Okla. Small town patronage.

Paramount

ANGEL: Marlene Dietrich, Herbert Marshall, Melvyn Douglas—When I think of the money paid this array of stars to produce this, I could weep. There is really no need to show us in pictures how Hollywood lives, we read enough of this triangle stuff in our papers. Just a little bit of advice, don't try and play this more than one day. We did and discovered that we were playing to an empty house on the second night. Even the mice did not make their usual appearance. Played December 25-26.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

ANGEL: Marlene Dietrich, Herbert Marshall, Melvyn Douglas, Edward Everett Horton—Business was somewhere between poor and average. "Angel" is as slow moving (but not as interesting) as a hippopotomus crossing a quagmire. There was so little action in "Angel" I belive if either Marshall or Melvyn Douglas had walked fast people in the audience would have fainted from excitement. Marlene Dietrich (weighed down by tremendous eyelashes) is the wife who wants more than position and wealth from her world famous Britsh statesman husband, Lord Herbert Marshall, and Melvyn Douglas gives her one ponderous night of love. Half the picture is taken up with husky toned or whispered endearments and most of the rest of it concerns people walking through a big mansion as slowly as possible. Horton is in it as a valet and helps to ease the tension caused by the boredom. The audience wiggled, scraped and shifted in their seats and I avoided them at the curtain. Running time, 98 minutes. Played December 19.—C. T. Cooney, Jr., Waldo Theatre, Waldoboro, Maine. General patronage.

BARRIER, THE: Leo Carrillo, Jean Parker—The performance of entire cast very convincing and it makes good entertainment. Not a Sunday opening picture, much better for week-end.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BARRIER, THE: Leo Carrillo, Jean Parker—Very good. Carrillo walks away with all the honors.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—A fine entertainment and will go good in any spot. Well made with plenty of action and fine comedy. Shirley Ross is right out in front and Weber and Fields add to it for the old timers.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—Good cast but plot unworthy. Very poor entertainment.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—All I can give this is that it is another miss for Paramount. They tried, but some place it missed. It is the most mixed-up mess that I have ever run. Singing dialogue that didn't make sense. The patrons said that they did not get what it was all about until the picture was half way through. Rufe Davis was the one bright spot. The supposed western gal that crashed Broadway was very hammish.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DAUGHTER OF SHANGHAI: Anna May Wong, Charles Bickford—Just a fair picture.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

> Come on, you small town boys, and let's do ourselves some good by reporting all features to the Herald who are kind enough to give us this chance.—F. L. CLARKE, COZY THEATRE, HAZEN, ARK. Small town patronage.

EBB TIDE: Oscar Homolka, Frances Farmer—Pictorially beautiful, and rich coloring is this Stevenson's story of the sea. A fascinating and thrilling story which pleased. Excellent cast.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

EBB TIDE: Oscar Homolka, Frances Farmer, Ray Milland, Barry Fitzgerald—Beautiful photography and that's about all you can say for it. Failed to draw. A few liked it but majority were disappointed. In the opinion of many Barry Fitzgerald stole the show. Running time, 93 minutes. Played December 19-21.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HILLS OF OLD WYOMING: William Boyd, George Hayes—Like all Hopalong Cassidy westerns, this is very good and had many compliments on it from a fair sized crowd. You will be safe in pushing this to your western fans. Running time, 74 minutes. Played Dec. 15.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

HOLD 'EM NAVY: Lew Ayres, Mary Carlisle—Quite interesting. Will please the young folks.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOVE ON TOAST: Stella Ardler, John Payne—All right for a dual bill only. Miss Ardler, if given the proper pictures, will go places as she is a second Jean Arthur. Cannot see why those directors always go back to pie slinging. It is no good in this day and age. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Igonier, Ind. Small town patronage.

LOVE ON TOAST: John Payne, Stella Ardler—Failed to draw nor did it please. Parts were good but in all it would have made a good two reel comedy. We haven't had a good Paramount picture in this year's product but believe that the coming product will make up for the past. I hope so, anyway. Running time, 65 minutes. Played December 27-28.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NIGHT CLUB SCANDAL: John Barrymore, Lynne Overman—Clever and entertaining. Lynne Overman steals the show.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SOPHIE LANG GOES WEST: Gertrude Michael, Larry Crabbe—Fair.—Leon C. Balduc, Majestic Theatre, Conway, N. H. General patronage.

SOULS AT SEA: Gary Cooper, George Raft—Not what you would think it was. Poor story, and poor direction, Candid opinion, "just another picture." Played December 26-28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SOULS AT SEA: Gary Cooper, George Raft—Good show but not for women. They stay away.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

TEXAS TRAIL: William Boyd, George Hayes—Family fare. Western fans will enjoy this.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THUNDER TRAIL: Charles Bickford, Marsha Hunt, Gilbert Roland—One of the best Zane Greys. Everybody liked it. Played December 10-11.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

THUNDER TRAIL: Gilbert Roland, Marsha Hunt—Good western tale.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—Just another comedy. Amusing in places.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WILD MONEY: Edward Everett Horton—Horton is always a favorite but better stories should be given him.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Republic

BOOTS AND SADDLES: Gene Autry; Judith Allen—Our first Autry picture. Just another western.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

CIRCUS GIRL: June Travis, Bob Livingston—A circus picture that is a honey. Plenty of comments received. Played 1-5.—Jno S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

GUN RANGER: Bob Steele—Just another western not so hot. Played December 13-15.—Jno S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

HEART OF THE ROCKIES: Bob Livingston, Ray Corrigan—A very good western and out of the ordinary in story.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORTIA ON TRIAL: Frieda Inescort, Walter Abel—A very excellent picture that pleased all and proves that the story is the thing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORTIA ON TRIAL: Frieda Inescort, Walter Abel—They came, they saw, they praised, Portia on Trial. Patrons comments: One of the finest pictures to come to Bradford. Characters well versed in their roles. Running time, 75 minutes. Played December 21-22.—Albert S. Norton, New Brad Theatre, Bradford, Ohio. Small town and rural patronage.

SHEIK STEPS OUT, THE: Ramon Novarro, Lola Lane—Republic had something when they started this one, but it fell flat before the finish. Running time, 65 minutes. Played, December 26-27-28, 1937.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

RKO-Radio

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall—Just fair and not much to it. Running time, eight reels.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie, John Howard—In spite of marvelous singing by Miss Pons and comedy work of Oakie and Edward Everett Horton this did not draw nor especially please. Freak story. Played December 26-27. P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie—A very poor picture for Lily Pons. Comedy element was o.k. The picture failed to draw and failed to please. Give it to them on a bargain night. Running time, 85 minutes. Played December 25-26.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—This is excellent comedy stuff rather awkwardly put together, though action is so rapid and there are so many laughs that our folks did not bother to worry about who was who, what was what and where was where. I believe that the world needs lot of good, clean comedy; so, Joe E., there is always a place on our screen for you. Running time, 73 minutes. Played Jan. 1-2.—H. Wilson Young Wahoo Theatre, Dubach, La. Small town and rural patronage.

FORTY NAUGHTY GIRLS: James Gleason, Zasu Pitts—Just a program picture that gets by. Running time, 65 minutes.— W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LIFE OF THE PARTY: Gene Raymond, Harriet Hilliard, Joe Penner, Victor Moore, Helen Broderick—A lot of nonsense that seemed to please what we could get out to see it. Drawing power below average. Class A picture for me. However, it is worth a date and might draw better for you. Running time, 77 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

LIVING ON LOVE: James Dunn, Whitney Bourne—Just a picture, is entertaining and gets by. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone, Marion Claire—No comparison between this and the last Breen picture "Rainbow on the River." This is a good show, however, and well produced. Bobby does fine as usual and Marion Claire playing the part of Bobby's mother is great. It is a real job of singing she puts on in the last reel of this show. One walkout and a few compliments to average business. Running time, 77 minutes. Played December 26.— F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—Very good picture. Couldn't wish for better. Running time, nine reels.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

MUSIC FOR MADAME: Nino Martini, Joan Fontaine—Enjoyable comedy drama. Clever work by the leads and singing by Martini all satisfying. Running time, 80 minutes.— P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SATURDAY'S HEROES: Van Heflin, Marian Marsh—Just a picture for the places with five cent admissions and a chance to get warm. Running time, 59 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers Adolphe Menjou—Splendidly produced and acted picture that pleased all. Did not break any records as Miss Hepburn's previous pictures have been terrible with us. Played December 24-25.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TOAST OF NEW YORK: Edward Arnold, Frances Farmer, Cary Grant, Jack Oakie—Very good. It did extra business for me. Running time, 12 reels. Played December 5-6.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang—A very excellent picture and pleased and did some business to our surprise.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BORROWING TROUBLE: Jed Prouty, Spring Byington—These Jones family pictures are among our most popular program line-ups. This OK for us. —P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DANGEROUSLY YOURS: Cesar Romero, Phyllis Brooks—Interesting program picture of jewel thieves and steamboats. Running time, 60 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

LIFE BEGINS AT COLLEGE: Gloria Stuart, Ritz Brothers—Lively story and action. Good music and comedy. Pleased. Running time, 94 minutes. Played December 22-23.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ONE IN A MILLION: Sonja Henie, Don Ameche—Our audience enjoyed seeing "One In a Million" and were all anxiously awaiting Sonja Henie's performance. For sheer loveliness, grace and skill (on the ice and otherwise) she certainly surpassed the expectations of all. Nothing but smiles could be seen on the faces of the men as they left the chapel. Ned Sparks was partly responsible for this, for his pessimistic philosophy seems to go over in here. A few of our men who first saw the Ritz Brothers and Minnevitch and his Gang on the legitimate stage, after seeing them again on the screen, assert both the Ritz Brothers and Minnevitch and his Gang are better than ever. Adolphe Menjou as the finished actor, Dixie Dunbar's fine acting, Leah Ray's singing, Shirley Deane, Don Ameche's romantic performance, and Arlene Judge's wit are all blended to make this an outstanding picture. Last, but not least, the acting of Jean Hersholt as Sonja's father was as fine a portrayal of human devotion and love for a daughter and her art as any we have ever seen. All are eagerly waiting to see Sonja's next smash hit, "Thin Ice." Played Jan. 1.—J. A. Reynolds, Director of Recreation, N. J. State Prison, Trenton, N. J.

ONE MILE FROM HEAVEN: Claire Trevor, Sally Blane—Just a program picture that gets by. Running time, 75 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SECOND HONEYMOON: Tyrone Power, Loretta Young—Amusing and good entertainment. The laughter of patrons is music to an exhibitor's ears. And there are plenty laughs in "Second Honeymoon." Running time, 79 minutes. Played December 28-29.—Albert S. Norton, New Brand Theatre, Bradford, Ohio. Small town and rural patronage.

STEP LIVELY, JEEVES: Arthur Treacher, Patricia Ellis—Positively a waste of film if there ever was one. Many kicks from very small crowd. Lay off by all means. Running time, 70 minutes.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

THIN ICE: Sonja Henie, Tyrone Power—This show does not compare with "One in a Million" in my opinion. While it is plenty good it lacks something that "Million" had. This show will get business for you as it did for me and will probably satisfy all your patrons. Running time, 78 minutes. Played December 19.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—For the first time a Shirley Temple picture fell flat at the box office. This is her poorest picture but I thought she would bring them in regardless but not even the kiddies manifested any interest in this one. With a star like Shirley I cannot see why they featured June Lang and Michael Whalen. They certainly are plenty weak in this. It is not the type of picture they like to see Shirley in, and, well, they just did not come. Running time, 99 minutes. Played Dec. 22-23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

WESTERN GOLD: Smith Ballew, Heather Angel—Fair western. Some beautiful scenery and plenty of shooting to please the action fans. Running time, 56 minutes. Played Dec. 15-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans. Small town patronage.

WIFE, DOCTOR AND NURSE: Warner Baxter, Loretta Young, Virginia Bruce—Splendid drama that pleased.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WILD AND WOOLY: Jane Withers, Walter Brennan—This was very good picture. Drew extra business for us and everybody pleased. Running time, seven reels.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

YOU CAN'T HAVE EVERYTHING: Ritz Brothers, Don Ameche, Alice Faye—Good show. Will please and it will do extra business. Running time, 10 reels. Played December 11-12.—Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Don Ameche, Ritz Brothers—Drew and pleased a Sunday crowd. Ritz Brothers getting more popular and Alice Faye always pleases, as does Don Ameche in these later pictures.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

United Artists

ELEPHANT BOY: Native Cast—Gets by nicely. Running time, 79 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

KNIGHT WITHOUT ARMOR: Robert Donat, Marlene Dietrich—One of those English pictures that they pay people money to make. I wonder why. Running time, 107 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

MIGHTY BARNUM, THE: Wallace Beery, Virginia Bruce, Adolphe Menjou—An old pick-up. Good pictures are so scarce. Play it. It's a good one. Running time, 87 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAND-IN: Leslie Howard, Joan Blondell—This is a Stand-In, but not a Stand-Out by any means. Very ordinary, action slow, climax poor. Pictures poking fun at Hollywood always miss. May be all right for the actors, but the public don't think much of them. Business poor. Played December 24-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Universal

TOP OF THE TOWN: George Murphy, Doris Nolan—Just fair. Sold as a special. Didn't mean anything at the box office. Running time, nine reels. —Louis J. Frana, Olympic Theatre, Calmar, Iowa. General patronage.

WE HAVE OUR MOMENTS: Sally Eilers, James Dunn—A good cast and good comedy. Pleased all who saw it. Running time, 67 minutes. Played December 16, 1937.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

WEST BOUND LIMITED: Lyle Talbot, Polly Rowles—A very good program picture; brought in comments. One was Lyle Talbot "he is a second Clark Gable. Will you have any more pictures starring him?" Played December 10-11.— Jno. S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Warner Brothers

FIRST LADY: Kay Francis, Preston Foster—If there were any words in the dictionary that were not used in the picture, I wouldn't know. It is all dialogue, there is not a modicum of action to the picture. For the type it has been directed well. There are too many pictures that shoot at the sophisticates, and miss the masses. This is one of them. I will grant that the top educated picture fans and the morning musical and club cliques will say marvellous. There is some subtle pokes at the Government but they are too subtle for the average run of our patrons. For the love of Pete, let us have some action pictures with these good stars. Not depend on dialogue, as has been the trend, this season.—A .E. Hancock, Columbia Theatre, Columbia City, Ind.

FIRST LADY: Kay Francis, Preston Foster—Not up to the usual Kay Francis production. Too much talking, not enough action. Rather dull.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General natronage.

GREAT GARRICK, THE: Brian Aherne, Olivia de Havilland—Put it in the can. Pay for it and forget it. The first picture in two years we have had walkouts on.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIFE OF EMILE ZOLA: Paul Muni, Gale Sondergaard—Excellent. Muni gives outstanding performance. —Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SLIM: Pat O'Brien, Henry Fonda—Swell picture many favorable comments will stand your strongest night, and this will be no disappointment. Running time, 86 minutes. Played December 19-20-21, 1937.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

VARSITY SHOW: Dick Powell, Fred Waring and His Orchestra—Best Powell picture for a long time.—Leon C. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Short Features

Columbia

MAN BITES LOVE BUG: Charlie Chase—A good comedy—Lots of laughs. Running time, 19 minutes.—R. W. Rickmore, Rainbow Theatre, Newport, Wash.

SITTER DOWNERS, THE: Three Stooges—Best stooge played to date, hope they keep it up. Running time, 20 minutes. Played, December 24, 1937—R. W. Rickmore, Rainbow Theatre, Newport, Washington.

Educational

PUDDY'S CORONATION: Terry-Toons—I ran this one six months too late to help the boxoffice. Per-

(*Continued on following page*)

A practical working tool for every projectionist

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Revised Sixth Edition

F. H. RICHARDSON'S BLUEBOOK OF PROJECTION

The sixth edition of F. H. Richardson's Bluebook is now in its second printing, for which it has been extensively revised. In addition to revisions in text, it contains a supplementary chapter devoted to developments which have become important in projection room technique and servicing methods since the first printing.

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(*Continued from following page, column 2*)

sonally I liked it and the coloring is beautiful, but I can't afford to buy them for myself alone and no one else seemed to care about it.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans.

Metro-Goldwyn-Mayer

ANNIE LAURIE: Tabloid Musicals—Very poor, but I expected it from Metro. Metro makes some very good features, but very poor shorts. Running time, 1 reel.—Mervin Owens, Kerr Theatre, Davis, Okla.

BOSKO'S EASTER EGGS: Harman-Ising—This one is okay. Something new from MGM. All I have been getting is travel-talks or Pete Smith. Don't Metro make anything else? Running time, 1 reel.—Mervin Owens, Kerr Theatre, Davis, Okla.

DECATHLON CHAMPION: Pete Smith Specialties—A very excellent sport reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GLIMPSES OF JAVA: Travelogue—Best technicolor reel yet. These Travelogues are good but some folks say they are not long enough. Running time, 9 minutes. Played December 25, 1937.—R. W. Rickmore, Rainbow Theatre, Newport, Washington.

HOLLYWOOD: THE SECOND STEP: MGM Miniatures—Please Metro, give Jane Barnes a contract and forget these shorts. Everyone in my town is saying "I'll be glad when Jane Barnes does get in the movies." Running time, 1 reel.—Mervin Owens, Kerr Theatre, Davis, Okla.

LITTLE MAESTRO: Musical Tabloid—Good Musical, but why the Little Maestro. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

MASTER WILL SHAKESPEARE: MGM Miniatures—This is the first time in my life I ever paid for an advance trailer. That's all this is. It all goes to advertise "Romeo and Juliet." Running time, 1 reel.—Mervin Owens, Kerr Theatre, Davis, Okla.

PIGSKIN PALOOKA: Our Gang—Very good, especially for the kids. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PUPS' CHRISTMAS, THE: Harman-Ising—Played this back second run for the holidays and it is sure fire.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROAMIN' HOLIDAY: Our Gang Comedies—The usual good comedy we expect from this gang.—Gladys E. McArdle, Owl Theatre, Lebanon, Kans.

WANTED—A MASTER: Pete Smith Specialties—Pete Smith is always good. This one is a down-to-earth short concerning a dog's life in the big cities. Dog lovers will enjoy it. Running time, 1 reel.—Mervin Owens, Kerr Theatre, Davis, Okla.

Paramount

FOWL PLAY: Popeye the Sailor—Good Popeye. Running time, nine minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

OH KAY, RHYTHM: Herbie Kay—Good musical. Play it. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PARAMOUNT PICTORIAL: No. 1—Paramount shorts have shown a decided improvement in the new product and this one is no disappointment. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

SERVICE WITH A SMILE: Betty Boop Cartoons—Good Betty Boop. Will be enjoyed. Running time, nine minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SERIVCE WITH A SMILE: Betty Boop Cartoons—This is the best Betty Boop in some time. Betty has let us down for a long time. Let's have some more like this one.—Mervin Owens, Kerr Theatre, Davis, Okla.

TREES: Musical Romance—A very fine musical. We used it to open the show with color effects on a drawn curtain.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNUSUAL OCCUPATIONS: No. 1—The first of the new series and was interesting, but slow and draggy. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

TUNA: Paragraphics—Very interesting fishing short. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Jaynesville, Minn. Rural and small town patronage.

RKO-Radio

MARCH OF TIME: No. 3—Best March of Time we have played in the last five issues. Running time, 19½ minutes.—R. W. Rickmore, Rainbow Theatre, Newport, Washington.

MARCH OF TIME: No. 4—Best out of the last four issues. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

MARCH OF TIME: No. 5—A very excellent issue of this series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OLD MILL, THE: Mickey Mouse—Another excellent Disney Silly Symphony. Some pictures in this worthy of Rembrandt.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PATHE NEWS: We like the new form of the news and it is improved. Like the idea of the different announcers and the news is well edited.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RHYTHM IN A NIGHT COURT: Nu-Atlas Productions—A good one reel musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RHYTHM WRANGLERS: Smart Set—Good western music and will be well received. Dies in spots but finishes o.k. Running time, 18 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TRAILING ALONG: Headliner Series—A swell little musical, Gene Austin and his trio are knockouts. The best we have played this season. RKO is coming to the front again with their shorts. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

United Artists

LITTLE HIAWATHA: Mickey Mouse—Good Silly Symphony. Running time, 9 minutes. Played, December 20, 1937.—R. W. Rickmore, Rainbow Theatre, Newport, Washington.

Universal

FIREMAN'S PICNIC: Meany-Miny-Moe—Not so hot. These monkey subjects ain't what they should be. Running time, seven minutes.—Jno S. Erickson, Rex Theatre, Iron Mountain, Mich. Neighborhood patronage.

Vitaphone

BRING ON THE GIRLS: Big Time Vaudeville Reel—These Charlie McCarthy shorts have a feature draw.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CAB CALLOWAY AND ORCHESTRA: Melody Masters—Fine. I advertised it big and drew above average negro business for balcony.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DAFFY DUCK AND EGGHEAD: Merrie Melodies—This one is swell. Had my audience rolling in aisles. It's absolutely crazy, but that's what they want. Running time, 8 minutes.—Mervin Owens, Kerr Theatre, Davis, Okla.

DAFFY DUCK AND EGGHEAD: Merrie Melodies—This series of colored cartoons is about the worst. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

ELISEO GRENET AND ORCHESTRA: Melody Masters— This orchestral exhibition is quite different from other presented in this series and shows Eliseo Grenet and his company in attractive and entertaining singing and dancing specialties. Especially good music and a particularly lively sextet of rhythm dancers, with the scene in Havana, make this a lively short. Played Jan. 1.—J. A. Reynolds, Director of Recreation, N. J. State Prison, Trenton, N. J.

FELLA WITH THE FIDDLE, THE: Merrie Melodies—Merry Melodies are always good. Running time, 9 minutes.—R. W. Rickmore, Rainbow Theatre, Newport, Washington.

HERE'S YOUR HAT: Broadway Brevities—A very good revue but poorly recorded. Will get by but this company's shorts which were once the tops in the business are slipping badly. Running time, 20 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

LITTLE PIONEER, THE: Sybil Jason, Jane Wyman—These technicolors are tops in anybody's product. We were agreeably surprised with Miss Wyman's voice. All in all it is very good but not so good as "Give Me Liberty," which was tops in this series. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LITTLE RED WALKING HOOD: Merrie Melodies—The best colored cartoon that Vitaphone has given us to date. This is a knockout and we intend to replay it a later date. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MYSTERIOUS CEYLON: Colortour Adventure—One of the best Newman has ever made. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

NEWSBOY'S NOCTURNE: Broadway Brevities—This is one of the best in the series. Full of action and novelty in every one of the 20 minutes running time. Recommended highly from this place. Lane-Tree-Edwards trio, Evelyn Poe, Tommy Rafferty, Jean Travers, Billy and Beverly Bemis, and Maurice and Cordoba all performed splendidly. Jack Powell's drumming act deserves commendation. Played Jan. 1.—J. A. Reynolds, Director of Recreation, N. J. State Prison, Trenton, N. J.

NUT GUILTY: Vitaphone Novelty—A little old but they like "Charlie McCarthy." Clevel as usual.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PICTORIAL REVIEW: No. 1—Interesting. Color good. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PLAYING WITH DANGER: Floyd Gibbons' "Your True Adventure"—The second of the Floyd Gibbons' is better than the first. Warners, I think you've got something there. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

ROGER WOLFE KAHN AND ORCHESTRA:—Waste of good program time to play some of these. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Washington.

SPEAKING OF THE WEATHER: Merry Melodies A series of shots showing Bob Burns, the Bazooka artist, Ted Lewis, his high hat and clarinet, and several other radio and motion picture stars. A good short on any program. Played Jan. 1.—J. A. Reynolds, Director of Recreation, N. J. State Prison, Trenton, N. J.

STREAMLINED GRETA GREEN: Merrie Melodies—One of the poorer of this series. Running time, 8 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

TOOT SWEET: Broadway Brevities — Miss Fifi D'Orsay has been very much improved after her long lay-off. A nice little musical vaudeville with the pair on the horses. A knockout. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

UPS AND DOWNS: Hal LeRoy—Should have known better than to have run it, but took a chance and my first judgment was not misplaced. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind.

VAUDE-FESTIVAL: Big Time Vaudeville Reel—OK. Kids liked it on Christmas.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNDER SOUTHERN STARS: Broadway Brevities—A historical playlet with locale during Civil War in Virginia, interesting. Running time, 19 minutes.—R. W. Rickmore, Rainbow Theatre, Newport, Washington.

Beatty Acquires New House

E. C. Beatty, president of W. S. Butterfield Theatres, Inc., has acquired the Silver theatre, Grand Rapids. The Butterfield interests have drafted plans for construction of a 1200 seat house on the south side of Grand Rapids.

To Distribute Negro Features

Sack Amusement Enterprises of San Antonio has contracted for southern and midwestern distribution of four all-Negro pictures which Richard C. Kahn plans to produce in Hollywood this year. The first picture, "Two Gun Man from Harlem," is to be released March 1st.

Loew's Acquires Boston House

Loew's, Inc., has added the Hub theatre, Boston, Mass., to its circuit. The acquisition gives the circuit a third house in Boston. The house seats 900. It will be under the supervision of H. M. Addison, district manager for Boston, Providence, Rochester, Syracuse, Montreal and Toronto.

Quits Newspaper Post

Herman J. Bernfeld, theatre editor of the Cincinnati Enquirer, has resigned, effective January 15th, and will be associated with his brother in the management of the 21 Club, New York.

Revive "Lincoln"

"Abraham Lincoln," starring Walter Huston, will be re-issued by Emil C. Jensen, president of Artcinema Associates, Inc., N. Y.

TASMANIA TO LICENSE THEATRES; 25 PER CENT CANCELLATION VOTED

Similar Right of Rejection of Product Is Expected Soon For Queensland and South and West Australia

by CLIFF HOLT
in Melbourne

A bill to provide for the licensing of theatres and to invest exhibitors with the right of a 25 per cent rejection of motion pictures bought under contract has been approved by the Tasmanian Government.

It is stated authoritatively that a similar bill will be passed almost immediately by the Stevens Government in New South Wales, together with amendments to the Quota Act.

A 25 per cent rejection privilege has been in force in Victoria for more than twelve months, and certain sections of the industry believe that legislation for similar right of rejection will be passed in 1938 by the Queensland, South Australian and Western Australian governments.

Distributor executives unofficially estimate that a 25 per cent rejection right for exhibitors in New South Wales, Victoria and Tasmania would cost the combined distribution companies from £100,000 ($500,000) to £150,000 per annum.

The rejection law does not cover British or Australian product, and rejection can be made regardless of quality. Exhibitors therefore may reject (if they choose) high-priced floaters, or use the law to help them out if they happen to be over-bought.

Distributors Lose Fight

Strenuous "lobbying" by the Distributors Association failed to stop the passage of the Bill in Tasmania.

The Tasmanian premier, Mr. Ogilivie, said that the position of exhibitors throughout Tasmania had come before the Government last August. It became apparent at that time that whatever views the Government might hold upon proposals for the erection of new theatres in centres where the requirements of the public were being fully met, it had very little power to take any action. The licensing of places of public entertainment devolved upon local authorities, and there was considerable doubt as to what those powers actually were.

The Government, he said, had moved cautiously. Only too well did it realize that the film industry had been the battle ground of interests controlling enormous amounts of capital. It had an open mind regarding those conflicting groups, and would be foolish to make any attempt to discriminate between them.

"The point I wish to make perfectly clear is," he said, "that we are endeavoring to preserve, so far as it can be done, the business of local exhibitors, who must be regarded as distinct from the film distributing organizations."

The Opposition contended that the Government had stressed only one side of the position. In trying to break down one monopoly it would be creating another. The premier spoke disparagingly of the American combine, but he said nothing of the large Australian interests which had controlled the supply of films to most theatres for many years. It was not the function of councils in the larger towns to build town halls which were tied up indefinitely to picture exhibitors, he said. The Government would be advised to leave the bill for another 12 months, to see the result of the further breaking up of the present distributing interests.

Both sides of the House agreed in the principle of the 25 per cent rejection privilege.

Formation of Syndicate Proposed To Handle Film Exports to Japan

American distributors are studying a proposal from a group of Japanese business men and financiers which, if effected, would bring resumption of film shipments to Japan under a plan of deferred currency withdrawals. Although presented to distribution executives in New York by a private individual, Hisaji Kubo, the proposal was said to have the approval of the Tokyo Government.

Under the plan revenue from film distribution in Japan would be deposited in a Government bank. The Tokyo financial interests represented by Mr. Kubo would issue promissory notes for the amount of the receipts, payable in three years, to the American companies and interest on the money would be paid in the United States in dollars.

Decision on acceptance or rejection of the plan is not expected for at least a month. Foreign distribution heads are studying the proposal and have requested Mr. Kubo to obtain from his principals clarification of many supplementary considerations, including the problems of payment of shipping and dubbing charges and the cost of prints.

Mr. Kubo left New York Tuesday for Los Angeles and Japan.

Hoyts Adding Theatre

An extension of Hoyts City Theatre interests in Sydney soon will make its appearance, with the opening of the Century Theatre coinciding with the celebration of Sydney's 150th anniversary.

The Century is being built on the site occupied by the Old Crystal Palace, a J. D. Williams venture. When erected 25 years ago, it was the world's first 'super' cinema.

Charles E. Munro, Hoyts chief, says the Century will operate an extended run policy and will be the first of the new streamlined houses which Hoyts proposes to build in Sydney.

Marks Studying Field

Montague Marks, general manager of London Film Productions, is studying the Australian film field. He confirms the report of a link between Alexander Korda with United Artists.

While in Australia, Mr. Marks hopes to arrange the world premiere of one of three pictures he has brought with him. None of these has yet been released in Great Britain.

He decribes Mr. Korda as a man of ideals who will never die rich, and "whose art means more than money."

"It is quite possible that Korda may make a picture in Australia," he says, "as he has done in India and Africa. Given a suitable story he would send a complete unit to Australia, that is, so far as this was necessary."

Cinesound's Units

Cinesound Productions plan to work two units simultaneously during 1938. The program covers a minimum of five features and 52 newsreels. Ken G. Hall, director of all the Cinesound Productions, has been given complete charge of the company's studio activities. It is proposed to bring several stars from Hollywood.

"Lovers and Luggers" and "The Broken Melody" are ready for release.

Parochial Committees Meet

More than 100 parochial committees attended the inaugural meeting held in Sydney to give effect to the instructions embodied in the Pope's Encyclical 'Vigilanti Cura' in connection with the Catholic Church's attitude towards motion picture entertainment.

A result of the first meeting was the formation of Committees throughout the Catholic Archdiocese of Sydney, whose first step will be to seek the cooperation of local managers in the Church's efforts to keep adult pictures off the screen at children's matinees.

Hayward Joins Hoyts

Herb. Hayward, who has directed the advertising and publicity activities of Union Theatres for the last seven years, has joined Hoyts in an executive capacity.

"CHICAGO" DELAYED IN NAMESAKE CITY

And It's All Blamed to B & K Reluctance to Roadshow Pictures; Shown in Loop Section

by WILLIAM F. CROUCH
in Chicago

Reluctance of executives of the Balaban and Katz circuit to play "In Old Chicago" on a two-a-day roadshow basis is blamed for the missed opportunity to have at the premiere Joseph M. Schenck, Darryl F. Zanuck, Alice Faye and Gregory Ratoff. The production, which opened in New York last week, has its initial engagement in its namesake city on Thursday, January 27th. B & K was reported to have been insistent upon showing the production at popular prices in the Loop.

During the dickering several weeks elapsed before B&K would agree to let Twentieth Century-Fox have the Apollo for a roadshow engagement. The legitimate theatres usually used for the roadshowing of films had all been booked for the winter season and no theatre except the Apollo was available.

It was when B & K learned that "In Old Chicago" would not be available for popular priced engagements until spring or summer that the circuit changed its attitude and agreed to the two-a-day plan.

The change in plans was attributed in part to the recent expressions of press and public regarding the lateness of film releases here. In many instances pictures are not booked into the Loop until weeks after national release.

Recently John McCutcheon, of the Chicago *Tribune,* in a cartoon concerned himself with the fact that Chicago would not get "The Hurricane" until long after it had appeared in other key cities. In answer a B & K official explained that Chicagoans were "show shoppers" and would not pay roadshow prices for pictures but preferred to wait until they came here at popular prices. However, a review of roadshow attractions here indicate that grosses in most cases have been very good.

It is generally conceded to be B & K policy to wait until pictures have played in other parts of the country, thus learning what kind of business they do before booking them. In the case of "In Old Chicago," however, it was generally thought that business here should be of smash proportions.

With "In Old Chicago" in the Apollo for at least eight to ten weeks, other releases will be further delayed, it is expected, a situation disconcerting to a number of distributors.

At the present time the United Artists theatre is the outlet for the best MGM and Unied Artists pictures. Other product from these companies goes into the Roosevelt for first-run, and as a result the Roosevelt is fast becoming what one distributor called a "C" picture theatre. One week the theatre will offer "A" pictures and the next engagement will have a "B" or "C" grade film.

The policy of showing only flat rental films in the Oriental also is causing comment among the distributors, who would like to be able to get some of their better pictures in the house on a percentage basis now that the theatre is operating on the same price scale as the deluxe Chicago, ace first-run theatre in the Loop, which plays films on flat rental only.

Normally three or four pictures can be released weekly in the Loop. But now the Apollo is tied up for several weeks.

"In Old Chicago" Opens in N. Y.

The premiere of the Darryl F. Zanuck, Twentieth Century - Fox production, "In Old Chicago," was held last Thursday at the Astor theatre in New York. The picture which depicts certain events of Chicago's early history and especially the fire of October, 1871, will play a two-a-day policy at the Astor.

The Twentieth Century - Fox studio party who crossed the continent to attend the opening left New York Saturday for the coast. In the party were Joseph M. Schenck, chairman of the board; Mr. Zanuck, production vice-president; Alice Faye, who plays the feminine lead; William Dover, studio personnel manager; Jean Hersholt, Gregory Ratoff and Sid Grauman, west coast theatreman. Sidney R. Kent, president, who came east with the studio group, left New York for Florida.

Reports indicate that the picture is having a record advance sale, with seats being sold as far ahead as eight weeks. It will open in Chicago at the Apollo theatre, January 27th; in Hollywood, January 14th, and in Miami, January 18th. "In Old Chicago" will be shown at key cities on the same two-a-day basis as in New York, and will not be released for general exhibition during the current season.

The Twentieth Century - Fox publicity department in Hollywood announced this week that the picture will be the first roadshow attraction to be presented in Hawaii on a two-a-day basis. It opens in Honolulu January 21st.

Chicago Publicity Men Elect

At this week's general election of officers of Chicago Amusement Publicists Association, comprised of newspaper, motion picture theatre and publicity men, the following were elected to office for the next six months: President, Henry Markbreit; vice president, Tony Owen; treasurer, Samuel Schoenstadt; secretary, Joseph Berenson; sergeant-at-arms, Sidney Stern, director of public relations, M. O. Wells.

The following were inducted into the organization as honorary members: John Boles, Milton Berle, Joe E. Brown, Dave Rubinoff, the Ritz Brothers, Ricardo Cortez and Vincent Lopez.

Program Set for Board of Review

The complete program for the three-day annual conference of the National Board of Review, opening Thursday, at the Pennsylvania Hotel, stands as follows:

Thursday, January 20th

9:45 A.M. Cinema de Paris, 66 Fifth Avenue—Review of new film.

1:30 P.M. Hotel Pennsylvania, Salle Modern Conference Registration.

2:00 P.M. Session Topic—"The Importance of the Movies"—

"As World Communication"—William P. Montague, Jr., assignment editor, Paramount News.

"As a Scientific Interest"—Sidney K. Wolf, president, Society of Motion Picture Engineers and district manager, ERPI Picture Consultants.

"As an Educational Medium"—Herbert S. Walsh, technical supervisor, Objective Teaching Materials and Techniques, sponsored by New York City Board of Education.

8:30 P.M. Exhibition—"The Making of a Contemporary Film from Script to Preview," Museum of Modern Art Galleries, 14 West 49th Street. Tour of the exhibit will be conducted by Allen Porter, assistant to the director of the Museum Film Library.

Friday, January 21st

9:45 A.M. Hotel Pennsylvania, Motion Picture Activities Panel Session.
Panel Leader—Dr. Frederic M. Thrasher, associate professor of education, New York University.
Reports by community Motion Picture Council and other organization representatives.

2:00 P.M. Hotel Pennsylvania.
Session Topic—"Taste and Demand in the Movies."

"The Philosophical Approach to the Films"—Mortimer J. Adler, associate professor of the philosophy of law at the University of Chicago, and author of "Art and Prudence."

"The Majority and Minority Audience"—Gilbert Seldes, author of "An Hour with the Movies and the Talkies"—and "The Movies Come from America."

"Movies—What Are They?"—Alistair Cooke, contributing author to "Footnotes on the Films," British film critic, London commentator.

"Movies and Popular Criticism"—by a film critic.

Presiding Officer—Russell Potter, associate director, Columbia University Extension, in charge of Institute of Arts and Sciences.

8:15 P.M. New School for Social Research, 60 West 12th Street, "The Film Has Document and News"—with special film showings. Speaker: Edgar Anstey, director of productions, March of Time, Ltd. London.

Saturday, January 22nd

9:45 A.M. Junior session—the Little Theatre, Twentieth Century-Fox Film, 444 West 56th Street.
The showing of an unreleased film and discussion by members of the National Board's junior groups, the 4-Star Clubs.

12:30 P.M. Hotel Pennsylvania, Ballroom.
Twenty-third annual luncheon.

David Garrison Berger, motion picture attorney, has become associated with the law firm of Hastings and Aranow, N. Y.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

REMEMBER WHEN?

The EMPRESS *Program*



December 9 to December 15, 1917

Pictures are the consolers of loneliness; they are the windows to the imprisoned thought; they are books; they are histories and SERMONS which we can read without the trouble of turning the leaves.

Sunday, MARY PICKFORD in RAGS

Monday, OLIVE THOMAS of Famous Follies, in a 5-reel COMEDY—BROADWAY ARIZONA.

Tuesday, KITTY GORDON in THE BELOVED ADVENTURER.

Wednesday, DOUGLAS FAIRBANKS in DOUBLE TROUBLE; also a visit to Portland, Oregon, "The City of Roses."

Thursday, WALT WHITMAN in THE TAR WHEEL WARRIOR; also one reel of COMEDY.

Friday, GLADYS BROCKWELL in SAUL OF SATAN.

Saturday, MARGUERITE CLARK in THE VALENTINE GIRL.

From deep down in the bag P. J. Poag, Princess Theatre, Del Rio, Texas, unearthed this bit of institutional advertising to plug his weekly attractions. Reverse side carried cut of Douglas Fairbanks as he appeared in "Double Trouble" back in 1917.

BULLETIN

We are in receipt of a bulletin issued by Ed Kuykendall, President of MPTOA, which speaks for itself. Good sound reasoning and business sense is what we call it, and therefore pass it along to you:

"While it takes courage and initiative to do so, it has been successfully demonstrated by theatres time and again that receipts can be maintained in the face of declining business conditions by intensified advertising, better merchandising of the show and improved management of the theatre. The exhibitor just has to work harder to get business, instead of being resigned to his fate.

"The leading trade papers are much alive to this field of endeavor, they are filled with splendid articles, plans, information, suggestions, ideas, facts, results, examples, illustrations and technical data on better theatre management and effective theatre advertising. To combat a falling-off in box office receipts, the theatre owner and manager must roll up his sleeves and go to work in earnest if he wants to stay in business, supplementing his own initiative, resourcefulness and ingenuity with all of the help he can get from this trade paper service."

▽

CONGRATULATIONS!

This week Cleveland turned out to honor Milt Harris, publicity director of Loew's theatres in that district. This "human dynamo," so labeled by his cohorts, celebrated his 30th anniversary in showbusiness. Starting as an usher and "candy butcher," Harris has gained the respect and affection of those with whom he has come in contact as is attested by his host of friends who assembled to honor him.

▽

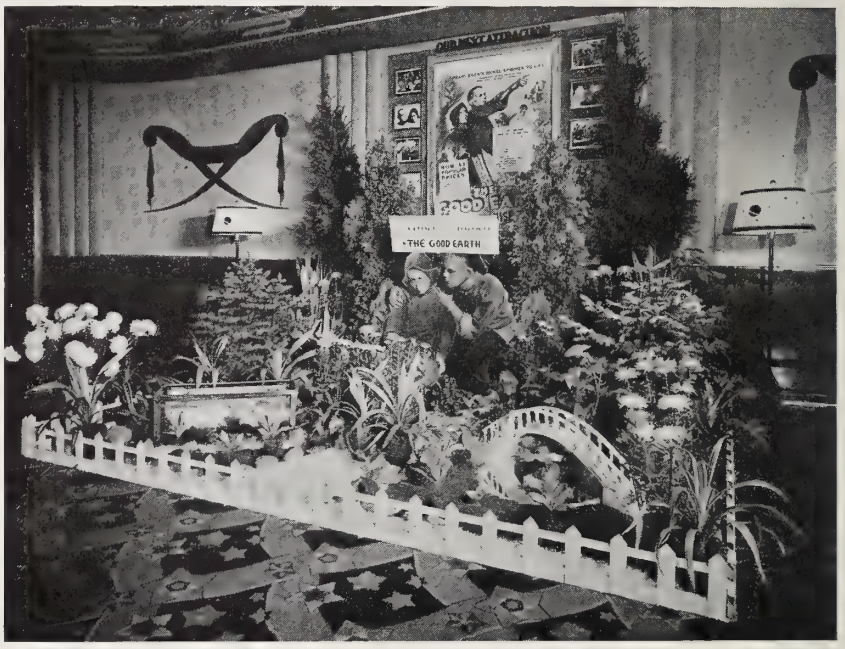
Mr. Dan Parker, sports editor of the N. Y. Daily Mirror, commenting on huge crowds attending various sports events, observes that the only "recession" he knows of, are Primo Carnera's gums.

Jack Goldstein

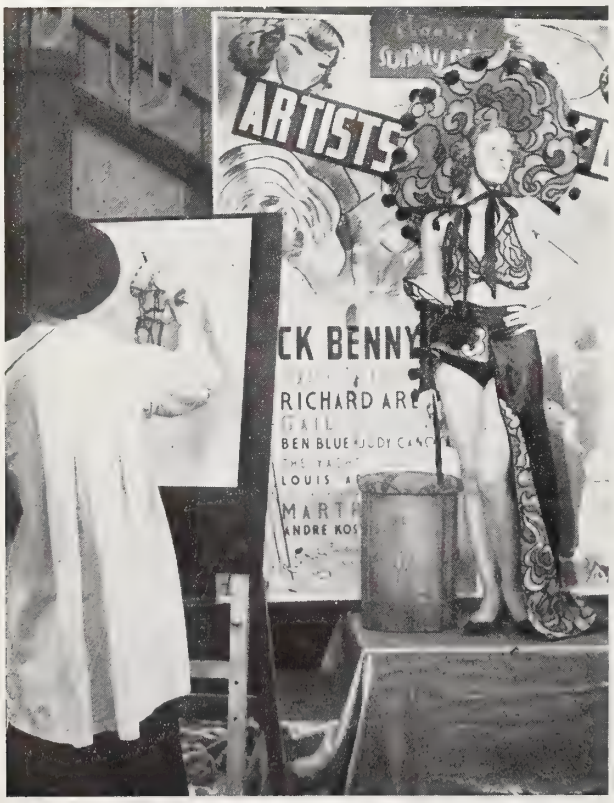
Round Table In Pictures



For the premiere of "In Old Chicago" at the New York Astor striking effect was secured by recreating the atmosphere of the period covered in the picture. Main feature was frame on lobby wall through which could be seen an illuminated photomural of a street scene in old Chicago.



Created by Manager Bill Weiss of Warner's Capitol Theatre, Passaic, N. J., is this "Good Earth" lobby display which he reports cost practically nothing. Collection of small shrubs, flowers and various Chinese plants were promoted from local florist, center of display featuring cutouts of Luise Rainer and Paul Muni topped by cast and playdates, background contained scene stills.





For the date of "History Is Made at Night" at the Imperial Theatre, Warsaw, Poland, Leon Zalkind, manager of the United Artists publicity department there employed this sound truck. Oversize head cutouts of Jean Arthur and Charles Boyer were mounted atop truck together with cast.

Among the valuable slants arranged by E. L. Dimmock, manager of the Paramount Theatre, London, England, for "Artists and Models," was an especially arranged studio in the foyer depicting actual models drawn by artists culled from the local art schools.



Manager Joseph Lightstone at the Orpheum Theatre, Montreal, Canada, designed this eye-arresting front for his engagement of "Dead End" there. Large cutout figures of Sylvia Sidney and Joel McCrea were used in addition to Neon title light above box office. To be noted also is use of new silhouette lettering on Lightstone's marquee.

Erected by Eduardo Rivas Ors for the showing of "Tale of Two Cities" at the Teatro Olmedo in Guayquil, Ecuador, was guillotine planted on main thoroughfare with figure of a nobleman and executioner leading him to his doom. The four supports of the guillotine were painted with allegoric pictures of scenes from the picture. Entire display measuring 20 feet.





From Lou Halper's Pacific Coast zone of Warner Theatres comes this "Zola" display for the Hollywood Theatre. Looking tremendously realistic, the wax head and body of Paul Muni were designed by Perc Westmore, head of the Studio makeup department.



In connection with this gala fall season opening, Morris Traub, Tivoli, Bronx, N. Y., constructed this display plugging forthcoming attractions. Made of veneer wood covered with Teddy bear cloth, board contained letters addressed to patrons.



To sell "Boy of the Streets," Louis Charninsky, Capitol, Dallas, Tex., constructed attractive front. Either side of boxoffice was flanked with oversized cutout heads of Jackie Cooper completely covered with cellophane. Scene stills were used profusely.

CALL AWARDS BOX OFFICE INCENTIVE

JULES LEVY
General Sales Manager
RKO Radio Pictures

I appreciate the honor of acting as a Judge in the Quigley Awards Competitions and it will be a pleasure to serve on your Committee for 1938.

The Quigley Awards for advertising, publicity and exploitation are, in my opinion, one of the most valuable developments in our industry and the Round Table Department of the MOTION PICTURE HERALD the most stimulating and interesting development of trade journalism.

▽

HARRY KALMINE
Zone manager, Warner Theatres
Pittsburgh, Pa.

Thank you very much for your letter inviting me to again serve on the Committee for 1938 for the Quigley Awards Competitions.

It is my contention that the Quigley Awards have in the past served as a very fine incentive for our men in the field to outdo themselves in their exploitation of pictures. I am very pleased to note that this merit system will continue.

▽

CHARLES C. MOSKOWITZ
General Theatres Executive
Loew's, Inc.

I am pleased to learn through your letter that the Herald will continue its Quigley Awards Competitions in 1938. This is a fine effort to keep alive enthusiastic showmanship. I am always pleased to see our Loew Theatres well represented among the campaigns in your monthly competitions.

Of course, I will be glad to serve as a judge in 1938 and cooperate in any other way I can.

▽

HARRY GOLDBERG
Director of Advertising and Publicity
Warner Bros. Theatres

I am deeply interested in the new basis for the Quigley Awards, which the Round Table has established for the New Year.

If the lure of the monthly prizes and the annual award of a Hollywood visit was a potent factor in stimulating managers on individual campaigns, I have no doubt that your new set-up will aid in developing sustained and continuous showmanship among the more ambitious theatre managers of the country.

▽

GORDON S. WHITE
Director of Advertising and Publicity
Educational Films Corp.

I shall be glad to serve again on the Quigley Awards Committee.

▽

NEIL F. AGNEW
Vice President
Paramount Pictures

I shall be pleased to serve as a judge on the Quigley Awards Committee for 1938.

May I take this opportunity to wish you every success in your new undertaking and to commend the Managers' Round Table Club for its fine work in fostering this competition among the managers and exploiteers.

Ed Fay Sings Praises of New System for 1938 Awards

I shall be very glad to co-operate with you on the Quigley Awards for 1938.

I have followed the fortunes of the Round Table with keen interest over a period of years, and find that it is of inestimable value to theatre managers the country over.

Unquestionably your Awards have done a great deal towards the stimulating of activity on the part of showmen, and it most certainly is reflected in box-office receipts.

Your announcement of the new system of making the Quigley Awards for 1938 strikes me as a move forward to further stress the value of true showmanship, and will prove a test worthy of your most rabid contributors.

Season's Greetings, and all good luck to 1938 contestants!

—ED FAY, Fay Theatres, Providence, R. I.

EDWARD FINNEY
Director, Publicity and Advertising
Grand National Films, Inc.

Motion picture business is a showman's business, and no matter how good an attraction may be, unless it is properly presented to the public, it will not get its returns in patronage and dollars and cents to which it is justly entitled.

Quigley Awards call particular attention to this phase of the motion picture business and place a desirable premium on intelligent promotional effort in selling pictures to the public. The fact that this service has attracted nation-wide interest and incited first-run showmen and circuit operators all over the country to compete for prizes proves the esteem with which "Quigley Awards" is held in exhibitor circles.

I am firmly convinced that the great strides made in exploitation and smart merchandising in the last two years is more due to the influence of the Managers' Round Table Club than any other single factor.

May Quigley Awards long continue to stimulate the entire industry.

▽

S. BARRET McCORMICK
Director of Advertising and Publicity
RKO Radio Pictures

Thank you for your invitation to act as Judge on the Quigley Awards Competitions and it will be a pleasure to serve.

Each year the Quigley Awards grow in importance in the motion picture industry. These citations are recognized throughout the industry for special accomplishments in showmanship.

▽

W. F. RODGERS
General Sales Manager
Metro-Goldwyn-Mayer Pictures

It is pleasing to note the continuation of the Quigley Awards, and your invitation to serve as a Judge is appreciated and accepted.

This medium of awards to enterprising showmen undoubtedly serves as a stimulant for better box office results.

MORE MANAGERIAL EXPRESSIONS

PEARCE PARKHURST

Manager, Brandon
Brandon, Vt.

I, personally, think the Quigley Awards are a wonderful thing, and that every real manager with the interest of the theatre at heart will agree with me when I say that they spur one on to bigger things. The competitions not only promote valuable box office result campaigns from the exhibitor, but at the same time reward an exhibitor for his efforts through national recognition via the Awards and MOTION PICTURE HERALD.

I have every reason to believe that my winning of a First Award Certificate this year was partly the cause of my promotion to a better position in a larger theatre with the circuit I work for. I further believe that my winning of an Honorable Mention certificate enhanced my prestige not only with the circuit I am now working for, but also to other interested parties.

▽

JOSEPH G. SAMARTANO

Manager, Loew Poli Palace
Meriden, Conn.

The "Quigley Awards" give new enthusiasm to go out and sell another picture which betters the box office gross. If a campaign submitted does not get the "Silver Plaque" you'll try again and again, and when you get it, you'll want it again.

▽

JOE DI PESA

Pub. Dir., Loew's State and Orpheum
Boston, Mass.

There is no denying the definite value and worth of the Quigley competitions both as a box-office stimulant and personal prestige builder. Awards of this nature tend to create many new and profitable ideas, keep us wide awake and emphasize the inestimable value of publicity and exploitation in theatre operation today.

▽

JAMES A. FIELD

Manager, Paramount
Salem, Mass.

The Quigley Awards not only stimulate better box office grosses but increase the theatre manager's activities and interest to win a Quigley Award, therefore making the competition keener among the men in the field. An honorable mention was won at this theatre and enhanced our prestige to some extent.

▽

E. A. STEINBUCH

Manager, Loew's State
Cleveland, Ohio

We have found the Quigley Competitions very valuable advertising assets and we are indeed proud to possess our Awards.

TWICE PRIZE WINNER, BELL LAUDS AWARDS

I'm one of Round Table's ardent enthusiasts.

Any medium which has as its object the stimulation of effort and ingenuity, particularly the mass effort inspired by Motion Picture Herald, *must be ardently acclaimed.*

The Quigley Awards have today attained a status that wins repect and regard for any showman who has by his showmanship shown himself fit to win one. I prize most highly my Silver and Bronze plaques won in 1937 *as well as the certificates your organization has seen fit to award me. I have not the slightest doubt but that possession of these recognitions clothe one with the garments that win the approval of the industry's executive command.*

As long as there are Quigley Awards to strive for, here's one hombre who'll not quit perspiring until he's accumulated as many as effort will permit.

Here's hoping 1938 *finds the Round Table competitions thriving more merrily than ever.—RAY BELL, publicity director, Loew's Theatres, Washington, D. C.*

GUS W. CARLSON

Manager, Peoples
Superior, Wis.

I am a firm believer that any manager who prepares a campaign with the thought in mind to enter same in the Quigley Competitions will cover every sales angle to properly exploit the picture and in doing so, it automatically helps in establishing bigger grosses for the picture in question. The writer has been successful in winning two or three Honorable Mentions in the past year and will still keep on trying for a bigger Award, as these Quigley Awards will keep any manager from getting into the well-known "rut."

▽

JOHN F. BURHORN

Manager, Gayety
So. Chicago, Ill.

Participating in the Quigley Competition spells box-office, and invariably brings about the recementing of friendships with merchants and civic leaders and develops new contacts and opportunities for future tieins.

Everybody who has ever competed in these Adwards will agree with me that it is a great experience that can hardly be found any other way. It's a lot of work, but, oh, boy, when that telegram comes telling you that you have won—what a grand and glorious feeling!

MANNIE FRIEDMAN

District Supervisor, Century Circuit
Long Island, N. Y.

I believe every Manager should get out and try to win one of the Quigley Plaques or even one of the Mentions. It is a great help to him not only in showing box office results but it does do something to him in the way of knowing his exploitation.

In my opinion every exhibitor should encourage his Managers to compete in the Quigley Awards, not only by telling them to, but to offer prizes to the Managers who win even if it is only the Honorable Mention. He will not only help his Managers to think up better ways of exploitation but help the box office. Even if they don't win on the first picture it will be a great help for the following pictures.

Perhaps my advancement to District Supervisor is not entirely due to the Quigley Awards but it sure was a great help.

▽

MORRIS ROSENTHAL

Manager, Loew's Majestic
Bridgeport, Conn.

Quigley Competitions tend to bring out the best in a man and make him sort of super-exploitation conscious. There can be no question of its enhancing the manager's prestige as it brings him into the eyes of the entire field as well as having a tendency of teaching him to plan far in advance and lay out his campaigns in a businesslike manner.

▽

LOUIE CHARNINSKY

Manager, Capitol
Dallas, Texas

The Quigley Competitions stimulate box office grosses and exploitation efforts of men in the field because they create friendly competition and there isn't anyone who doesn't like to win a contest.

I am a Quigley Award winner and it has helped my prestige immensely. Since I won the Award I have been given another house to manage.

▽

DUKE PRINCE

Manager, Shea's Orpheum
McKees Rocks, Pa.

I believe the Quigley Competitions to be one of the finest mediums in aiding the men in the field and they aid us in many ways to better the box office grosses.

▽

WALLY CALDWELL

Manager, Loew's Valentine
Toledo, Ohio

I believe the Quigley Competitions present unlimited possibilities for the wide-awake showman to capitalize on real box office promotion . . . and those Quigley Awards are an incentive to constantly bring out the best that's in him.

AWARD CLASSIFICATIONS

CLASS "A"

(Cities 250,000 and over)

ALABAMA
Birmingham

CALIFORNIA
Los Angeles
Oakland
San Francisco

COLORADO
Denver

DISTRICT OF COLUMBIA
Washington

GEORGIA
Atlanta

ILLINOIS
Chicago

INDIANA
Indianapolis

KENTUCKY
Louisville

LOUISIANA
New Orleans

MARYLAND
Baltimore

MASSACHUSETTS
Boston

MICHIGAN
Detroit

MINNESOTA
Minneapolis
St. Paul

MISSOURI
Kansas City
St. Louis

NEW JERSEY
Jersey City
Newark

NEW YORK
Buffalo
New York City
Rochester

OHIO
Akron
Cleveland
Cincinnati
Columbus
Toledo

OREGON
Portland

PENNSYLVANIA
Philadelphia
Pittsburgh

RHODE ISLAND
Providence

TENNESSEE
Memphis

TEXAS
Dallas
Houston

WASHINGTON
Seattle

Here are listings of the various classifications for the 1938 Quigley Awards. You can see for yourself exactly with whom you are competing.

As announced, Competitions run quarterly, with Silver Plaques being awarded each winner in each class every three-month period.

WISCONSIN
Milwaukee

▽

CLASS "B"

(Cities 100,000 to 250,000)

CALIFORNIA
Long Beach
San Diego

CONNECTICUT
Bridgeport
New Haven
Hartford
Waterbury

FLORIDA
Jacksonville
Miami
Tampa

ILLINOIS
Peoria

INDIANA
Evansville
Gary
Ft. Wayne
So. Bend

IOWA
Des Moines

KANSAS
Kansas City
Wichita

MASSACHUSETTS
Cambridge
Lowell
Fall River
Lynn
New Bedford
Sommerville
Worcester
Springfield

MICHIGAN
Flint
Grand Rapids

MINNESOTA
Duluth

NEBRASKA
Omaha

NEW JERSEY
Camden
Paterson
Elizabeth
Trenton

NEW YORK
Albany
Utica
Syracuse
Yonkers

OHIO
Canton
Dayton
Youngstown

OKLAHOMA
Oklahoma City
Tulsa

PENNSYLVANIA
Erie
Reading
Scranton

TENNESSEE
Chatanooga
Knoxville
Nashville

TEXAS
El Paso
Ft. Worth
San Antonio

UTAH
Salt Lake City

VIRGINIA
Norfolk
Richmond

WASHINGTON
Spokane
Tacoma

▽

CLASS "C"

(Cities 25,000 to 100,000)

ALABAMA
Gadsden
Mobile
Montgomery

ARIZONA
Phoenix
Tucson

ARKANSAS
Ft. Smith
Little Rock

CALIFORNIA
Alameda
Riverside
Alhambra
Sacramento
Bakersfield
San Bernardino
Berkeley
San Jose
Fresno
Santa Ana
Glendale
Santa Barbara
Huntington Park
Santa Monica
Inglewood
Stockton
Pasadena

COLORADO
Colorado Springs
Pueblo

CONNECTICUT
Bristol
Stamford
Meriden
Torrington
New Britain
West Hartford
New London
West Haven
Norwalk

FLORIDA
Orlando
St. Petersburg
Pensacola
West Palm Beach

GEORGIA
Augusta
Macon
Columbus
Savannah

ILLINOIS
Alton
Galesburg
Aurora
Granite City
Belleville
Joliet
Berwyn
Maywood
Bloomington
Moline
Cicero
Oak Park
Danville
Quincy

1938 COMPETITIVE CITIES

ILLINOIS
(Continued)

Decatur
E. St. Louis
Elgin
Evanston
Rockford
Rock Island
Springfield
Waukegan

INDIANA

Anderson
E. Chicago
Elkhart
Hammond
Kokomo
Lafayette
Marion
Michigan City
Mishawaka
Muncie
New Albany
Richmond
Terre Haute

IOWA

Burlington
Cedar Rapids
Clinton
Council Bluffs
Davenport
Dubuque
Ottumwa
Sioux City
Waterloo

KANSAS

Hutchinson
Topeka

KENTUCKY

Ashland
Covington
Lexington
Newport
Paducah

LOUISIANA

Baton Rouge
Shreveport
Monroe

MAINE

Bangor
Portland
Lewiston

MARYLAND

Cumberland
Hagerstown

MASSACHUSETTS

Arlington
Beverly
Brockton
Brookline
Chelsea
Chicopee
Everett
Fitchburg
Haverhill
Holyoke
Lawrence
Maldon
Medford
Newton
Pittsfield
Quincy
Revere
Salem
Taunton
Waltham
Watertown

MICHIGAN

Ann Arbor
Battle Creek
Bay City
Dearborn
Hamtramck
Highland Park
Jackson
Kalamazoo
Lansing
Muskegon
Pontiac
Pt. Huron
Saginaw
Wyandotte

MISSISSIPPI

Jackson
Meridian

MISSOURI

Joplin
St. Joseph
Springfield
University City

MONTANA

Butte
Great Falls

NEBRASKA

Lincoln

The race is on! Remember, do not wait until the end of every three-month period to send in your material. Keep sending it to us as soon as you have it ready.

Besides the Awarding of Silver Plaques each quarter, Citation of Merit Sheepskins as well as First and Honorable Mentions will be made.

NEW HAMPSHIRE

Concord
Nashua
Manchester

NEW JERSEY

Atlantic City
Bayonne
Belleville
Bloomfield
Clifton
E. Orange
Garfield
Hackensack
Hoboken
Irvington
Kearny
Montclair
New Brunswick
North Bergen
Orange
Passaic
Perth Amboy
Plainfield
Union City
West New York
West Orange
Woodbridge

NEW MEXICO

Albuquerque

NEW YORK

Amsterdam
Auburn
Binghamton
Elmira
Jamestown
Kingston
Lackawanna
Mt. Vernon
Newburgh
New Rochelle
Niagara Falls
Poughkeepsie
Rome
Schenectady
Troy
Watertown
White Plains

NORTH CAROLINA

Asheville
Charlotte
Durham
Greensboro
High Point
Raleigh
Wilmington
Winston-Salem

NORTH DAKOTA

Fargo

OHIO

Barberton
Cleveland Heights
East Cleveland
Elyria
Hamilton
Lakewood
Lima
Lorain
Mansfield
Marion
Massillon
Middletown
Newark
Norwood
Portsmouth
Springfield
Steubenville
Warren
Zanesville

OKLAHOMA

Enid
Muskogee

OREGON

Salem

PENNSYLVANIA

Aliquippa
Allentown
Altoona
Bethlehem
Chester
Easton
Harrisburg
Hazleton
Johnstown
Wilkes-Barre
Wilkinsburg
Lancaster
Lebanon
McKeesport
Nanticoke
New Castle
Norristown
Sharon
Washington
Williamsport
York

RHODE ISLAND

Central Falls
Cranston
E. Providence
Newport
Pawtucket
Woonsocket

SOUTH CAROLINA

Charleston
Columbia
Greenville
Spartanburg

SOUTH DAKOTA

Sioux Falls

TENNESSEE

Johnson City

TEXAS

Amarillo
Austin
Beaumont
Corpus Christi
Galveston
Laredo
Pt. Arthur
San Angelo
Waco
Wichita Falls

UTAH

Ogden

VERMONT

Burlington

VIRGINIA

Lynchburg
Newport News
Petersburg
Portsmouth
Roanoke

WASHINGTON

Bellingham
Everett

WEST VIRGINIA

Charleston
Clarksburg
Huntington
Parkersburg
Wheeling

WISCONSIN

Appleton
Eau Claire
Fond Du Lac
Green Bay
Kenosha
La Crosse
Madison
Oshkosh
Racine
Sheboygan
Superior
West Allis

▽

CLASS "D"

This class includes all cities or towns with a population of 25,000 or under.

▽

CLASS "E"

This class includes all suburban or neighborhood runs as well as subsequent-run situations.

▽

FOREIGN

All foreign entries are subject to the same classification as those above.

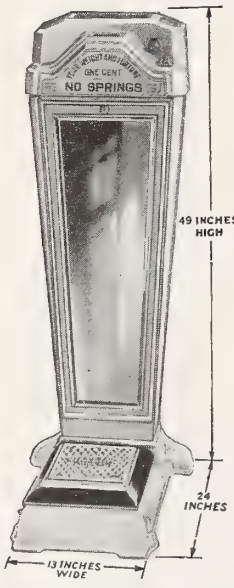
QUICK REPORTS FROM THE FIELD

Man on Street Gag

To sell his "Borneo" engagement at the Paramount Theatre, Anderson, Ind., Manager Harry Van Noy used a street broadcast, man questioning passersby on highlights of the picture. To those correctly answering, guest tickets were awarded. Entire front was decorated with skins, tom-toms, helmets, etc., while for his second street bally, boys dressed in atmosphere, carrying spears, covered busy sections of the town. Truck properly bannered also covered the entire city.

Tex Ritter Club

Jack Smith, manager of the State Theatre, Pawhuska, Okla., has announced the formation of the "State Theatre Club." Meetings are held at the theatre every Saturday afternoon with Tex Ritter the honorary president of the club. Small membership cards are issued and through an arrangement of three paid admissions, members receive a fourth gratis.



THEATRE OPERATORS

Extra Income

WITHOUT INVESTMENT

•

ATTRACTIVE
NOVEL
Coin Controlled

WEIGHING SCALES

Thousands in Use by Leading Theatre Chains. Install a

NEW

Fortune Telling Scale

Pay Out of Earnings

Attractive Terms

For Information Write

UNIVERSAL SCALE CO.
1501 Broadway, New York, N. Y.

GRAND AWARD WINNER CHATHAM HAS HIS SAY

"I will take just a little credit and say that I have consistently endeavored to sell the idea of the Round Table to our organization consisting of some 200 theatres in Oklahoma, Texas and New Mexico. I might add that we have had more placements in 1937 than any other one organization. While they have not all been either the Silver or Bronze Awards, we have received many First Mentions and innumerable Honorable Mentions.

"The various managers have learned to plan and execute promotional campaigns that increase the grosses of the theatres to a very healthy extent and also learn the value of advertising as far as the dollar is concerned. So for 1938 let me say more power to every member of the Round Table and by reading the various campaigns and ideas submitted by other members and by sending in one's own ideas every member will profit personally and so will the box-office."—LEW CHATHAM, *manager, Sooner, University and Variety Theatres, Norman, Okla.*

Pollock's Extra

Through tieup effected by Les Pollock, Loew's Rochester, Rochester, N. Y., 3,000 Journals were distributed gratis on streets. Bold red overprint on front page read , "Extra, extra, fire at Loew's." Closer inspection of paper revealed the word "fly" in smaller type after "fire" and thus did the showman get over his "Firefly" announcements.

Outstanding break that Les received was feature story in leading Rochester paper on his theatre activities together with his photo.

Fish Story

Ben Mindlin, Bellerose Theatre, Bellerose, L. I., dug down into the bag for "Borneo" and came up with the old "invisible fish" stunt. Setting a large bowl on table lobby with card reading "perfect and rare specimen of invisible fish caught by Osa Johnson in 'Borneo,' visible to the human eye for 10 minutes daily," the theatreman offered passes to those who saw the fish. Mindlin reports the gag as proving a great attention-getter with adults as well as children inspecting the bowl.

Anniversary

For the third anniversary of the Victoria Theatre, New Smyrna Beach, Fla., Manager W. B. Small approached editor of the Daily News there and obtained permission to sell a double truck spread to plug the occasion. Small then visited the various merchants, promoted ads from them in addition to paid ad endorsement from the Mayor. Gratis theatre ad appeared in center spread and distribution of the papers was carried into eight outside towns without theatres.

Safety Campaign

Arranged by Art Krolick, Regent Theatre, Rochester, N. Y., for "Boy of the Streets" was safety campaign tieup with traffic department. Cards with copy reading "Drive carefully, watch out for 'The Boy of the Streets'" were distributed all over the city at filling stations, parking spaces and road intersections.

Personal letter from official of the Lipton Tea Company was delivered by telegraph to all grocers and markets in Rochester together with tack card and still of Cooper plugging picture and opening. Through tieup with Wheaties distributors 100,000 stickers with title and playdates were placed on all boxes, free admission awarded to children bringing in designated number of box fronts. Promotion was also arranged with camera dealer who took two column ad in local daily using still of the star, blowup of ad appearing in store window and theatre lobby.

'Manhattan' Opening

One week ahead of opening of "Manhattan Merry Go Round" at the New York Criterion Theatre, publicity head Phil Laufer planted a lucky number contest through cooperation of the Packard Lektro Shaver and Lektrolite people. Two daily prizes were awarded, lighter in the afternoon and a shaver in the evening to the holder of the lucky number taken from ticket purchased at the box office.

Blowups of Cab Calloway using the shaver were displayed at the theatre and 50 leading stores; music shops carried displays featuring hit songs from the picture and one week ahead of opening the Cotton Club took ads in paper announcing a "Manhattan Merry Go Round" night taking place on preview night. Through tieup with the Tootsie Roll manufacturers distributed their confection in small imprinted envelopes reading "Two rare treats," etc., etc.

Prominent Sales Head Comments on Quigley Awards

by GEO. J. SCHAEFER

Vice President and General Manager of United Artists

The time-worn adage that a picture is "sold" when a playdate is set, that the seller can then sit back in his chair and wait for the rental fee to fall into his lap, is as obsolete as an oldtime nickelodeon. This is no longer the contemporary viewpoint. Today all important contracts are being set on a percentage basis, thus forcing the entire industry to adopt the same aggressive and business-like viewpoint that there is no such thing as a sold picture until the last customer has paid an admission fee at the box-office and the print has been returned to the exchanges.

This is admittedly the attitude of every man in the industry who refuses to drop by the wayside, gathering only the crumbs left behind by the showman who is alert and up-to-date. It is for these reasons, and many others, that I should like to go on record as one who definitely recognizes the unqualified services rendered to the industry as a whole by the editors of the MOTION PICTURE HERALD in establishing the annual Quigley Awards for Showmanship.

Not only have these awards promoted a direct medium for stimulating better box-office grosses and exploitation efforts of the man in the field, but they have also created a method whereby the individual showman can reap the maximum profits for himself with the product he plays.

Recently, we at United Artists have seen the concrete benefits resulting directly from the stimulus of the Quigley Awards and the substantial advantages gained by the exhibitor who "sells his picture to his patrons." Three of the exhibitors who played "Stella Dallas" and entered their campaigns in the Quigley competitions during last August and September and won prizes in the final rounds. But of even greater consequence was the prize at the box-office in the form of much greater business. Every showman in the industry realizes that the Quigley Awards are stepping up the pace of sales campaigns and teaching the exhibitor a more valid approach to his problem. His best efforts to create a winning campaign must inevitably register at the box-office.

"Let's Hear From You!"

Special Matinee Held for "Heidi"

Sixteen busses conveyed children from rural schools to the special matinee of "Heidi" held by Wesley Tefft, Manager of Smalley's Theatre, Stamford, N. Y., who played to about 1,000 kiddies. Since the entire population of Stamford is only 956, the theatreman reports the slant as being one of the most successful engineered at his house. Stories together with art work were run in local newspapers.

Kline, Lapinere Voted Plaques for December

It's hands across the sea this last month of the 1937 Quigley Awards with Manager R. Lee Kline, Warner's Colonial Theatre, Germantown, Pa., taking down the Silver Plaque for his outstanding job on "Alcatraz Island"; Silver Citation of Merit going to Al Zimbalist of the Philadelphia advertising staff who aided on the campaign. Elias Lapinere, Paris Theatre, Paris, France, takes down the Bronze Plaque. It's a repeater for Lapinere who won the Quigley Silver plaque in June 1936 for his entry on "A Night at the Opera." December brings two First Mentions, one in the person of L. A. Chatham, last year's Quigley Grand Award winner, who receives his honors for his entry on "The Awful Truth" at the Sooner Theatre, Norman, Okla., and John Barcroft, Publicity, R. K. O. Orpheum, Columbus, Ohio, "Damsel in Distress."

First Mention

JOHNNY BARCROFT, Publicity, RKO Orpheum, Columbus, Ohio, "Damsel in Distress"

L. A. CHATHAM, Manager, Sooner, Norman, Okla., "Awful Truth"

Honorable Mentions

WALLY CALDWELL, Manager, Loew's Valentine, Toledo, Ohio, "Nothing Sacred"

G. W. CARLSON, Manager, Peoples, Superior, Wis., "This Way Please"

E. E. CRABTREE, City Manager, Fischer, Danville, Ill., "52nd Street"

ARLIE CRITES, Manager, Palace, Lubbock, Texas, "Emile Zola"

L. D. GLINNER, Manager, Broadway, Chelsea, Mass., "Devil Is Driving"

LARRY GRABURN, Manager, Capitol, Halifax, Nova Scotia, "Victoria the Great"

C. L. HOLLISTER, Manager, Babcock, Wellsville, N. Y., "Emile Zola"

WILLIAM W. JOHNSON, Manager, Opera House, Millinocket, Maine, "Stage Door"

ED MILLER, Manager; MANNY PEARLSTEIN, Publicity, Hippodrome, Cleveland, Ohio, "Damsel in Distress"

PEARCE PARKHURST, Manager, Brandon, Brandon, Vt., "Life Begins in College"

EDWIN PENTECOST, Manager, Loew's Grand, Atlanta, Ga., "Hurricane"

TOMMY READ, Manager, Paramount, Atlanta, Ga., "Merry Go Round of 1938"

WILLIAM SAXTON, Manager, Loew's Century, Baltimore, Md. "Hurricane"

RALPH L. TULLY, Manager, Colonial, Haverhill, Mass., "Madame X"

The Awards are diversified, as usual, among repeaters and newcomers in all classifications. Kline hits the Plaque column for his initial success and the balance among the First and Honorable Mentions run about even. Preparations for the presentation of the Grand Awards are now going forward and will be announced in a later issue. Two First Mentions were taken down this last month of the 1937 Quigley Awards with fifteen Honorable Mentions voted to various men.

Co-op Ads

Eddie Forrester, manager of the Omaha Theatre, Omaha, Neb., uses a cooperative advertisement tieup with the Omaha *World-Herald* from time to time. It is a full page ad in red, black and white with ads of local firms around the border, while the top and center positions prominently display the Omaha's current attractions.

Day's Big Apple

For his "Big Apple" short engagement at the Lemoyne Theatre, Lemoyne, Penna., Manager Jack C. Day borrowed an apple from the Penn State Farm Show. "Apple" measuring five feet in diameter was made of galvanized iron and painted to resemble the fruit. Large card attached bore copy with title, playdates, etc.

"TOVARICH" MUSIC HALL ADS

Distinctive style, copy and layout are expressed in the Radio City Music Hall ads on "Tovarich." Following the keynote suggested by Warner Brothers' national campaign prepared by the Warner Brothers' advertising staff, these excellent ads were under the personal supervision of W. G. Van Schmus, managing director of the Music Hall.









• personalities

PAUL SWANSON
manager of the State Theatre, Allison, Ia., has closed his Star Theatre at Dumont and the Roxy at Central City, Ia.

▽

LOUIS TUNICK
has reopened the Brooklyn Theatre, Baltimore, Md.

▽

RUSSELL RINDY
former assistant at the Tower, Houston, Tex., has been promoted to assistant at the downtown Majestic. JACK HOOKS succeeds Rindy at the Tower.

▽

HENRY CREWS
assistant at the Des Moines Theatre, Des Moines, Ia., has been promoted to manager of the Hiland Theatre.

▽

E. D. CARTER
has purchased the Cozy Theatre, Fayette, Iowa.

▽

LEO SCHNEIDER
is opening a new house in Afton, Ia.

▽

J. C. GITHENS
has reopened the Allerton Theatre, Allerton, Ia.

▽

GEORGE FRENCH
former manager of the Keith Memorial Theatre, Boston, has switched posts with BEN DOMINGO of the Boston Theatre there.

▽

CECIL B. ROSSON
formerly of Durham, N. C., is the new manager of the Palace, Raleigh, N. C. R. D. STALLINGS, former manager, is now supervisor of the Capitol and Palace Theatres there.

▽

J. H. STELLING
manager of the Capitol, Raleigh, N. C., has been transferred to Bluefield, West Va.

▽

ED HOUGH
of Charlotte, N. C., is the new skipper of the Wake Theatre, Raleigh, N. C., replacing C. R. GLENN who resigned to become manager of two Paramount houses in Bristol, Tenn.

▽

JOHN KNIGHT
manager of the Almanace Theatre, Burlington, N. C., has been transferred to Wilmington, N. C., as house manager of the Carolina there. CHARLES H. UTLEY succeeds Knight. Utley was formerly the assistant.

▽

CURTIS E. COBB
has been appointed assistant manager of the Carolina Theatre, Greensboro, N. C.

▽

DICK JANCKE
has been made manager of the Gem Theatre, Golden, Colo., replacing BERLIN TANNER, who went to the Granada at Monte Vista. Other Atlas Theatres changes include RAYMOND LOUNSBURY, assistant at the Lamar, has been made manager, succeeding FRANK BARNES, who has moved to the city managership at Salida. HARRY MOORE, resigned as Salida manager, having bought an interest in the Salida *Daily Mail.*

Birthday Greetings

A. E. Ableson	Frank Linn
K. L. Adams	J. Ellison Loth
George L. Allen, Jr.	Ferm Lynn
Alvah Barber	Charles V. Martina
James T. Barnett	J. Roger MacGuigan
W. L. "Woody" Barritt	V. Russell Marsh
W. Spencer Bentley	J. Edwin Milstein
Bernard N. Bisbee	John R. Minhinnick
Robert F. Black	Bill Nash
Harry E. Creasey	Henry E. Newberry
Andrew Czeh	William V. Novak
Rene Daigneault	Clarence J. Olbrich
Dave Davidson	Ed Penn
C. W. Davis	James N. Raskin
Claude L. Davis	Dominick Reda
Walter F. Davis	N. J. Reed
Charles Dearth	Thomas R. Reilly
J. H. Diller	John J. Revels
John Ewing	Harry M. Rouda
Raymond C. Fahrenholz	G. W. Sampson
Joseph Feeney	Herman Semel
Claude L. Flater	J. L. Shasteen
Albert Garfield	William M. Sholl
Nat Goldberg	Philip Sigel
Merrill F. Hanna	Isser Singerman
Kenneth Higgins	Theodore L. Smalley
I. M. Hirshblond	Charles L. Stephenson
Homer R. Hisey	W. L. Stratton
Chris G. Holmes	Eugene O. Stutenroth
C. J. Hubley, Jr.	William Herbert Turner
Robert W. Huffman	Lawrence Waters
Charles N. Hurley	William Weiss
F. H. Jones	John C. White, Jr.
Harry E. Jones	Bert C. Wild
Mark T. Kempenich	Frank L. Willis
Jules Koenig	William C. Wittenberg
Alvin K. Lavender	T. S. Yeoh

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

HANK HAROLD
has resigned as ad head for Warner's Cleveland theatres to join the United Detroit Theatres as assistant to Earl J. Hudson. Good luck, Hank.

▽

F. E. CROSSON
has been named manager of the Winn Theatre, Omaha, Neb., succeeding JOHN W. QUINN, who is managing the Pilger in Pilger, Neb.

▽

CHELLE JANIS
former manager of Loew's Ziegfeld Theatre, N. Y. C., is now managing the new Trans Lux here.

▽

CHARLES MARTIN
has been transferred from the Dickinson Theatre, Fayette, Mo., to manager of the Uptown in Parsons, Kan. WILLIAM MOORE succeeds him at Fayette.

▽

ZAC FREEDMAN
has joined Ed Small Productions on the Coast.

▽

PAT McGEE
for the past four years general manager of the Standard Theatres in Oklahoma City, Okla., has resigned and WALTER B. SHUTTEE has taken over his post. J. F. GARST, assistant treasurer, has resigned with J. M. CONNOR, New York, appointed to the vacancy. W. S. McDONAD continues as treasurer. GEORGE Y. HENGER, city manager, and PAUL KETCHUM, manager of the three of the houses have also resigned. Ketchum has been temporarily succeeded by JAMES BURGE, manager of the Midwest, who assumes the management of the Victoria, Tower and Plaza.

▽

TODD FERGUSON
manager of the Warner Theatre, Oklahoma City, Okla., has been transferred to the Midwest there. JAMES BURGE, manager of the Midwest, has been put in charge of the Plaza, Tower and Victoria, succeeding PAUL KETCHUM, resigned. PAUL TOWNSEND, manager of the Liberty, is also in charge of the Warner for the time being.

▽

EARL OCHSENBEIN
formerly of Wheeling, West Va., has been named manager of the State, East Liverpool, Ohio, replacing KEITH CHAMBERS, who has gone to Wheeling to manage the Court Theatre.

▽

BEN STAHL
has been named manager of the Medina Theatre, Medina, Ohio.

▽

GEORGE J. BUSCHORN
has taken over the Kansas and Crawford Theatres, Wichita, Kan., from W. P. HUSTON.

▽

RED EELLS
has been named manager of the Roanoke Theatre, Kansas City, Mo.

Arnstein Song Suit Dismissed by Court

The complaint in the suit brought by Ira B. Arnstein, a songwriter, to compel his admission into the American Society of Composers, Authors and Publishers, and for an accounting of the profits of 50 songs allegedly plagiarized from his compositions, was dismissed by Judge John C. Knox in the United States district court in New York. Judge Knox's opinion ruled that the complaint was "defective in numerous particulars" and suggested that Mr. Arnstein retain an attorney to prosecute the case. The plaintiff was given 30 days to file an amended complaint.

Among the defendants were ASCAP, Songwriters Protective Association, Music Publishers Protective Association, National Broadcasting Company, Columbia Broadcasting Company, Warner Brothers, Gene Buck, E. C. Mills, M. Witmark and Sons, Edward B. Marks Music Company, T. B. Harms Music Company, Leo Feist, Inc., Remick Music Corporation, Sam Fox Music Publishing Company, Robbins Music Corporation and Irving Berlin, Inc.

Midland Company Seeking Permission to Reorganize

The Midland Investment Company, which controls the Midland theatre and office building in Kansas City, has filed a petition in Judge Albert L. Reeves's federal district court for permission to reorganize under 77B of the federal bankruptcy act. Loew's, Inc., owns half of the 1,000 shares of no par value capital stock of the Midland company; the other half is held by the Woolford Investment Company (Herbert Woof and M. B. Shanberg).

The original mortgage was for $2,500,000, and bonds were issued May 15, 1926, to cover. Outstanding principal on the bonds is $1,867,500, the petition sets out. On November 15, 1937, $46,500 worth of bonds matured, but the company had only $38,750 deposited to that account. Consequently, trustees served notice of default. The investment company does have, however, $104,000 in cash on hand, and interest obligations have been met. The bonds were written to mature serially.

The ten-year lease on the theatre and office building, which was held by Loew's, Inc., expired October 27, 1937, and was renewed on a short-time, one-year basis because the project was losing money. The new one-year lease provides for a 15 per cent payment of box office returns from the theatre.

The petition asks the court to continue the present management until reorganization is effected.

Trial of the $50,000 plagiarism suit brought by William LaVarre, screen writer, against Warner Brothers, started Monday in New York supreme court before Justice Timothy A. Leary and a jury. Mr. LaVarre alleges that he wrote "The Bedside Manner" for Warren William, and that after rejection it was produced by Warners under the title, "Bedside."

A temporary injunction against the use of the title "Gone with the Wind Country" for a travelogue produced by Ted Toddy was obtained in superior court, Atlanta, by Selznick International, owner of the film rights to the novel, "Gone With the Wind."

IN COURTS

RCA Files Plea To Reopen Case

Reopening of the litigation brought by the Philadelphia Storage Battery Company, parent organization of the Philco Radio and Television Corporation, against the Radio Corporation of America is sought by RCA in a petition filed in Chancery Court, Wilmington.

Josiah O. Wolcott, who handed down an opinion last September upholding PSB in the action, is asked to issue an order permitting RCA to present further arguments, to take further testimony; to introduce a letter from PSB to RCA, and to introduce in evidence certain patents under which PSB has been licensed by RCA.

PSB filed the original action against RCA, seeking to enjoin it from terminating a licensing agreement whereby PSB had the right to use basic patents in the radio industry owned by RCA. In a cross-suit, RCA sought to end the agreement, charging PSB violated the agreement by dividing the patent rights with Philco. The Chancellor upheld PSB, ruling there was no breach of contract.

$100,000 Demanded In "Rosalie" Suit

Damages of $100,000 are demanded by Sylvia Kingsley in an action filed in Federal Court, Los Angeles, against Metro-Goldwyn-Mayer, William Anthony McGuire and Guy Bolton.

Miss Kingsley claims she is the original author of "Rosalie" and that Mr. Bolton wrote the libretto of the Ziegfeld-McGuire production under a contract whereby she was to receive 25 per cent of the profits of the stage presentation. She also claims she did not authorize the use of "Rosalie" for films and asks an injunction against further payments to Mr. Bolton and Mr. McGuire.

Netco Opens Theatre

Netco Corporation, Paramount subsidiary, has opened the new Juliet theatre, Poughkeepsie, N. Y. Other theatre developments in New York include the closing of the Community, Narrowburg, for the winter months; the rushing of construction of the Shadowland, Ellenville, for opening January 17th, and the temporary halting of construction of a new theatre in Goshen.

Schine Acquires Two

The Schine circuit, Columbus, Ohio, has taken over the Kent at Kent, Ohio, on lease and the Ravenna at Ravenna, Ohio. John Paliff will continue as house manager of the Kent, under the supervision of Milton Schosberg, Schine district manager. George Laby will manage the Ravenna. The circuit will modernize the two houses.

Salem Yellen, general manager and booker for the Leff-Myers circuit of theatres in the Bronx, New York, has resigned.

Fred Wynne-Jones Dies After Long Illness

Frederick Wynne-Jones died last Sunday at the Manhattan State Hospital in New York, at the age of 68. Cremation followed Tuesday at Delaney's Funeral Chapel, New York.

Death came to Frederick Wynne-Jones after a long illness. He had been in retirement since Ufa-Films, American distribution of Germany's UFA, abandoned activities in this country several years ago. He was president of the branch here, and prior to that was in film sales abroad, serving United Artists at one time on the Continent.

Lesser Producing Nine For 20th-Fox, RKO Radio

Sol Lesser will produce nine pictures next season, six of which will be outdoor action features for release through Twentieth Century-Fox. The remaining three films will be Bobby Breen musicals for RKO Radio. Mr. Lesser left New York Tuesday for the coast.

Cartoon Films Making 24

Cartoon Films, Ltd., this week started production in Hollywood of 24 color cartoons based on Lawson Wood's ape, "Gran'pop," which appears on the cover of *Collier's Magazine*. Lawson Haris is president of Cartoon Films, which is a corporate setup for Ub Iwerks. Mr. Iwerks will produce the cartoons assisted by Leslie Mills, for 25 years business manager for Mr. Wood. The company is being financed by British capital. "Gran'pop's Busy Day" will be the title of the first cartoon.

Steffes Heads Club

W. A. Steffes, Northwest Allied leader, has been elected chief barker of the Minneapolis Variety Club. Frank Mantzke was elected first assistant chief barker; Paul Mans, second assistant chief barker; Joe Stern, doughboy, and W. H. Workman, wagonman. New canvassmen are Fred Abelson, George Granstrom, Benny Berger, Don Woods, Rud LoRenz and Gil Nathanson.

Miller Trustee of Condor

Federal Judge George Cosgrave this week in Los Angeles appointed Chester E. Miller as permanent trustee of Condor Pictures, Inc., and asked Miller and officials of the company to return to court at a future date with proposed plans for reorganization of the production firm under Section 77 B. of the Bankruptcy Act. Mr. Miller had held title of temporary trustee prior to Judge Cosgrave's action.

Add "Hurricane" Men

United Artists has added nine exploitation men to cover the popular priced engagements of "The Hurricane." They are: Harold Marshall, Washington; Ed Bellew, Louisville; Bernard Evans, Houston; Steve Edeards, Dayton; Ben Hills, Fort Worth; James McFarland, Albany; Harry Rice, Scranton and Wilkes-Barre, and Charles Baron, Binghamton. Ed Milburn has replaced Ed Gallner at Providence.

William Alexander has been named American representative of the Hibernia Film Studio, Irish producing company.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Now is the Time	Joby Jordan-Jo Carr	Nov. 15,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Jo Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Rearing Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Sing While You're Able	Pinky Tomlin-Toby Wing	Mar. 20,'37	66	
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60. Nov.	13,'37
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12,'37		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15,'37†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLLECTIVE

Title	Star	Rel. Date	Runing Time Minutes	Reviewed
Green Fields	Helen Beverly-M. Goldstein	Oct. 11,'37†	105	
Coming				
Yankel, the Blacksmith				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62. Dec.	25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92. Oct.	9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82.)				
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62. Oct.	23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61. Nov.	6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68. July	24,'37
(Explanation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67. Nov.	27,'37
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64. Oct.	23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85. Dec.	25,'37
I Promise to Pay (G)	Leo Carrillo-Chester Morris	Apr. 21,'37	65. Feb.	27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68. Aug.	14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80. Aug.	7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65. July	24,'37
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37	69. May	29,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68. Oct.	9,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118. Feb.	27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56.)				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†	64	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68. Nov.	6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6,'37†	56	
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37	62. Apr.	10,'37
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37	67. Apr.	3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65. Aug.	28,'37

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59. Dec.	4,'37
She Married an Artist	John Boles-Lull Deste	Nov. 25,'37†	78	
(See "In the Cutting Room," Oct. 9,'37.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Lull Deste	Apr. 25,'37	76. Feb.	13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37	55	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65. Nov.	13,'37
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37	62. Mar.	29,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	67. Nov.	20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68. Feb.	13,'37
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59	
Coming				
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†		
Crime of the Year	Robert Paige-Jacqueline Wells			
G-Men Under Cover	Don Terry-Jacqueline Wells			
Land Rush	Jack Luden-Eleanor Stewart	Feb. 12,'38†		
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 4,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Lone Wolf in Paris	Francis Lederer-Frances Drake			
Making the Headlines (G)	Jack Holt-Beverly Roberts		*65. Jan.	8,'38
(Reviewed under the title, "The House of Mystery.")				
Outlaws of the Big Bend	Chas. Starrett-Iris Meredith			
Paris on Broadway	Lanny Ross			
Penitentiary	Walter Connolly-Jean Parker	Jan. 17,'38†		
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Start Cheering	Jimmy Durante-Joan Perry	Feb. 28,'38†		
(See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)				
There's Always a Woman	Joan Blondell-Melvyn Douglas			
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Wide Open Faces	Joe E. Brown-Jane Wyman			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60. June	19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37	64. Mar.	20,'37
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szleczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Nov. 1,'37†	88	
I Married for Love	Kabos-Radal	Sept. 15,'37†	84	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Noszty Lad, The	Javor-Szorenyi	Nov. 25,'37†	97	
Once a Week	Kabos-Perezel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37	91	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Tempest in a Charda	Javor-Lazar	Oct. 20,'37†	90	
Texas Mammy	Fedak	Oct. 25,'37†	89	
Toni (G)	Pecsi-Adam	Sept. 11,'37†	81. Oct.	30,'37
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25,'37†	87	
Yellow Roses	Kabos	Oct. 30,'37†	90	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61. Sept.	11,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88.)				
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70.	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55.	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Dance, Charlie Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Dragoerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'36
(Exploitation: Nov. 27,'37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61.	Mar. 6,'37
Love is on the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96.	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82.	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Shi the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58.	Mar. 27,'37
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				

Coming

Title	Star
Accidents Will Happen	Ronald Reagan-Gloria Blondell
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts
Girls on Probation	Bonita Granville-Dolores Costello
Gold Is Where You Find It 255	George Brent-O. de Havilland
(See "In the Cutting Room," Nov. 13,'37.)	
He Couldn't Say No (G)	Frank McHugh-Ann Sheridan
(Reviewed under the title, "Larger Than Life.")	
Hollywood Hotel (G) 253	Dick Powell-Frances Langford
Slight Case of Murder, A	Edw. G. Robinson-Jane Bryan
(See "In the Cutting Room," Dec. 18,'37.)	
Women Are Like That	Kay Francis-Pat O'Brien
(See "This Woman Is Dangerous," Oct. 23,'37.)	

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82.	
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept. 5,'37†	96.	
Greece of 1938	Newsreels	Jan. 9,'38†	90.	
Kaincurgea Zoe	Rita Karmen	Nov. 7,'37†	115.	
Reborn	Elene Papadake	Dec. 5,'37†	90.	
True Love	Sophea Domogloy	Oct. 3,'37†	85.	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37	65.	
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
King Solomon's Mines 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love	Anna Neagle-T. Carminati	Dec. 24,'37†		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37	83.	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65.	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64.	
Where There's a Will 3624	Will Hay	July 26,'37	74.	
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37	73.	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star
Asking for Trouble	Jessie Matthews
Blue Lagoon, The	
False Witness	Nova Pilbeam
Girl Was Young, The (G)	Nova Pilbeam-Derrick de Marney
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	
Illegal Holiday	John Lodge-Margaret Lockwood
Rob Roy	
Sailing Along	Jessie Matthews-Jack Whiting
Show Goes On, The	Anna Neagle-T. Carminati
Strange Boarders of Palace Crescent	
Wife of General Ling	Griffith Jones-Adrienne Renn

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61.	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3,'37†	56½	
Damaged Goods 175	Pedro de Cordoba	Aug. 21,'37	59.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½.	June 12,'37
Frontier Town 220	Tex Ritter	Nov. 19,'37†	58.	
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37	77.	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3,'37†	76½.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½.	May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22,'37†	58.	Oct. 9,'37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75.	Oct. 16,'36
(Reviewed under the title, Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58.	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64.	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49.	May 15,'37
Love Takes Flight (G) 208	Bruce Cabot-Beatrice Roberts	Sept. 17,'37†	71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½.	Jan. 16,'37
Mr Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12,'37†	68.	Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60.	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37	56.	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56.	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37	58½.	Aug. 26,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hooper	Jan. 23,'37	61.	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept. 10,'37†	61½.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Sept. 30,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 29,'37†	66.	Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½.	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5,'37†	63.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29,'37†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept. 24,'37†	57.	
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37	63.	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73.	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37	76½	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct. 15,'37†	61.	Mar. 6,'37

Coming

Title	Star
Angels with Dirty Faces	James Cagney
Death Takes a Cruise	
Don't Lead With Your Heart	Anna Sten
Flash Casey, Candid Cameraman	Eric Linden
Gorgeous	Anna Sten
Honolulu Honeymoon	
King of the Sierras 207	Rex-Shiek
Love Me Again	Anna Sten
Love Runs Into Money	
Murder at the Rancho	Ken Maynard
Orchid Girl	Anna Sten
Painter in the Sky	
Renfrew Rides North	James Newill
Rollin' Plains 217	Tex Ritter
Shadow Murder Case, The	Rod La Rocque-Astrid Allwyn
(See "In the Cutting Room," Jan. 8,'38.)	
Snow Covered Wagons	
Spy of Napoleon (G)	R. Bartholmess-D. Haas
Utah Trail	Tex Ritter
Wallaby Jim in Trouble	George Houston

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is China		Dec. 1,'37†	68.	
White Ivory	Jack Mulhall	Mar. 1,'37	69.	

Coming

Title	Star
Early Bird, The	Richard Hayward
Irish and Proud of It	Richard Hayward
Jeanne	Gaby Morlay

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct. 15,'37†	.82.	
Business In Distress	Czech Film	Oct. 15,'37†	90	
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec. 12,'37†	74.	Feb. 2,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37†	75	
Song of the Lark	Czech Film	Dec. 8,'37†	90	
Student's Romance, The (G)	Patrie Knowles	Oct. 10,'37†	.78	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct. 1,'37†	.70	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37	.85.	Mar. 20,'37

Coming

I Give My Heart	Gitta Alpar		78	
Invitation to the Waltz	Lilian Harvey		74	
Kathleen	Sally O'Neil-Irish Cast		75	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept. 11,'37†	9 rls.	
All Men Are Wild	Paul Javor	Oct. 21,'37†	9 rls.	
Anniversary	Imre Raday-Ida Turay	Dec. 10,'37†	10 rls.	
Bride from Torcoke	Paul Javor	Oct. 1,'37†	10 rls.	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,'37†	8 rls.	
Exception Granted	Imre Raday-Klari Tolnay	June 11,'37	9 rls.	
Hotel Springtime	Gy Kabos-Anna Tekes	Nov. 30,'37†	10 rls.	
I Picked You for My Husband	Paul Javor	Nov. 4,'37†	9 rls.	
It Happened in Budapest	Gy Kabos-Zita Perezel	Sept. 21,'37†	9 rls.	
Pay, Madame	Paul Javor	May 30,'37	8 rls.	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,'37†	8 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37†	10 rls.	

Coming

Man Sometimes Errs	A. Tekes-A. Pager	Feb. 4,'38†	10 rls.	
Sutyi, the Lucky Child	Adam Klari	Jan. 11,'38†	9 rls.	
Village Rogue, The	M. Dayka-Z. Gregor	Jan. 21,'38†	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept. 15,'37†	73.	Sept. 11,'37
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37	90	

Coming

Back from Reno	
Beauty Racket	
Deerslayer	
Honor Among Women	
I Demand Payment	Betty Burgess-Jack LaRue
Night of Crime	
Sky Girl	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69.	Aug. 28,'37
Bad Man at Brimstone (G) 812	Wallace Beery-V. Bruce	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec. 3,'37†	72.	Dec. 4,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37.	89.	July 3,'37
(Exploitation: Jan. 1,'38, p. 58.)				
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct. 8,'37†	103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110.	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37	116.	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Conquest (A) 805	Greta Garbo-Charles Boyer	Oct. 22,'37†	112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Dec. 11,'37, p. 76; Jan. 8,'37, p. 82.)				
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37	111.	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct. 15,'37†	87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89.	July 3,'37
Family Affair, A 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37	69.	Mar. 20,'37
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	138.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36	72	Oct. 31,'36
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37	139.	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37	76.	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109.	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov. 12,'37†	81.	Nov. 13,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†	78.	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69.	July 24,'37
Love Is a Headache 821	Gladys George-Franchot Tone	Jan. 14,'38†	73	
(See "In the Cutting Room," Dec. 25,'37.)				
Madame X (A) 806	Gladys George-Warren William	Oct. 1,'37†	72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37.	90.	Apr. 28,'34
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†	71.	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70.	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37		Mar. 18,'38†
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73.	Sept. 11,'37
(Exploitation: Dec. 25,'37, p. 56.)				
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37.	105.	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94.	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117.	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67.	Feb. 6,'37
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37	119.	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37.	84.	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70.	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37	127.	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec 24,'37†	122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,'37.	94.	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36	74.	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37	69.	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37	94.	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37	66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov. 26,'37†	80.	Nov. 20,'37
Topper (G) 738	Constance Bennett-Cary Grant	July 16,'37	97.	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	126.	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37	64.	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept. 10,'37†	61.	Sept. 11,'37
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec. 10,'37†	77.	Nov. 27,'37

Coming

Arsene Lupin Returns	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
Benefits Forgot	Walter Huston-James Stewart	Feb. 11,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Everybody Sing 819	Allan Jones-Judy Garland	Feb. 4,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Fanny	Wallace Beery-M. O'Sullivan	Apr. 1,'38†		
Girl of the Golden West	Jeanette MacDonald-N. Eddy	Mar. 18,'38†		
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95.	Dec. 18,'37
Marie Antoinette	Norma Shearer-Tyrone Power			
Merrily We Live	Constance Bennett-Brian Aherne	Mar. 11,'38†		
Paradise for Three	Frank Morgan-Robt. Young	Jan. 28,'38†		
(See "Three Men in the Snow," "In the Cutting Room," Dec. 25,'37.)				
Swiss Miss	Laurel and Hardy			
Test Pilot	C. Gable-M. Loy-S. Tracy	Mar. 25,'38†		
(See "In the Cutting Room," Jan. 8,'38.)				
Yank at Oxford, A	Robt. Taylor-M. O'Sullivan	Feb. 18,'38†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug. 25,'37†	59	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July 4,'37†	65.	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†	76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82.)				
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
County Fair (G)	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept. 2,'37†	56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†	62.	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37†	62	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†	62	
Paradise Isle (G)	Warren Hull-Movita	July 21,'37†	73.	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14,'37†	55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec. 8,'37†.		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37†	70	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan. 12,'38†.		
Where Trails Divide	Tom Keene	Oct. 18,'37†	59	

Coming

Code of the Range	Tim McCoy			
Female Fugitive				
Marines Are Here, The				
My Old Kentucky Home	Grant Richards-Evelyn Venable	Feb. 9,'38†		
Painted Trail	Tom Keene			
Port of Missing Girls	Judith Allen Milburne Stone	Feb. 23,'38†		
Ridin' Gent	Tim McCoy			
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande	Movita			
Saleslady	Anne Nagel-Weldon Heyburn	Jan. 26,'38†		
Wanderer of the West	Jack Randall	Mar. 16,'38†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Where the West Begins	Jack Randall	Feb. 2,'38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct. 29,'37†	98.	Sept. 25,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug. 13,'37†	97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov. 12,'37†	*93.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug. 6,'37†	67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov. 19,'37†	82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec. 10,'37†		
Bulldog Drummond Comes Back (G) 3709	J. Barrymore-Louise Campbell	Sept. 24,'37†	64.	Sept. 11,'37
Bulldog Drummond's Revenge (G)	J. Barrymore-Louise Campbell	Jan. 7,'38†.	60.	Nov. 6,'37
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar. 12,'37	60.	Apr. 17,'37
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec. 17,'37†	*60.	Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept. 17,'37†	95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July 16,'37†	88.	July 10,'37
Ebb Tide (A)	Oscar Homolka-Frances Farmer	Nov. 26.'38†	94.	Oct. 2,'37
Every Day's a Holiday (A)	Mae West-Edmund Lowe	Jan. 14,'38†	*80.	Dec. 25,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July 30,'37	85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July 2,'37	56.	July 3,'37
Girl from Scotland Yard 3636	Karen Morley-Robert Baldwin	Apr. 2,'37	61	
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June 25,'37	70.	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar. 19,'37	76.	Mar. 20,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct. 1,'37†	112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr. 16,'37	79.	Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept. 8,'37†	65.	Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov. 5,'37†	67.	Oct. 23,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June 4,'37	66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May 28,'37	86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr. 9,'37	79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr. 23,'37	78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June 11,'37	77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec. 3,'37†	65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr. 30,'37	92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July 2,'37	65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June 18,'37	77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar. 5,'37	71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov. 19,'37†	70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May 21,'37	75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June 25,'37	70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug. 27,'37†	73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct. 8,'37†	62.	
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37	113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July 23,'37	60.	July 10,'37
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept. 17,'37†	68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug. 20,'37†	62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept. 10,'37†	65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept. 3,'37†	92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar. 12,'37	97.	Mar. 20,'37
Texas Trail (G) 3754	William Boyd-George Hayes	Nov. 26,'37†	63.	Oct. 9,'37
This Way, Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct. 15,'37†	63.	Sept. 18,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct. 22,'37†	58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec. 24,'37†	*84.	Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May 14,'37	80.	May 29,'37
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar. 26,'37	89.	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec. 31,'37†	*115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81.)				
Wild Money 3651	Edward Everett Horton	July 9,'37	69	

Coming

Big Broadcast of 1938	W. C. Fields-Martha Raye	Mar. 4,'38†		
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper			
(See "In the Cutting Room," Jan. 8,'38.)				
Buccaneer, The	Fredric March-Franciska Gaal	Feb. 4,'38†		
(See production article, Oct. 23,'37, p. 14.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar. 25,'38†		
Cassidy of Bar 20	Wm. Boyd-Frank Darien	Feb. 25,'38†		
College Swing	Martha Raye-Burns & Allen			
Dangerous to Know	Anna May Wong-Akim Tamiroff	Mar. 11,'38†		
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Feb. 18,'38†		
Good Night, Ladies	Eleanore Whitney-J. Downs			
Her Jungle Love	Dorothy Lamour-Ray Milland			
(See "In the Cutting Room," Dec. 25,'37.)				
Highway Racketeers	Lloyd Nolan-Mary Carlisle			
Partners of the Plains (G)	Wm. Boyd-George Hayes	Jan. 28,'38†	*70.	Dec. 11,'37
Professor Beware	Harold Lloyd-Phyllis Welch			
Romance in the Dark	Gladys Swarthout-John Boles	Mar. 18,'38†		
(See "In the Cutting Room," Nov. 13,'37.)				
Scandal Street	Lew Ayres-Louise Campbell	Feb. 11,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
Thrill of a Lifetime (G)	Eleanore Whitney-Johnny Downs	Jan. 21,'38†	*75.	Nov. 13,'37

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May 24,'37	58.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept. 8,'37	61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept. 20,'37†	56	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar. 22.'37	59.	Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug. 2,'37	53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct. 4,'37†	59.	Nov. 13,'37
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July 31,'37	62.	July 31,'37
Circus Girl 6014	June Travis-Bob Livingston	Mar. 1,'37	62	
(See "In the Cutting Room," Feb. 13,'37.)				
Colorado Kid (G) 7123	Bob Steele-Marian Weldon	Dec. 6,'37†	55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May 24,'37	57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Hedda Hopper	June 7,'37	57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June 7,'37	58	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov. 29,'37†	64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept. 20,'37†	64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec. 20,'37†	64.	Dec. 18,'37
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar. 22,'37	62.	Apr. 3,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec. 6,'37†	80.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May 10,'37	53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May 5,'37	58	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr. 14,'37	56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept. 6,'37†	58	
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr. 26,'37	83.	Apr. 10,'37
(Exploitation: July 10,'37, p. 88.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37	57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June 28,'37	64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr. 5,'37	67.	Mar. 27,'37
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan. 5,'38	70.	Jan. 1,'38
Law Man is Born, A 6327	Johnny Mack Brown-I. Meredith	June 21,'37	61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar. 24,'37	60	
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28,'36	56.	Jan. 16,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov. 13,'37†	64.	Nov. 13,'37
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July 12,'37	63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May 15,'37	67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37	68.	May 1,'37
Paroled—To Die 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55	
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8,'37†	72.	Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23,'37†	59.	Oct. 9,'37
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60.	May 8,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	10,'37	64.Aug.	14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	66	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov.	15,'37†	60.Nov.	27,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†	56	
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37†	56.Dec.	18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37†	62.Sept.	25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60.June	26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37	62.Oct.	23,'37
Coming					
Born To Be Wild	Ralph Byrd-Doris Weston				
Hollywood Murder Mystery	Neil Hamilton-Evelyn Venable				
Love on Approval	Phil Regan-Penny Singleton	Jan.	31,'38†		
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38†	67.Dec.	25,'37
Old Barn Dance, The	Gene Autry-Smiley Burnette	Jan.	29,'38†	60	
Purple Vigilantes 7114	Three Mesquiteers	Jan.	24,'38†		
Stormy Weather	Alison Skipworth-Polly Moran				

RKO RADIO

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	65.Aug.	21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58.June	12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60.July	31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67.May	29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	65.Oct.	9,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65.Apr.	24,'37
Crashing Hollywood (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan.	7,'38†	61	
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov.	19,'37	101.Nov.	27,'37
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37†	60.Nov.	20,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62.Feb.	27,'37
Everybody's Doing It (G)	Sally Eilers-Preston Foster	Jan.	14,'38†	67.Jan.	1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37†	67.Oct.	2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct.	15,'37†	73.Sept.	4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug.	20,'37	67.Aug.	14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	63.Sept.	4,'37
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug.	13,'37	58.July	31,'37
High Flyers (G)	Wheeler and Woolsey	Nov.	26,'37†	70.Nov.	20,'37
Hitting a New High (G)	Lily Pons-John Howard	Dec.	24,'37†	85.Dec.	4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64.July	31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	77.Aug.	28,'37
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37†	61.Oct.	30,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	77.Sept.	4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67.Mar.	13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60.May	29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	1,'37†	81.Sept.	18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37	100.July	10,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68.July	17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68.Mar.	20,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84.Mar.	30,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec.	10,'37†	59.Nov.	27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71.June	12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	60.Sept.	18,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116.May	8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85.Feb.	27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	92.Sept.	18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70.July	17,'37
There Goes My Girl (G) 726	Ann Sothern-Gene Raymond	May	21,'37	74.June	5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	65.Oct.	2,'37
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)	Edward Arnold-Frances Farmer	July	30,'37	109.July	17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61.Apr.	17,'37
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.)	Anna Neagle-Anton Walbrook	Nov.	12,'37†	113.Sept.	25,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58	
Wise Girl (G)	Miriam Hopkins-Ray Milland	Dec.	31,'37†	70.Jan.	1,'38
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88.Apr.	24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62.June	5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61.May	1,'37
Coming					
Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant	Feb.	18,'38†		
Certified	Joan Fontaine-Allan Lane				
Double Danger (See "The Perfect Alibi," "In the Cutting Room," Dec. 18,'37.)	Preston Foster-Whitney Bourne	Feb.	4,'38†		
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	Feb.	11,'38†		
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Jan.	28,'38†		
Joy of Loving (See "In the Cutting Room," Jan. 8,'38.)	Irene Dunne-D. Fairbanks, Jr.	May	6,'38†		
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb.	25,'38†		
Radio City Revels (See "In the Cutting Room," Jan. 8,'38.)	Bob Burns-Jack Oakie	Apr.	14,'38†		
Rat, The (A)	Ruth Chatterton-Anton Walbrook	Jan.	21,'38†	73.Nov.	27,'37
She's Got Everything (G)	Gene Raymond-Ann Sothern	Dec.	31,'37†	72.Dec.	18,'37
Snow White and the Seven Dwarfs (G)	Walt Disney			*82.Dec.	25,'37
Vivacious Lady	Ginger Rogers-James Stewart	Apr.	15,'38†		

STATE RIGHTS

Title	Star	Dist'r	Rel.	Running Time Date	Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec.	9,'37	*55.Nov.	27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75.Aug.	7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55.Apr.	10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct.	16,'37	76.Oct.	23,'37
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60.Mar.	27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57.June	12,'37
Zamboanga (G)	Native Cast		July	17,'37	*65.July	17,'37
Coming						
Rangers Roundup (See "In the Cutting Room," Dec. 25,'37.)	Fred Scott	Spectrum				

TWENTIETH CENTURY-FOX

Title	Star	Rel.	Running Time Date	Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct.	29,'37†	81.Oct.	23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71.May	8,'37
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61.Apr.	17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec.	3,'37†	70.Nov.	13,'37
Borneo 807 (Exploitation: Jan. 8,'38, p. 80.)	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58.June	26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec.	10,'37†	60.Oct.	30,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37	83.May	8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58.July	10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan.	14,'38†	*65.Jan.	8,'38
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71	
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct.	22,'37†	68.Aug.	7,'37
City Girl (See "In the Cutting Room," Dec. 18,'37.)	Ricardo Cortez-Phyllis Brooks	Jan.	7,'38†		
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov.	5,'37†	81.Oct.	2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov.	12,'37†	62.Sept.	25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85.Mar.	8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov.	26,'37†	77.Nov.	13,'37
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68.Jan.	23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81.Apr.	3,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov.	26,'37†	71.Oct.	23,'37
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59.Mar.	6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81.May	5,'34
Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.)	Smith Ballew-Evalyn Knapp	Jan.	14,'38†		
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†	88.Oct.	16,'37
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept.	24,'37†	58.July	17,'37
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov.	12,'37†	79.Sept.	28,'34
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	58	
King George VI Coronation 870	Technicolor Special	July	15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63.June	5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37†	84.Oct.	9,'37
Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68; Jan. 1,'38, pp. 57, 60.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94.Oct.	2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec.	31,'37†	84.Dec.	25,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75.Aug.	14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73.Mar.	27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84.Mar.	20,'37
On the Avenue (G) 732 (Exploitation: Mar. 20,'37, p. 78; Apr. 17,'37, pp. 80, 82; June 19,'37, p. 84.)	Dick Powell-Madeleine Carroll	Feb.	12,'37	89.Feb.	13,'37
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68.July	24,'37
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct.	8,'37†	55	
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov.	19,'37†	79.Nov.	13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57.Feb.	13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102.Mar.	27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37	74.Aug.	7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37	64	
Slave Ship (G) 746 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37	92.June	19,'37
Step Lively, Jeeves (G) 739 (See "In the Cutting Room," Nov. 13,'37.)	Arthur Treacher-Patricia Ellis	Apr.	9,'37	69.Jan.	30,'37
Tarzan's Revenge 823	Glenn Morris-Eleanor Holm	Jan.	7,'38†		
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec.	24,'37†	67.Nov.	27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37	70.Mar.	6,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72.	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
Wee Willie Winkle (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813 (Exploitation: Nov. 13,'37, p. 62.)	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
Wings of the Morning (G) 737	Annabella-Henry Fonda	Feb. 19,'37	87.	Mar. 20,'37
You Can't Have Everything (G) 801 (Exploitation: Jan. 8,'38, p. 82.)	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37

Coming

Baroness and the Butler 835 (See "In the Cutting Room," Jan. 8,'38.)	Annabella-William Powell	Feb. 18,'38†		
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
Gypsy	Jane Withers-Robt. Wilcox			
Happy Landing 830 (See "In the Cutting Room," Nov. 27,'37.)	Sonja Henie-Don Ameche	Jan. 28,'38†		
In Old Chicago (G) (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye		*110.	Jan. 8,'38
International Settlement 826 (See "Shanghai Deadline," "In the Cutting Room," Dec. 11,'37.)	Dolores Del Rio-George Sanders	Feb. 4,'38†		
Josette 839	Simone Simon-Don Ameche	Apr. 1,'38†		
Kidnapped	Warner Baxter-F. Bartholomew			
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25,'38†	*60.	Jan. 8,'38
Mr. Moto Takes a Chance (G) 819 (Reviewed under the title, "Look Out, Mr. Moto.")	Peter Lorre-Rochelle Hudson	Apr. 28,'38†	*60.	Oct. 30,'37
Rebecca of Sunnybrook Farm 837 (See "In the Cutting Room," Nov. 6,'37.)	Shirley Temple-Gloria Stuart	Mar. 18,'38†		
Sally, Irene and Mary 827 (See "In the Cutting Room," Dec. 4,'37.)	Alice Faye-Fred Allen	Mar. 4,'38†		
Walking Down Broadway	Claire Trevor-Michael Whalen	Mar. 11,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37 p. 76.)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)	Native Cast	Apr. 23,'37	80.	Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	83.	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar. 5,'37	89.	Jan. 16,'37
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89.)	Charles Boyer-Jean Arthur	Apr. 2,'37	97.	Mar. 13,'37
Hurricane, The (G) (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.)	Dorothy Lamour-Jon Hall	Dec. 24,'37†	102.	Nov. 13,'37
Knight Without Armor (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37	82.	Aug. 22,'36
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G). (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Dec. 10,'37†	77.	Sept. 11,'37
Nothing Sacred (G) (See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88.)	Carole Lombard-Fredric March	Nov. 26,'37†	75.	Nov. 27,'37
Prisoner of Zenda (G) (Exploitation: Dec. 18,'37, p. 64.)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
Stand-In (A) (Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)	Leslie Howard-Joan Blondell	Oct. 29,'37†	91.	Oct. 9,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)	Janet Gaynor-Fredric March	Apr. 30,'37	111.	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44.	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58.)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37 p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37

Coming

Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Mar. 4,'38†		
Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.)	Tommy Kelly-Walter Brennan	Feb. 11,'38†		
Divorce of Lady X, The	Merle Oberon-Laurence Olivier	Feb. 18,'38†		
Gaiety Girls, The (Reviewed under the title, "Paradise for Two.")	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	70.	Nov. 6,'37
Goldwyn Follies, The (See production article, Nov. 13,'37, p. 14.)	'Charlie McCarthy'-Edgar Bergen Ritz Bros.-Adolphe Menjou	Feb. 4,'38†		
I Met My Love Again (See "In the Cutting Room," Sept. 18,'37.)	Joan Bennett-Henry Fonda	Jan. 28,'38†		
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains	Vivien Leigh-Paul Lukas			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Mar. 25,'38†	90.	Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58.	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59.	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64.	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
Courage of the West 2054 (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January	Dec. 5,'37†	57.	
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Girl Overboard (G) 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37	58.	May 29,'37
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†	66½.	Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½.	Oct. 2,'37
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	66.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14,'37†	87.	Oct. 23,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr. Barbara Read	Jan. 17,'37	69.	Apr. 10,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
100 Men and a Girl (G) 2001 (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec. 12,'37†	66.	Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37.	58.	Feb. 6,'37
She's Dangerous 1031	Cesar Romero-Tala Birell	Jan. 24,'37	68.	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†	64½.	
Spy Ring, The 2033	Wm. Hall-Jane Wyman	Jan. 8,'38†	61.	
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story 2034 (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62.	
Top of the Town (G) 1007 (See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)	George Murphy-Doris Nolan	Apr. 18,'37	86.	Apr. 3,'37
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catharine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers—James Dunn	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66.	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	58.	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37.	76.	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78.	May 15,'37
You're a Sweetheart (G)	Alice Faye-George Murphy	Dec. 26,'37†	96.	Dec. 18,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Black Doll	Nan Grey-Donald Woods	Jan. 30,'38†	66	
(See "In the Cutting Room," Dec. 11,'37.)				
Border Wolves	Bob Baker-Connie Moore			
Crime of Dr. Hallet	Ralph Bellamy-J. Hutchinson			
Forbidden Valley	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†		
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Jury's Secret, The	Fay Wray-Kent Taylor	Jan. 16,'38†		
Mad About Music	Deanna Durbin-Herbert Marshall	Feb. 27,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
Midnight Intruder	Louis Hayward-Barbara Read	Feb. 6,'38†		
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Joan Barclay	Dec. 10,'37†	58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept. 30,'37†	55	
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37	56	
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37	56	
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37	62	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov. 30,'37†	56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct. 1,'37†	62	Nov. 20,'37
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37	55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec. 30,'37†	55	
Sky Racket	Herman Brix-Joan Barclay	Sept. 1,'37†	63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89	Mar. 13,'37
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov. 27,'37†	62	Sept. 11,'37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60	June 12,'37
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4,'37†	*82	Sept. 11,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37	85	Dec. 26,'36
(Exploitation: Feb. 13,'37, pp. 84, 85; Feb. 27,'37, p. 80.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37	92	June 19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30,'37	89	Oct. 2,'37
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37	71	Dec. 12,'36
(Exploitation: Apr. 10,'37, p. 91.)				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20,'37†	90	July 31,'37
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101	May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37	54	
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct. 2,'37†	116	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37	60	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar. 6,'37	60	Mar. 13,'37
Patient in Room 18, The 274	Ann Sheridan-Patric Knowles	Jan. 15,'37†		
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58	
Ready, Willing and Able (G) 112	Lee Dixon-Ruby Keeler	Mar. 6,'37	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105	July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	*60	Dec. 11,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80	July 3,'37
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37	59	Dec. 5,'36
Swing Your Lady (G) 211	H. Bogart-Penny Singleton	Jan. 8,'38†	*75	Jan. 8,'38
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37†	*92	Dec. 4,'37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37†	121	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64	July 24,'37
Coming				
Adventures of Robin Hood	Errol Flynn-O. de Havilland			
(See production article, Dec. 25,'37, p. 14.)				
Amazing Dr. Clitterhouse, The				
Blondes at Work	Glenda Farrell-Barton MacLane			
Boy Meets Girl	Marie Wilson-Allyn Joslyn			
Dude Rancher, The	Dick Powell-Priscilla Lane			
Food for Scandal	Fernand Gravet-Carole Lombard			
For the Defense	Ronald Reagan			
Gold Diggers in Paris	Rudy Vallee			
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 29,'38†	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
Jezebel	Bette Davis-Henry Fonda			
(See "In the Cutting Room," Dec. 11,'37.)				
Kid Comes Back, The (G) 123	Wayne Morris-June Travis	Feb. 19,'38†	*60	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Love, Honor and Behave	Wayne Morris-Priscilla Lane			
Men Are Such Fools	Wayne Morris-Priscilla Lane			
Mystery of Hunting's End	Dick Purcell-Ann Sheridan			
(See "In the Cutting Room," Dec. 11,'37.)				
Over the Wall	Dick Foran-June Travis			
Penrod and His Twin Brother 226	Billy and Bobby Mauch	Feb. 26,'38†		
(See "In the Cutting Room," Oct. 30,'37.)				
Penrod's Double Trouble	Billy and Bobby Mauch			
Singing Cop, The	Dick Foran-Anne Nagel			
White Banners				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36	6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37	74	
Don Quixote (G)	Chaliapin	Sept. '37†	78	July 6,'37
Life and Loves of Beethoven (G)	Harry Baur	Dec. 15,'37†	82	Dec. 4,'37
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37	95	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37	79	
Coming				
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Love on Skis	Walter Rimil			
Monastery				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Jan. 15,'38†	84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)		Woodward Bros.		60	Nov. 27,'37
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103	Apr. 3,'37
Beethoven Concerte (G)	V. Gardin	Amkino	Mar. 23,'37	90	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma			Oct. 2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89	Oct. 23,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80	Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Fury Over Spain (G)		Modern Film		55	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Gobsek (A)	Leonid Leonidov	Amkino		74	Aug. 14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88	Mar. 27,'37
In the Far East (G)	N. Bogoliubov	Amkino	Oct. 19,'37	81	Oct. 30,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90	Mar. 27,'37
Jericho (G)	Paul Robeson	General		77	Sept. 4,'37
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 3,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80	July 10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95	Sept. 25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70	July 10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Moonlight Sonata (G)	Paderewski	United Artists		90	Mar. 13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77	Sept. 18,'37
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105	May 15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77	Sept. 18,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100	Mar. 20,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis	Oct. 15,'37	120	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125	Dec. 25,'37
Sol Over Danmark (G)	Henrik Malberg	Scandinavian	Apr. 15,'37	73	Apr. 24,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58	Sept. 4,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77	Nov. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90	May 29,'37
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65	Nov. 20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods (3 Stooges)	May 14,'37	19½
Big Squirt, The (10-2-37) Charlie Chase	Sept.17,'37	18
Bury the Hatchet (8-21-37)	Aug. 6,'37	19
Calling All Curtains	Oct. 1,'37	18
Calling All Doctors	July 22,'37	19½
Cash and Carry (9-11-37) (3 Stooges)	Sept. 3,'37	18½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½
Doggone Mixup	Feb. 4,'38	2 rls.
Fiddling Around (Collins-Kennedy)	Jan. 21,'38	17½
From Bad to Worse Charlie Chase	June 4,'37	17
Goofs and Saddles Andy Clyde	July 2,'37	17½
Gracie at the Bat Andy Clyde	Oct. 29,'37	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½
Grips, Grunts and Grease (3-27-37) (3 Stooges)	Jan. 15,'37	19
He Done His Duty (12-18-37) Andy Clyde	Dec. 10,'37	17½
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17
Lodge Night Andy Clyde	June 11,'37	18
Man Bites Love Bug Charlie Chase	Dec. 24,'37	18
My Little Feller Andy Clyde	May 21,'37	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½
Oh What a Knight (Herman Bing)	Nov. 22,'37	18½
Playing the Ponies (3 Stooges)	Oct. 15,'37	17
Sitter Downers, The (3 Stooges)	Nov. 26,'37	18
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18
Termites of 1938 (3 Stooges)	Jan. 7,'38	17
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17
Wee Wee Monsieur (3 Stooges)	Feb. 18,'38	2 rls.
Wrong Miss Wright, The Charlie Chase	June 18,'37	17

BROADWAY FOLLIES

Title	Rel. Date	Min.
Brokers Follies (12-11-37)	Dec. 15,'37	16½
Drug Store Follies (9-11-37)	Sept. 3,'37	10½
Rooftop Frolics (10-16-37)	Oct. 1,'37	11
Timberland Revels (11-27-37)	Nov. 5,'37	10

COLOR RHAPSODIES

Title	Rel. Date	Min.
Air Hostess, The	Oct. 22,'37	8
Bluebird's Baby	Jan. 21,'38	1 rl.
Foxy Pup, The (6-5-37)	May 21,'37	6½
Gifts from the Air (re-issue)	Dec. 18,'37	7½
Hollywood Picnic	Dec. 18,'37	1 rl.
Horse on the Merry-Go-Round, The	Feb. 17,'38	1 rl.
Indian Serenade	July 16,'37	8
Let's Go (4-17-37)	Apr. 10,'37	7½
Little Match Girl (11-27-37)	Nov. 5,'37	8½
Merry Mannequins	Mar. 19,'37	6½
Mother Hen's Holiday	May 7,'37	7
Sad Little Guinea Pigs	Jan. 14,'38	1 rl.
Scary Crows (9-11-37)	Aug. 20,'37	8
Skeleton Frolic (2-20-37)	Jan. 29,'37	7½
Spring Festival (8-21-37)	Aug. 6,'37	8
Stork Takes a Holiday, The	June 11,'37	8
Swing, Monkey, Swing (10-2-37)	Sept. 10,'37	7½

COLUMBIA TOURS

Title	Rel. Date	Min.
Fifty Years of Barter	May 28,'37	9½
Haiti's Black Napoleon (8-21-37)	Aug. 6,'37	9
Pirate Parts of the Caribbean	July 2,'37	9

COMMUNITY SING

(1st Series)

Title	Rel. Date	Min.
Community Sing (No. 3) (6-5-37)	May 20,'37	10
Community Sing (No. 4)	June 18,'37	10½
Community Sing (No. 5) (9-11-37)	July 24,'37	10½

(2nd Series)

Title	Rel. Date	Min.
No. 1 (9-11-37)	Aug. 20,'37	†10
No. 2 (10-16-37)	Sept. 17,'37	†10
No. 3 (10-16-37)	Oct. 15,'37	†10½
No. 4—(12-11-37)	Nov. 28,'37	†11
No. 5—	Jan. 21,'38	†.1 rl.
No. 6—	Feb. 25,'38	†.1 rl.

FEATURETTES

Title	Rel. Date	Min.
Herald of the Skies	Apr. 2,'37	.9½

HAPPY HOUR

Title	Rel. Date	Min.
Aladdin and the Wonderful Lamp	Dec. 18,'37	†.3 rls.
Goose Girl, The	May 30,'37	.3 rls.
Old Woman in the Woods, The	Apr. 23,'37	.3 rls.

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
18. Krazy's Race of Time (6-26-37)	May 6,'37	.7
19. Masque Raid, The	June 25,'37	.7
20. Railroad Rhythm	Nov. 20,'37	†.9½

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Canine Capers	Sept. 16,'37	†.6½
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16,'37	†.6
Dizzy Ducks (12-19-36)	July 18,'37	.6½
Fire Plug, The (11-13-37)	Oct. 16,'37	†.6
New Homestead, The	Jan. 7,'38	†.7
Puttin' Out the Kitten	Mar. 26,'37	.7
Scrappy's Band Concert	Apr. 29,'37	.7
Scrappy's Music Lesson	June 4,'37	.7
Scrappy's News Flashes	Dec. 8,'37	†.6
Scrappy's Trip to Mars	Feb. 4,'38	†.1 rl.

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 6—	Feb. 19,'37	10
No. 7—	Mar. 23,'37	.9½
No. 8—(5-29-37)	Apr. 30,'37	.9½
No. 9—	May 22,'37	10
No. 10—	June 4,'37	.9
No. 11—	June 25,'37	10½
No. 12—(10-16-37)	Aug. 13,'37	10
No. 13—(10-16-37) (New Series)	Sept. 10,'37	10
No. 1—(10-16-37)	Sept. 17,'37	†10
No. 2—(11-20-37)	Oct. 15,'37	†.9½
No. 3—(12-11-37)	Nov. 18,'37	†.9½
No. 4—	Dec. 24,'37	†.1 rl.
No. 5—	Jan. 7,'38	†.9½
No. 6—	Feb. 4,'38	†.1 rl.

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Cadet Champion (12-11-37)	Dec. 17,'37	†.9½
Fit to Win (6-12-37)	May 7,'37	.9½
Fleet Hoofs (4-17-37)	Mar. 5,'37	10
Fun in the Water (4-17-37)	Apr. 10,'37	10
Future Stars	Aug. 30,'37	
Golf Magic (9-11-37)	Aug. 16,'37	.9
Modern Maidens	Feb. 18,'38	†.9½
Riding the Waves	June 4,'37	10
Set 'Em Up	Oct. 29,'37	†.9½
Snow Foolin'	Jan. 21,'38	†.1 rl.
Sport of the Seasons	June 25,'37	.9
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	.9
Trotting Thoroughbreds (10-16-37)	Sept. 30,'37	†.9½
Unusual Hunting	Jan. 7,'38	†.1 rl.

STRANGE AS IT SEEMS

Title	Rel. Date	Min.
Boy Who Saved a Nation, The	Dec. 10,'37	†.9½
Little Jack Horner (10-2-37)	Sept. 16,'37	†.6½
Silver Threads (12-11-37)	Nov. 12,'37	†10½

WORLD IN COLOR

Title	Rel. Date	Min.
Beautiful Bermuda	Sept. 10,'37	†
City of the Golden Gate (11-20-37)	Oct. 10,'37	†.9½
El Salvador	Dec. 30,'37	†.1 rl.

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Ask Uncle Sol (10-23-37)	Oct. 8,'37	†11
Big Apple, The (10-2-37)	Sept. 17,'37	†.9
Calling All Crooners (12-4-37)	Nov. 19,'37	†10½
Dental Follies (4-10-37)	Feb. 26,'37	11
How to Dance the Shag	Dec. 17,'37	†.8
Love Goes West	Dec. 31,'37	†10½
Miss Lonely Hearts (10-30-37)	Sept. 24,'37	†10½
Pot Luck (8-14-37)	Aug. 6,'37	†11
Rhythm Saves the Day (12-4-37)	Oct. 29,'37	†11
Trailer Paradise	Nov. 26,'37	†.9

TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Boss, The	Dec. 24,'37	†.6½
Big Game Hunt, The	Feb. 19,'37	.7
Billy Goat's Whiskers, The	Dec. 10,'37	†.6½
Book Shop, The (1-30-37)	Feb. 5,'37	.6
Bug Carnival (4-17-37)	Apr. 16,'37	.7
Bugs Beetle and His Orchestra	Jan. 21,'38	†.6½
Close Shave, A	Oct. 1,'37	†.6½
Dancing Bear, The (11-6-37)	Oct. 15,'37	†.6½
Dog and the Bone, The (11-27-37)	Nov. 12,'37	†.6
Farmer Al Falfa in Trailer Life	Aug. 20,'37	†.5½
Flying South	Mar 19,'37	.7
Hay Ride, The	Apr. 2,'37	.6
Homeless Pup, The	July 23,'37	.7
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37	†.6½
Lion Hunt, The	Jan. 7,'38	†.7
Mechanical Cow, The	June 25,'37	.7
Ozzie Ostrich Comes to Town	May 28,'37	.7
Paper Hangers, The (8-14-37)	July 30,'37	.7
Pink Elephants	July. 9,'37	.7
Play Ball	June 11,'37	.6
Puddy's Coronation	May 14,'37	.7
Red Hot Music	Mar. 5,'37	.6
Saw Mill Mystery, The	Oct. 29,'37	†.6½
School Birds	Apr. 30,'37	.7
Timid Rabbit, The	Nov. 26,'37	†.6½
Villain Still Pursued Her, The	Sept. 3,'37	†.6½

TREASURE CHEST

Title	Rel. Date	Min.
Crystal Ballet	May 28,'37	11
Grey Owl's Little Brother	Dec. 24,'37	†10
How to Ski	Aug. 20,'37	†11
Not So Dumb	Dec. 10,'37	†.9
Ornamental Swimming	June 4,'37	10
Private Life of the Gannets (9-25-37)	Sept. 10,'37	†11
Songs of the Danube	May 7,'37	.9

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Affairs of Pierre, The (7-31-37)	Aug. 6,'37	†19
Air Parade	Jan. 14,'38	†.2 rls.
Bashful Ballerina (10-2-37)	Sept. 17,'37	†20
Bashful Buckaroo, The	Dec. 3,'37	†19½
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18
Cupid Takes a Holiday		
Dates and Nuts	Dec. 31,'37	†
Dime a Dance	Dec. 24,537	†19½
Freshies	May 7,'37	17
Getting an Eyeful	Jan. 21,'38	†17½
Girls Ahoy!	June 11,'37	17
Going, Going, Gone	Oct. 8,'37	†18
Hamlet and Eggs	June 18,'37	16
Heir Today	Nov. 5,'37	†18
Her Accidental Hero	May 21,'37	17
Hi-Ho Hollywood	Jan. 7,'38	†16
His Pest Girl	Apr. 30,'37	18
Hi-ya Doc?	Apr. 23,'37	20
Holding the Bag	May 14,'37	19
Hurray for Hooligan (12-4-37)	Nov. 19,'37	†17
Koo-Koo Correspondence Skool, The	Nov. 19,'37	†18
Love in Arms	May 28,'37	18
Love Nest on Wheels	Mar. 26,'37	18
Meet the Bride	Oct. 29,'37	†17
Melody Girl	Apr. 16,'37	17
Miss They Missed, The	Jan. 28,'38	†
Montague the Magnificent (8-14-37)	Aug. 27,'37	†18
Off the Horses (4-10-37)	Mar. 5,'37	19
Pixilated	Mar. 19,'37	18
Playboy Number One (12-4-37)	Nov. 26,'37	†17
Ready to Serve (4-10-37)	Mar. 12,'37	15
Silly Night (10-23-37)	Oct. 1,'37	†19
Slacks Appeal	Aug. 13,'37	†19
Smart Way, The (10-30-37)	Oct. 15,'37	†18
Sweeties	Sept. 3,'37	†15
That's the Spirit	June 25,'37	17
Timid Ghost, The	Sept. 24,'37	†16
Who's Crazy?	Aug. 20,'37	†19
Will You Stop! (10-2-37)	Sept. 10,'37	†17
Who's Who?	Oct. 22,'37	†20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	10
Broadway Dance Parade	June 15,'37	10
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16,'37	12
Isle of Paradise	July 30,'37	20
Spanish Interlude, A	June 15,'37	

MAGNACOLOR

Title	Rel. Date	Min.
Blow, Bugle, Blow		
Catalina Island	Nov. 12,'37	†
Personalities on Parade		
Skiing on Your Feet		
Yellowstone Park		

IMPERIAL

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
Boyhood		8

NOVELTIES

Title	Rel. Date	Min.
Nero		8

PORT O' CALL

Title	Rel. Date	Min.
City of the Sun		9

WORLD IN COLOR

Title	Rel. Date	Min.
Dream Harbor		8

MGM

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 10—It May Happen to You (8-14-37)	June 5,'37	21
No. 11—Soak the Poor (10-2-37)	Aug. 21,'37	16
No. 12—Give Till it Hurts (11-13-37)	Sept. 18,'37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30,'37	21

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Chile, Land of Charm (11-20-37)	Oct. 30,'37	†.9
Colorful Bombay (5-8-37)	Apr. 3,'37	.8
Copenhagen	Nov. 27,'37	†.9
Floral Japan	July 24,'37	.8
Glimpses of Peru (10-2-37)	Sept. 4,'37	†.8
Hong Kong, Hub of China (6-26-37)	May 1,'37	.8
Land of Incas	June 26,'37	.8
Natural Wonders of the West	Jan. 22,'38	†
Rocky Mountain Grandeur (7-24-37)	May 29,'37	.9
Serene Siam (6-26-37)	Oct. 2,'37	†.9
Stockholm, Pride of Sweden (11-13-37)	Dec. 25,'37	†.9

HARMAN-ISING (Happy Harmonies)

Title	Rel. Date	Min.
29—Bosko's Easter Eggs (4-3-37)	Mar. 20,'37	.8
30—Bosko and the Pirates (5-8-37)	May 1,'37	.8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	.8
32—Wayward Pups (8-14-37)	July 10,'37	.9
33—Bosko and the Cannibals	Aug. 28,'37	10
34—Little Buck Cheeser (1-8-38)	Dec. 18,'37	.8
35—Bosko in Bagdad	Jan. 1,'38	10

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
King Without a Crown, The (11-20-37)	Oct. 9,'37	†.9
Man in the Barn, The (1-1-38)	Nov. 20,'37	†10

M-G-M MINIATURES

Title	Rel. Date	Min.
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1,'37	19
Have Courage (7-24-37)	June 12,'37	10
Pacific Paradise (10-16-37)	Aug. 28,'37	10
Rainbow Pass (10-30-37)	Oct. 9,'37	10
Romance of Digestion	Mar. 13,'37	11
What Do You Think, No. 2	Dec. 25,'37	†10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Carnival in Paris (6-26-37)	May 29,'37	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19
Hollywood Party (5-8-37)	Apr. 3,'37	21
Our Gang Follies of 1938 (1-8-38)	Dec. 18,'37	†21
Some Time Soon (4-10-37)	Mar. 6,'37	20
Sunday Night at Trocadero (10-23-37)	Oct. 2,'37	†20

OUR GANG

Title	Rel. Date	Min.
Fishy Tales	Aug. 28,'37	11
Framing Youth (10-2-37)	Sept. 11,'37	†11
Hearts Are Thumps	Apr. 3,'37	11
Mail and Female	Nov. 13,'37	†11
Night 'n' Gales	July 24,'37	11

(THE RELEASE CHART--CONT'D)

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Candid Candidate, The (9-25-37)	Aug. 27,'37†	7....
Ding Dong Doggie	July 23,'37†	7....
Foxy Hunter, The	Nov. 26,'37†	1 rl..
Hot Air Salesman, The (3-20-37)	Mar. 12,'37	7....
Impractical Joker, The (7-3-37)	June 18,'37	7....
New Deal Show, The (10-16-37)	Oct. 22,'37†	7....
Pudgy Takes a Bow-Wow	Apr. 9,'37	7....
Pudgy Picks a Fight (5-22-37)	May 14,'37	8....
Riding the Rails	Jan. 28,'38†	.....
Service With a Smile	Sept. 24,'37†	7....
Zula Hula	Dec. 24,'37†	.....
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37	7....
Car-Tune Portrait, A (7-3-37)	June 25,'37	7....
Chicken a la King	Apr. 16,'37	8....
Educated Fish (11-13-37)	Oct. 29,'37†	7....
Foolish Fox, The	Dec. 31,'37†	.....
Little Lamby (1-8-38)	Dec. 31,'37†	7....
Peeping Penguins (9-18-37)	Aug. 27,'37†	7....
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37	10....
Frimi Favorites (7-3-37) Rudolf Friml, Jr., and Orch.	June 4,'37	11....
From the Minuet to the Big Apple	Nov. 19,'37†	.....
Himber Harmonies	Jan. 28,'38†	.....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29,'37†	11....
Hula Heaven (10-16-37) Eddie Peabody	Oct. 1,'37†	11....
Installment Collector, The Fred Allen	July 2,'37	10....
Let's Go Latin (9-25-37) Xavier Cugat and Orch.	Sept. 10,'37†	11....
Meet the Maestros	Dec. 17,'37†	.....
Night in Manhattan	July 30,'37	11....
Oh Kay, Rhythm (1-8-38)	Dec. 17,'37†	10....
Queens of Harmony Phil Spitalny and Girl Orch.	Aug. 20,'37†	11....
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch.	Mar. 12,'37	11....
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37	11....
MUSICAL ROMANCE (In Color)		
Schubert's Serenade	July 23,'37	9....
Song of the Islands (5-22-37)	May 21,'37	10....
Trees (3-20-37)	Mar. 19,'37	9....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec. 31,'37†	10....
California Giant	Jan. 28,'38†	.....
Aviator Shorty	July 23,'37	10....
Circus Comes to Town, The (7-3-37)	June 25,'37	10....
Cowboy Shorty (10-16-37)	Oct. 8,'37†	10....
Game Trails	Apr. 30,'37	10....
Inventor, The (10-23-37)	Nov. 5,'37†	11....
It's a Good Stunt (9-25-37)	Sept. 10,'37†	10....
It's a Living	Mar. 5,'37	11....
Killer of the Tonto	Aug. 13,'37†	10....
Make Up and Live	Dec. 31,'37†	.....
Nobody Home	Apr. 2,'37	10....
Safety in the Air (5-22-37)	May 28,'37	10....
Tuna	Dec. 3,'37†	.....
PARAMOUNT PICTORIAL		
No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias	Mar. 12,'37	10....
No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37	10....
No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37)	May 7,'37	10....
No. 11—Fishing Highlights	June 4,'37	11....
No. 12—(7-3-37)	July 2,'37	10....
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug. 6,'37†	1 rl..
No. 2 — Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37)	Sept. 3,'37†	10....
No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37)	Oct. 1,'37†	10....
No. 4 — Tropical Toppers— Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov. 5,'37†	10....
No. 5—	Dec. 3,'37	.....
No. 6—	Jan. 7,'38†	.....
POPEYE THE SAILOR		
Football Toucher Downer	Oct. 15,'37†	.....
Fowl Play	Dec. 17,'37†	.....
Hospitality	Apr. 16,'37†	7....
I Like Babies and Infants (10-2-37)	Sept. 17,'37†	7....
I Never Change My Altitude	Aug. 20,'37†	7....
Let's Celebrake	Jan. 21,'38†	.....
Lost and Foundry	July 16,'37	7....
Morning, Noon and Night Club (6-26-37)	June 18,'37	7....
My Artistical Temperature	Mar. 19,'37	7....
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	7....
Popeye the Sailor Meets Ali Baba and the Forty Thieves	Nov. 26,'37†	2 rls.
(Color Special)		
Pretex the Weakerist (11-20-37)	Nov. 19,'37†	7....
Twisker Pitcher, The	May 21,'37	7....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 4 (3-27-37)	Feb. 26,'37	11....
No. 5	Apr. 30,'37	11....
No. 6	July 2,'37	11....
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37†	10....
No. 2 (11-20-37)	Nov. 12,'37†	10....
No. 3	Jan. 14,'38†	.....
SCREEN SONGS		
Magic on Broadway Jay Freeman and Orch	Nov. 26,'37†	1 rl..
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37	8....
Twilight on the Trail The Westerners	Mar. 26,'37	7....
Whispers in the Dark (10-9-37)	Sept. 24,'37†	7....
You Came to My Rescue Shep Fields and Orch.	July 30,'37	8....
You Took the Words Right Out of My Heart	Jan. 28,'38†	.....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37	10....
No. 37—Swing Stars (5-22-37)	May 14,'37	10....
No. 38—Pan-American Champion (7-3-37)	June 11,'37	10....
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	10....
No. 40—Aquabats	Aug. 13,'37†	10....
No. 41—Picking Pets (10-2-37)	Sept. 10,'37†	10....
No. 42—Four Smart Dogs (10-16-37)	Oct. 8,'37†	10....
No. 43—Pick Your Favorite (11-6-37)	Nov. 5,'37†	10....
No. 44—Ball Tossers	Dec. 3,'37†	.....
No. 45—Water, Water Everywhere	Dec. 31,'37†	.....
No. 46—Good Looking Winners	Jan. 28,'38†	.....
UNUSUAL OCCUPATIONS (In Color)		
No. 1	Aug. 6,'37†.	1 rl..
No. 2 (10-16-37)	Oct. 8,'37†	10....
No. 3	Dec. 10,'37†	.....
SPECIAL 3 REEL SHORT (Distributed by Paramount)		
River, The (12-11-37)		31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept. 17,'37†	10....
Murder in Swing Time (9-4-37)	Sept. 27,'37†	10....
Prairie Swingeroo (12-25-37)	Oct. 15,'37†	10....
LEON ERROL COMEDIES		
Dummy Owner, The (1-1-38)	Jan. 7,'38†	19....
Rented Riot, A	Nov. 5,'37†	17....
Should Wives Work (10-9-37)	Sept. 10,'37†	19....
HEADLINER SERIES		
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37	18½..
4—Swing Fever	July 25,'37	20....
1937-38		
No. 1—Trailing Along (10-16-37)	Oct. 8,'37†	18....
No. 2—Music Will Tell (1-1-38)	Feb. 11,'38†	.....
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11,'37	18....
Ears of Experience (1-1-38)	Jan. 28,'38†	18....
Edgar and Goliath (12-25-37)	Nov. 19,'37†	17....
Looks and Bonds	Apr. 16,'37	19....
Morning Judge (10-16-37)	Sept. 24,'37†	18....
Tramp Trouble	Aug. 6,'37	16....
MARCH OF TIME		
No. 8	Mar. 19,'37	20....
No. 9 (4-17-37)	Apr. 16,'37	21....
No. 10	May 14,'37	18....
No. 11	June 11,'37	18....
No. 12	July 9,'37	18....
No. 13	Aug. 6,'37	18....
1937-38		
No. 1 (9-11-37)	Sept. 3,'37†	17....
No. 2	Oct. 1,'37†	20....
No. 3	Oct. 29,'37†	21....
No. 4	Nov. 26,'37†	20....
No. 5 (1-1-38)	Dec. 25,'37†	18....
No. 6	Jan. 21,'38†	.....
MICKEY MOUSE		
Clock Cleaners, The (8-28-37)	Oct. 15,'37†	8....
Donald's Ostrich (1-1-38)	Dec. 10,'37†	9....
Hawaiian Holiday (9-4-37)	Sept. 24,'37†	8....
Lonesome Ghosts (12-25-37)	Dec. 24,'37†	9....
Old Mill, The	Nov. 5,'37†	9....
Pluto's Quintuplets	Nov. 26,'37†	9....
NU-ATLAS PRODUCTIONS		
Devilled Ham	Apr. 28,'38†	.....
Phoney Boy (12-25-37)	Nov. 19,'37†	11....
Rhythm in a Night Court (9-4-37)	Sept. 24,'37†	9....
Sweet Shoe (1-1-38)	Jan. 14,'38†	11....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept. 10,'37†	13....
No. 2 (12-18-37)	Nov. 5,'37†	11....
No. 3	Dec. 31,'37†	.....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Horse Play (4-3-37)	Mar. 13,'37	18....
Many Unhappy Returns	Oct. 22,'37†	17....
Stupervisor	Feb. 25,'38†	.....
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec. 3,'37†	20....
Mississippi Moods (7-31-37)	July 23,'37	17....
That Man Samson	May 28,'37	19....
Twenty Girls and a Band	Apr. 8,'38†	.....
SMART SET		
Inlawful	Apr. 30,'37	17....
Rhythm Wranglers (12-25-37)	Dec. 17,'37†	19....
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar. 26,'37	18....
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37	9½..
Big League	May 7,'37	11....
Foreign Sports	Apr. 9,'37	10....
Golf Timing (8-21-37)	July 23,'37	11....
Royal Steeds	July 2,'37	10....
Saratoga Summers (3-27-37)	Mar. 12,'37	11....
STRUGGLE TO LIVE		
Desert Land	Apr. 5,'37	9....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July 9,'37	18....
Wrong Romance, The	May 14,'37	19....
WORLD ON PARADE		
Circus Winter Quarters	May 14,'37	11....
Florida Cowboy	June 11,'37	9½..
Jungle Playmate	July 30,'37	9....
Mt. Vernon	Mar. 19,'37	10...
Workshops of Old Mexico	July 9,'37	11...

STATE RIGHTS

Title	Rel. Date	Min.
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11....
ASTOR		
Carmen (5-29-37)		9....
Halt! Who Goes There? (5-29-37)		9....
JAM HANDY		
New Day, A (12-25-37)		12....
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl..
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The (8-14-37)	Aug. 6,'37	10....
Filming Modern Youth	Oct. 1,'37†	.....
Filming Nature's Wonders	Dec. 3,'37†	.....
Filming Nature's Wonders	Dec. 3,'37†	.....
Laughing at Fate (11-27-37)	Nov. 5,'37†	8½..
Motor Maniacs (9-25-37)	Sept. 3,'37†	10....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct. 8,'37†	.....
Italian Libya (12-4-37)	Nov. 12,'37†	10....
Land of the Maple Leaf, The	Dec. 10,'37†	.....
Mexican Mural (10-16-37)	Sept. 3,'37†	9½..
Modern Dixie		.....
Portraits of Portugal (8-7-37)	Aug. 6,'37	10....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½..
110. Magician Mickey	June 17,'37†	8½..

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
111. Mickey's Amateurs (6-19-37)	June 4,'37†	1 rl..
112. Moose Hunters	Aug. 5,'37†	9....
SILLY SYMPHONIES		
109. Mother Pluto (11-21-36)	Mar. 6,'37†	8½..
110. More Kittens (1-9-37)	Mar. 27,'37†	8½..
111. Woodland Cafe (6-26-37)	Mar. 15,'37†	1 rl..
112. Little Hiawatha (6-26-37)	May 11,'37†	.....
113. Modern Invention (6-26-37)	June 17,'37†	.....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 35 (4-17-37)	Apr. 12,'37	7....
No. 36 (5-15-37)	May 10,'37	9½..
No. 37 (5-15-37)	June 7,'37	9½..
No. 38 (7-24-37)	July 26,'37	10....
No. 39 (10-23-37)	Oct. 18,'37†	9....
No. 40 (12-4-37)	Nov. 1,'37†	9....
No. 41 (12-11-37)	Nov. 15,'37†	9....
No. 42	Nov. 22,'37†	9....
No. 43	Dec. 6,'37†	9....
No. 44	Jan. 3,'38†	.....
No. 45—	Jan. 29,'38†	.....
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20,'37†	6....
Big Race, The (3-13-37)	Mar. 3,'37	7....
Country Store (8-7-37)	July 5,'37	7....
Fireman's Picnic (10-16-37)	Aug. 16,'37	6½..
Lumber Camp (3-20-37)	Mar. 15,'37	7....
Ostrich Feathers (10-2-37)	Sept. 6,'37†	7....
Rest Resort (10-16-37)	Aug. 23,'37	7....
Steel Workers (5-15-37)	Apr. 26,'37	7....
Stevedores, The	May 24,'37	7....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec. 1,'37†	17....
Alpine Cabaret (8-14-37)	Aug. 4,'37	10....
Bargain Matinee (3-20-37)	Apr. 14,'37	10....
Cocktail Party, The (5-15-37)	May 12,'37	10....
Hawaiian Capers (9-18-37)	Sept. 8,'37†	17....
It's On the Record	Mar. 17,'37	10½..
Oh, Say Can You Hear? (12-18-37)	Dec. 29,'37†	18....
Rhapsody in Zoo (12-11-37)	Jan. 26,'38†	15½..
Shoes With Rhythm (5-15-37)	June 9,'37	10....
Show for Sale (10-30-37)	Nov. 3,'37†	21....
Singing Bandit, The (7-3-37)	July 7,'37	10....
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6,'37†	19....
OSWALD CARTOONS		
Duck Hunt (3-13-37)	Mar. 8,'37	7....
Dumb Cluck (12-11-37)	Dec. 20,'37†	7....
Football Fever (12-4-37)	Nov. 15,'37†	7....
Keeper of the Lions (11-13-37)	Oct. 18,'37†	7....
Lamplighter, The	Jan. 10,'38†	7....
Love Sick (11-6-37)	Oct. 4,'37†	8....
Mechanical Handy Man (10-30-37)	Nov. 8,'37†	7....
Mysterious Jug, The (12-11-37)	Nov. 29,'37†	7....
Playful Pup, The (7-31-37)	July 12,'37	7....
Trailer Thrills (5-15-37)	May 3,'37	7....
Wily Weasel, The	June 7,'37	7....
STRANGER THAN FICTION SERIES		
No. 35—Novelty (4-17-37)	Apr. 26,'37	9....
No. 36—Novelty (4-17-37)	May 24,'37	8....
No. 37—Novelty (7-3-37)	June 21,'37	8½..
No. 38—Novelty (5-15-37)	July 19,'37	9....
No. 39—Novelty (7-24-37)	Aug. 16,'37	9....
No. 40—Novelty (9-18-37)	Sept. 6,'37†	9....
No. 41—Novelty	Oct. 4,'37†	9....
No. 42—Novelty	Nov. 1,'37†	9....
No. 43—Novelty (12-4-37)	Nov. 29,'37†	9....
No. 44—Novelty (12-11-37)	Dec. 27,'37†	9....
No. 45—Novelty	Jan. 17,'38†	.....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay		
Breathless Moments		2 rls.
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Bring On the Girls (Edgar Bergen)	Mar. 6,'37	11....
Vitaphone Diversions (Smith and Dale)	Apr. 3,'37	10....
Nickel Lowdown (Charles Kemper)	May 1,'37	10....
Vitaphone Funsters (6-12-37) (Johnny Burke)	May 29,'37	11....
Vaude-Festival (Fritz and Jean Hubert)	June 26,'37	.....
Vaudeville Hits (Elaine Arden)	July 17,'37	.....
Vitaphone Broadwaytes (Medley-Dupree)	Aug. 21,'37	10....
BROADWAY BREVITIES		
Swing for Sale (3-13-37) (Hal LeRoy)	Feb. 27,'37	22....
Under Southern Stars (Fred Lawrence-J. Bryan)	Feb. 20,'37	18....
Hotel a la Swing (Eddie Foy, Jr.)	Mar. 13,'37	20....
Mail and Female (Ken Murray)	Mar. 27,'37	21....
Play Street (4-10-37) (Preisser Sisters)	Apr. 3,'37	21....
Romance of Robert Burns (4-10-37) (Owen King-Linda Perry)	Apr. 10,'37	16....
Lifers of the Party, The (Yacht Club Boys)	Apr. 17,'37	21....
Joe Palooka in "Taking the Count" (Shemp Howard-Robt. Norton)	Apr. 24,'37	21....
Movie Mania (Dave Apollon)	May 8,'37	20....
Musical Operation, A (Frank Gaby-Virginia Verrill)	May 15,'37	20....
Day at Santa Anita (Sybil Jason)	May 22,'37	18....
Sound Defects (6-12-37) (Rufe Davis)	June 5,'37	22....
Joe Palooka in "Thirst Aid" (Robt. Norton-Beverly Phalen)	June 12,'37	20....
Rhythm Roundup, The (Estelle Taylor)	June 19,'37	21....
Little Pioneer, The (7-10-37) (Sybil Jason)	July 3,'37	19....
Newsboy's Nocturne (7-10-37) (Lane, Tree & Edwards)	July 10,'37	20....
Flowers from the Sky (8-21-37) (Josephine Huston)	July 24,'37	22....
Cut Out for Love (Donald Novis-Dorothy Dare)	Aug. 2,'37	.....
Du Barry Did All Right (Irene Bordoni)	Aug. 7,'37	....
Doctor Cupid (Ken Murray-Oswald)	Sept. 4,'37†	....
Postal Union (Georgie Price)	Sept. 11,'37†	.....
Littlest Diplomat, The (9-11-37) (Sybil Jason)	Sept. 25,'37†	20....
Ups and Downs (Hal LeRoy)	Oct. 9,'37†	.....
Starlets (11-20-37)	Oct. 23,'37†	20..
Toot Sweet (Fifi D'Orsay-Rufe Davis)	Nov. 6,'37†	....
Joe Palooka in "Calling All Kids"	Nov. 20,'37†	17. ..
Man Without a Country, The (John Litel)	Nov. 27,'37†	.....
Here's Your Hat (Cookie Bowers)	Dec. 11,'37†	2 rls.
One On the House (Willie, West, McGinty)	Dec. 18,'37†	2 rls.
Wedding Yells (Ken Murray-Oswald)	Jan. 1,'38†	20....
Script Girl (Cross and Dunn)	Jan. 15,'38†	.....
COLORTOUR ADVENTURE (In Color)		
Land of the Midnight Sun	Feb. 27,'37	10....
Nature the Artist (4-10-37)	Mar. 20,'37	10....
Cradle of Civilization	Apr. 17,'37	10....
Alpine Grandeur	May 15,'37	10....
Gateway to Africa (6-12-37)	June 12,'37	10....
Land of the Magyar (7-10-37)	July 3,'37	.....
Crossing the Sahara	Aug. 14,'37	.....
Long Bright Land (9-11-37)	Sept. 25,'37†	10....
It's Work	Oct. 23,'37†	.....
Mysterious Ceylon	Nov. 20,'37†	.....
Land of the Kangaroo (11-20-37)	Dec. 18,'37†	10....
India's Millions	Jan. 8,'38†	.....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept. 18,'37†	12....
Playing with Danger (11-20-37)	Oct. 30,'37†	13...
Danger—High Voltage	Dec. 4,'37†	1 rl..
Alibi Mark	Dec. 25,'37†	1 rl..
Bolted Door, The	Jan. 22,'38†	.....
LOONEY TUNES		
No. 33—Porky's Romance	Apr. 17,'37	8....
No. 34—Porky's Duck Hunt	Apr. 17,'37	8....
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8....
No. 36—Porky's Building	June 19,'37	8....
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8....
No. 38—Porky's Bad Time Story	July 24,'37	7....
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	7....
No. 40—Get Rich Porky	Aug. 28,'37	.....
No. 41—Porky's Garden	Sept. 11,'37	.....
No. 42—Rover's Rival	Oct. 9,'37†	.....
No. 43—The Case of the Stuttering Pig	Oct. 30,'37†	.....
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13,'37†	7....
No. 45—Porky's Hero Agency	Dec. 4,'37†	7....
No. 46—Porky's Poppa	Jan. 15,'38†	.....
MELODY MASTERS		
Cab Calloway and Orch. (3-13-37)	Feb. 20,'37	10....
Peter Van Steden and Orch.	Mar. 6,'37	10....
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37	10....
Jam Session, The (Clyde McCoy and Orch.	Apr. 17,'37	10....
Rimac Orchestra, The	May 8,'37	10....
Jack Denny and Orch.	May 29,'37	10....
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10....
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10....
David Mendoza and Orch. (8-21-37)	July 31,'37	10....
Russ Morgan and Orch.	Sept. 11,'37†	.....
Milt Britton and Orch.	Oct. 2,'37†	.....
Mal Hallett and Orch.	Oct. 23,'37†	.....
Arnold Johnson and Orch. (9-11-37)	Nov. 13,'37†	10....
Jan Rubini and Orch.	Dec. 4,'37†	1 rl..
Henry King and Orch.	Dec. 25,'37†	1 rl..
Leon Navara and Orch.	Jan. 15,'38†	.....
MERRIE MELODIES (In Color)		
No. 32—I Only Have Eyes For You (3-6-37)	Mar. 6,'37	8....
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37	8....
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8....
No. 35—Ain't We Got Fun	May 1,'37	8....
No. 36—Clean Pastures	May 22,'37	.....
No. 37—Uncle Tom's Bungalow	June 5,'37	.....
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8....
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8....
No. 40—Egghead Rides Again	July 17,'37	8....
No. 41—Plenty of Money and You	July 31,'37	7....
No. 42—Sunbonnet Blue	Aug. 21,'37	.....
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	7....
No. 44—Dog Daze	Sept. 18,'37	.....
No. 45—I Wanna Be A Sailor	Sept. 25,'37†	.....
No. 46—The Lyin' Mouse	Oct. 16,'37†	.....
No. 47—Little Red Walking Hood	Nov. 6,'37†	.....
No. 48—Woods Are Full of Cuckoos	Dec. 4,'37†	1 rl..
No. 49—September In the Rain	Dec. 18,'37†	1 rl..
No. 50—Daffy Duck and Egghead	Jan. 1,'38†	.....
PICTORIAL REVIEWS		
No. 7—Phonograph Records—Lipsticks (4-10-37)	Mar. 20,'37	11....
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10....
No. 9—Hats—Bathing Suits	May 11,'37	10....
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10....
No. 11—Milk—Rugs	June 19,'37	10....
No. 12—Pianos—Art (8-14-37)	July 17,'37	10....
No. 13—Books—Furs	Aug. 28,'37	.....
(NEW SERIES)		
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept. 18,'37	10....
No. 2—Mauch Twins—Table Tennis	Oct. 16,'37†	.....
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13,'37†	10....
No. 4—Boxers—Dolls	Dec. 11,'37†	.....
No. 5—Ice Cream—Jockeys	Jan. 8,'38†	.....
VITAPHONE NOVELTIES		
Medium Well Done (Hardeen)	Mar. 6,'37	10....
Ghost to Ghost Hookup, A (Radio Ramblers)	Apr. 3,'37	11....
Home Run on the Keys (4-3-37) (Babe Ruth)	Apr. 24,'37	8....
Check Your Cash (Louis Zingone)	May 22,'37	10....
Double Talk (6-5-37) (Edgar Bergen—"Charlie McCarthy")	June 26,'37	10....
Palm Beach Knights (Charles Ahearn)	July 31,'37	.....
Lyin' Tamer, The (7-11-36) (George Jessel)	Aug. 28,'37	10....
All American Drawback (11-20-37) (Edgar Bergen—"Charlie McCarthy")	Nov. 6,'37†	11....
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) (Edgar Bergen—"Charlie McCarthy")	Sept. 4,'37†	11....
Puppet Love (9-11-37) (Sallei's Puppets)	Oct. 2,'37†	10....
Roping 'Em Alive	Nov. 6,'37†	.....
Vitaphone Frolics (11-20-37) (Jack & Loretta Clemens)	Dec. 4,'37†	10....
Unreal Newsreel	Jan. 8,'38†	.....

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20....

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10....
Men of Ships	Sept. 10,'37†	9....
Paper Hanger, The (Cartoon)	Dec. 25,'37†	.....
Story of the Rose, A (1-16-37)		10....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) (Frank Buck-C. Henry (15 episodes)	Sept. 1,'37†	20.... (each)
Mysterious Pilot, The (12-25-37) (Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	-5.... (each)
Secret of Treasure Island, The (15 episodes)	Mar. 17,'38†	.....

REPUBLIC

Lone Ranger, The 7401 (Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	.....
Painted Stallion, The, 6421 (Ray Corrigan-Hoot Gibson	June 5,'37†	.....
S. O. S. Coast Guard 6441 (Ralph Byrd-Maxine Doyle	Aug. 28,'37†	.....
Zorro Rides Again 6461 (John Carroll-Helen Christian	Nov. 20,'37†	.....

UNIVERSAL

Flash Gordon's Trip to Mars (Larry Crabbe-Jean Rogers		
Radio Patrol (9-18-37) (Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37†	2 rls. (each)
Secret Agent X9 (Scott Kolk-Jean Rogers	Apr. 12,'37	2 rls. (each)
Tim Tyler's Luck (11-27-37) (Frankie Thomas, Jr.,-Frances Robinson	Dec. 27,'37†	2 rls.
Wild West Days (6-26-37) (Johnny Mack Brown (13 episodes)	July 5,'37†	2 rls. (each)

VICTORY

Blake of Scotland Yard (Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	.....

J C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

When winter comes, and north winds blow
And the whole landscape is white with snow,
It is then that we would like to go
Down where the warm gulf breezes blow

We'd give our coat and pants and shirt
And in our B.V.D.'s would flirt.
We'd throw in all our socks to boot
For some more Texas citrus fruit.

We'd even give our good right hand
To go back to the Rio Grande
Where we'd travel fast and travel slow
To meet the boys we used to know.

But speaking of winter, last night it was 12 below and a strong north wind blowing like the milltails of Hel-ena, Montana. This sub-zero weather, and snow, and the P.A.E. boys are going to make it mighty tough on these predatory animals—Jackrabbits always did have our sympathy anyhow.

▽

In an editorial in one of our daily papers, speaking of the broadcasting companies, we note this:

"There come programs boosting the sale of deleterious drug and food products. You wonder why the commission does nothing about it; why the poisoning of youthful minds is permitted; why ignorant persons are thus deluded into buying and using fake remedies and harmful drugs; and no action taken for their protection."

Well, it seems that we are not the only kicker. But why jump on the broadcasting companies, they have to have this advertising or they couldn't operate. We never saw a radio set yet that didn't have a key by which one could turn the damthing off if he didn't like the program. We don't need censorship of radio programs, all we need is a key, we can do our own censoring.

▽

You should get "Stage Door" and show it. Not that you will find it a very wonderful picture, but because it will give your audience an insight to the lives of thousands of girls who have left their homes and gone to Hollywood expecting to become a star over night. Some writer said that there are eighteen hundred girls on the waiting list and only about thirty of them have a chance of being called. The boarding house scene, where a number of these girls board, shows the disappointment and privations through which these girls have to go and it should be a lesson to all girls who are screen struck, and they should be more ready to accept Dad and Mother's advice.

Adolph Menjou, Ginger Rogers and Katherine Hepburn are the principal players and they each give a very excellent performance. Our guess is that there is no spot in this country where there are more disappointments and heart-breaks than in Hollywood. But then you know, Dad and Mother are just a couple of old fogies and don't count for much anyhow.

We often wonder what has become of the "Four Horsemen" as Bill Weaver of the HERALD used to call us. We have been told that Fred Meyer is in Hollywood looking after Universal's interest.

The last time we saw Fred we were entertained at dinner at his home in Milwaukee, Wisconsin, and we still remember what a lovely dinner it was, too. The last time we saw Ernie Sprague was in Hollywood where he and his mother were spending the winter, and the last time we saw Phil Rand was at his delightful home in Salmon, Idaho.

It always seemed to us that there is something wrong about the general scheme of things when good fellows, like the "Four Horsemen," get stranded on the rocks of obscurity. Anyhow, we wish for them, wherever they are, all the good things we feel they are entitled to.

▽

The paper today says that little Willie asked the teacher what he had learned at school that day and the teacher said, "Why Willie, what do you want to know for?" and Willie replied, "Well, when I get home my folks will ask me what I learned and I want to be able to tell 'em."

▽

We often wonder what has become of the stars we used to love so well. May Clark, Edith Story, Pauline Frederick, Edith Johnson, Anita Stewart, May Allison, Beverly Baine, Ruth Roland, Francis X. Bushman, Maurice Costello and dozens more. Oh, well, as Major Bowes says, "The wheel of fortune spins and around and around it goes and where it stops nobody knows."

▽

Last night the mercury dropped to 18 below and today the weather bureau says "colder tomorrow, with much colder weather coming."

We have an open season on predatory animals but a closed season on weather forecasters, and there ought to be something done about that.

▽

We have just received a letter from our good friend Mr. Walter L. Ladlow of the Mullen theatre at Mullen, Nebraska, asking us to have his subscription renewed to the HERALD and also asking us to come and visit him some time. We know of nothing that would please us more. We have another good friend at Mullen as we remember it, who we used to shoot ducks and geese with back on Beaver Lake in Indiana and we hope if he is still there that Mr. Ladlow will give our kindest regards to Johnnie Manderville.

▽

The other day there were twenty able-bodied recruits from the shelterbelt crew who went forth to do battle fearlessly with the predatory animals, and when the carnage was over the stretcher bearers gathered up 68 jackrabbits and one gopher, and not a man was lost.

This record inclines us to want to join the P.A.E.'s, for—

When winter comes we fear we'll freeze
And there'll be no recompense,
So we'll go and join the P.A.E.'s
At government expense.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD covers the FIELD like an April SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS — No. 34, Vol. 20. — Justice Sutherland announces his resignation from the supreme court....Justice Van Devanter sits in New York court....Alfred E. Smith has 64th birthday....Senator Glass has 80th birthday....Barnyard champions at poultry show....Bathing beauties at Sun Valley brave frost in swim suits....Fashions....Europe's newest plane is a novelty....Ski enthusiasts attend special mass....Horace Dodge travels 77 m.p.h. in Miami waters....Training sled dogs....Lew Lehr.

MOVIETONE NEWS—No. 35, Vol. 20.—All China tense as more territory falls to Japan....President Roosevelt addresses fellow Democrats....Girls join a school to become drum majorettes....Governor Hoffman....Hugh R. Wilson.... Colonel Olds....Gene Tunney....Lloyd George....Motorboat Show....Lew Lehr....Sports fans attend ski-jumping exhibition in New York state....Max Baer a father....Man O'War has 21st birthday.

NEWS OF THE DAY—No. 232, Vol. 9.—President demands bigger Navy....Senator Glass celebrates 80th birthday....Mr. Justice Sutherland retires at 75....King Carol now Rumania's "strong man"....Industry and government get together....The Woman's Page....New England winter sports in full swing....Warm water bathing in wintry Sun Valley.

NEWS OF THE DAY—No. 233, Vol. 9.—Roosevelt-Garner "act" steals show....Lindbergh baby case in the news again....Britain gets forces ready at Hong Kong....Mummers, a trifle late, hail New Year....The Woman's Page....Denny Shute displays golf skill....Skate sailors hold thrilling meet.

PARAMOUNT NEWS—No. 45.—Ski fever grips U. S. ....Government investigates yacht deaths....Celebrities go south for the sun....Justice Sutherland to retire from supreme court....$1,000,000 in fiddles....Thousands attend Erich Ludendorff funeral in Munich....Basketball.

PARAMOUNT NEWS—No. 46.—Mummers on parade. ....Toyko tube blows up....Teruel falls....Dizzy Dean celebrates 27th birthday....Bitsy Grant upsets Robert Riggs in tennis....Max Baer is proud parent ....Flee Devil's island....Good humor marks President's appearance at Jackson Day dinner.

PATHE NEWS—No. 49, Vol. 9.—Justice Sutherland retires....Bob sledders tackle curves....Senate seeks end of slump....Fashion in hats....War supplies jam Hong Kong....U. S. Navy Yard work at peak ....Navy's newest fighting planes.

PATHE NEWS—No. 50, Vol. 9.—Bryan Grant wins tennis tourney....Motorboat show opens in New York....U. S. appoints new envoy to Berlin....Capital society turns out for Velvet Ball....Steel industry gets new freighter....Italy's Queen rewards big families....Window cleaners dare dizzy heights....President speaks at Jackson Day dinner.

UNIVERSAL NEWSPAPER NEWSREEL—No. 630, Vol. 9.—Justice Sutherland retiring....Skiers attend novel mass....Senator Glass celebrates 80th birthday....Miss 1938 tries new footwear....Ice Hockey in New York....Wrestling in mud....U. S. Army polo team beats Cubans....Poultry Show in New York....Doctor on duty to protect Miami bathers from sunburn....Sled dogs trained.

UNIVERSAL NEWSPAPER NEWSREEL—No. 631, Vol. 9.—Roosevelt hits "autocrats"....Mummers in historic march....Max Baer and son....Velvet Ball held in capital....'Ice man" in Miami....Boat show draws big crowds....Senate investigates "slump"....Pups give terrier headache....Ski-girls display costumes.

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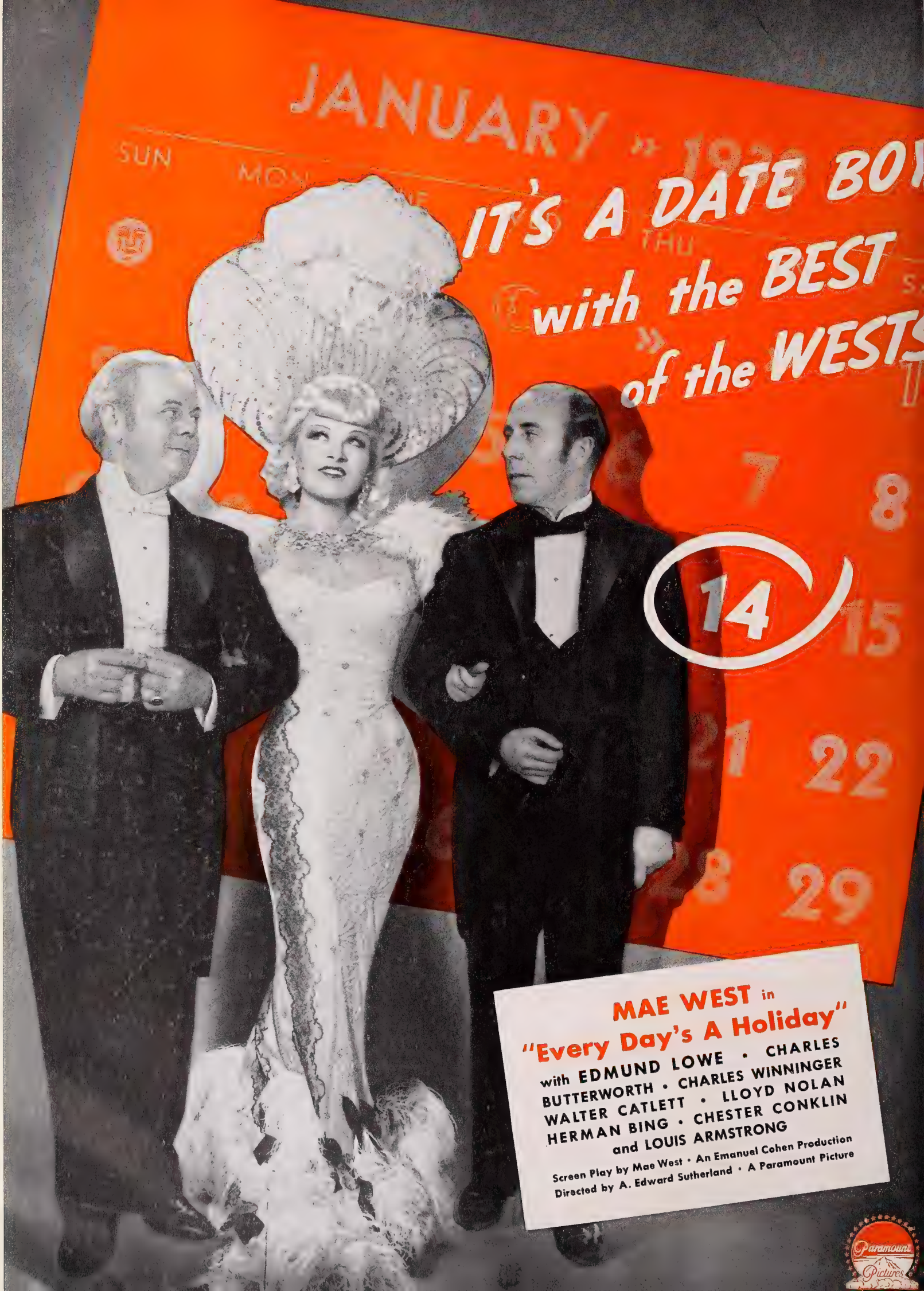
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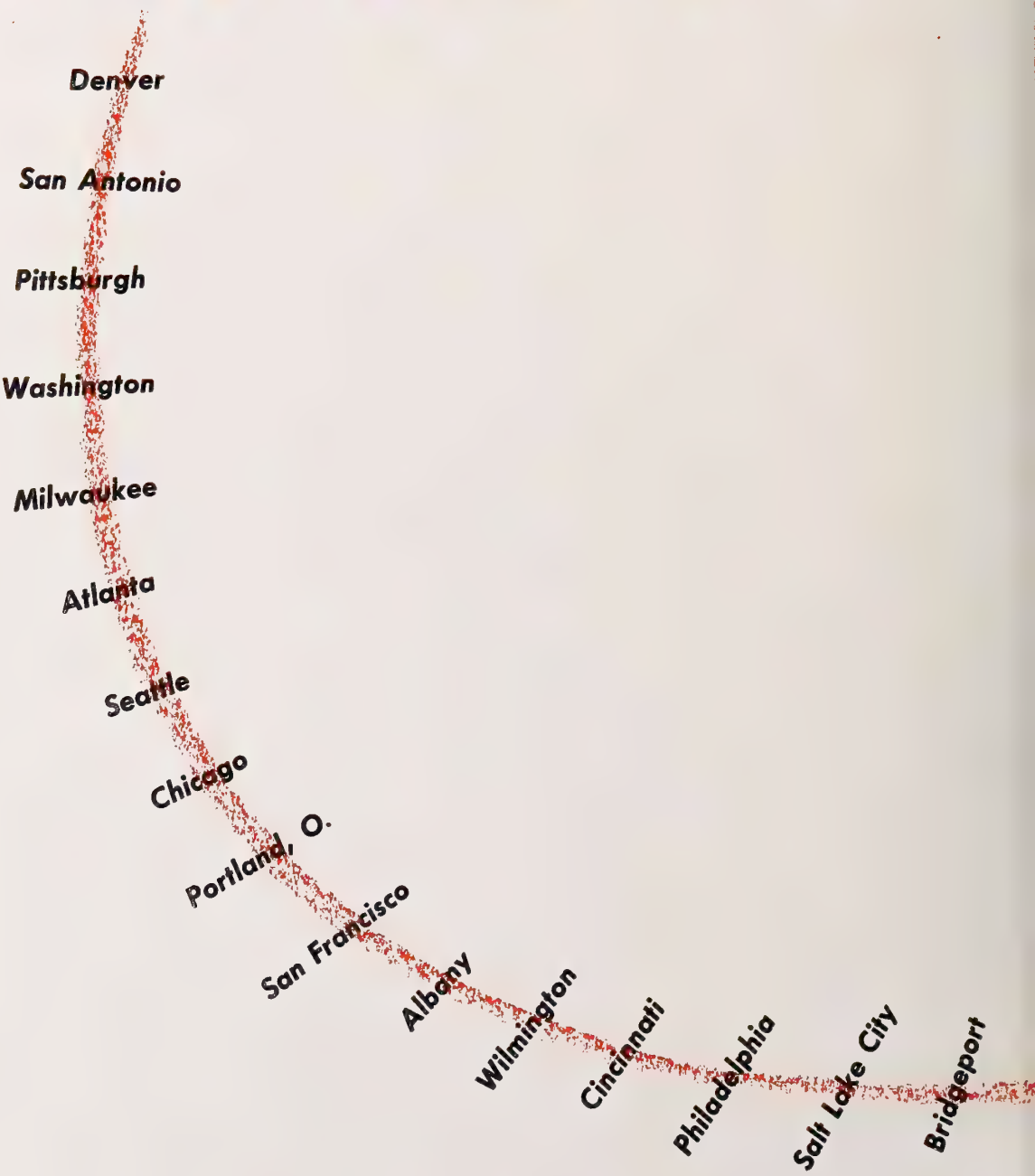
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HOLLYWOOD HOTEL

(Dick Powell, Rosemary Lane,
Hugh Herbert, The Hollywood Ho
Program with Louella Parsons a
Frances Langford, Benny Goodm
& His Swing Band, Lola Lane)

THE INVISIBLE MENACE

(Boris Karloff, Marie Wilson,
Eddie Craven)

SWING YOUR LADY

(Humphrey Bogart, Frank McHug
Louise Fazenda, Nat Pendleton
Penny Singleton, Allen Jenkins
The Weaver Brothers and Elviry

FEBRUARY

PENROD AND HIS TWIN BROTHER

(The Mauch Twins: Billy and Bob
Frank Craven, Spring Byington

GOLD IS WHERE YOU FIND IT

(In Technicolor; George Brent, Olivia de Havilland, Claude Rains, Margaret Lindsay)

JEZEBEL

(Bette Davis, Henry Fonda, George Brent, Donald Crisp, Margaret Lindsay, Fay Bainter, Richard Cromwell)

MAY

FOOLS FOR SCANDAL

(Carole Lombard, Fernand Gravet, Ralph Bellamy, Allen Jenkins, Isabel Jeans, Marie Wilson)

THE KID COMES BACK

(Wayne Morris!)

LOVE HONOR AND BEHAVE

(Wayne Morris, Priscilla Lane, and "Bei Mir Bist Du Schoen")

THE DUDE RANCHER

(Dick Powell, Pat O'Brien Priscilla Lane, Johnnie Davis, Frank McHugh, Dick Foran)

APRIL

THE ADVENTURES OF ROBIN HOOD

(In Technicolor; Errol Flynn Olivia de Havilland, Basil Rathbone, Claude Rains, Melville Cooper, Eugene Pallette, Ian Hunter, Alan Hale, Patric Knowles, Una O'Connor)

JUNE

GOLD DIGGERS IN PARIS

(Rudy Vallee, Rosemary Lane, Priscilla Lane, Johnnie Davis, Hugh Herbert, Allen Jenkins, Melville Cooper, Penny Singleton)

GIRLS ON PROBATION

(Season's Exploitation Special!)

MARCH

A SLIGHT CASE OF MURDER

(Edward G. Robinson, Jane Bryan, Allen Jenkins, Ruth Donnelly, Willard Parker)

OVER THE WALL

(By Warden Lewis E. Lawes!)

WHITE BANNERS

(By the Author of 'Green Light'!)

HE COULDN'T SAY NO

(Frank McHugh, Jane Wyman, Cora Witherspoon)

WOMEN ARE LIKE THAT

(Kay Francis, Pat O'Brien, Ralph Forbes, Melville Cooper, Thurston Hall)

. . . As the

SEARS DRIVE

Sweeps On!

A new peak in musicals!

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Songs! Songs! Songs!

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 130, No. 4 — January 22, 1938

IT'S STILL PRODUCT

IT is just possible that we are presently to see demonstrated in the arena of the motion picture exactly what happens when the irresistible force meets the immovable object.

That bothered the philosophic ancients a good deal.

It is being posed again as Production costs rise toward the ceiling of film rentals paid out of the receipts of Exhibition.

Production in the personage of a Hollywood spokesman has ventured to suggest that it has been put "on the dole" by Exhibition. This may be labeled perhaps "The New Dole."

Distribution, being as you might say somewhat in the middle, is at the moment yessing Hollywood and variously urging Exhibition to "more showmanship" in retailing, to elimination of lotteries and giveaways, and is the while most vigorously engaged in the eternal striving for preferred play dates. Several sales drives are in progress.

Exhibition, not quite so articulate and not so ably staffed with spokesmen-of-the-whole, but sitting at the end of the line where all the money has to come in, sits with a poker face and now and then makes dusty remarks about "the recession," "strike slumps" and such.

It is, to be sure, the buyer and seller, as usual, and forever.

THIS time it seems that, spurred by a finding that only big pictures made big box office, Production, in its headlong Hollywood way, went big in the biggest way in the annals of this big industry. That has tended toward a big inventory, accumulated somewhat in a period of alleged Recovery. Most obviously that big inventory of merchandise is now to explore what really are the limitations of consumption of such goods. The inevitable result will be an ordeal of trial and competitive eliminations at the saturation line. The best selling and the best product will inevitably take their relative share of what the public is willing to pay currently for motion picture entertainment. It will take considerable selling both to, and through, and by the exhibitor to convince the public that it wants to spend more for "the movies." Therefore most of the competition and its pressures and heats are, and will continue, on the inside.

All this puts new and higher emphasis on the basic importance of information about product—the essential element of service to which the pages of this publication are devoted, the element which has brought to ***Motion Picture Herald*** the greatest net paid exhibitor circulation in the world of the motion picture. The product is always the biggest news in the industry.

△ △ △

"HEAVY, HEAVY!"

A REASONABLY emphatic impression that the law of the land is to be obeyed by all industry is presumably proper to a state of civilization, but a constant muttering of menace from official quarters with a "heavy, heavy hangs over your head" refrain is not precisely conducive to the healthy conduct of business.

The motion picture industry seems to be getting a deal of the "heavy, heavy" about now.

A neat sample is afforded by page one of last Friday's Motion Picture Daily, with two bureau dispatches:

WASHINGTON, Jan. 13—Reports that an anti-trust drive against the film industry was planned were flatly denied today at the Department of Justice. . . . In all probability, it was intimated, no action will be taken with respect to films for six months. . . .

LOS ANGELES, Jan. 13—The first phase of an investigation of monopoly charges against major distributors was completed here today, when Albert J. Law, special attorney general in charge of the Federal probe, entered the final stages of drafting his report on the first company to come under the government's scrutiny. . . .

IN effect an entire industry is put in a position of impending jeopardy in the mind of the public which it serves, entirely without regard to the inferences involved or the fairness of the presumptions of probable unlawfulness that must be had before such investigations are officially begun.

The Washington dispatch inevitably raises the question, "What's in mind for six months from now—and, if so, why six months?" The Hollywood report promises a continued probing by "a staff of more than thirty persons including Dep't of Justice investigators and accountants." The special attorney general has been at it a year now and he has just begun.

It would seem just possible that if the purpose were the plain and simple enforcement of existing law the program indicated involves an inexplicable degree of deliberation and suspense.

Meanwhile there is small comfort but much understanding available in the fact that the evidences of the day would indicate that in all fields and all industry to be in operation at all is to be under suspicion.

△ △ △

DeMILLE FOR SENATOR

MOST any day now you are likely to hear from the other side of Cajon Pass that there is a heavy movement addressed at making Mr. Cecil B. DeMille a senator from California.

It would seem to be a most appropriate notion, for both the industry and California, both of which he has screen-wise served so long and so ably.

It is said that Mr. De Mille has a feeling of considerable reluctance, already expressed toward first approaches, to engage in any commitment that might take him from the production stage. It might be pointed out that he might gather more laurels in Hollywood but hardly bigger ones. The best he can hope to do is more of what he has done in the topmost rank of production, a paramount position held now these twenty-five years.

An able spokesman in Washington is one of the sore needs of this industry, and it may get a lot sorer.

△ △ △

THERE'S a fool trout in our pond at Tinker's Dam that lives just where a warm spring boils up under a rock so he doesn't know its winter. Maybe it's because the cress is so green. When spring comes he'll probably swear he hasn't had any vacation yet. Fish are like that.

This Week

Tax Plea

The ways and means committee of the House of Representatives, open for arguments and suggestions from industrialists and businessmen concerning new tax schedules, heard P. J. Wood of Columbus, Ohio, and Walter Vincent, circuit operator of New York, argue that the theatre admission tax exemption should be increased from 40 to 50 cents. The gist of their contentions was that the move would result in widespread admission increases, income tax revenue from which would more than offset the loss in direct taxes.

The committee hearing is reported on page 13.

Equity Program

A ten-point program for Actors Equity Association was announced by Burgess Meredith, vice-president with the powers of president, who at the same time eliminated himself from consideration for the presidency when the organization holds its annual meeting in June.

The proposed program is the subject of a story on page 32.

Popular Prices

Continued Chicago newspaper criticism of the Balaban and Katz circuit for not showing important pictures in first runs until long after their openings in other parts of the country, was answered by B & K in a quarter-page advertisement for "The Hurricane" at the United Artists theatre. Appearing in the Chicago *American* the advertising copy featured above the stock "Hurricane" mats a reproduction of a McCutcheon cartoon which was printed recently in the *Daily Tribune* picturing the personified key cities of the country attending the premiere of the picture while "Mr." Chicago is rudely held back by a figure representing the motion picture industry. Next to the reproduction are the words, "New York, Boston and Philadelphia paid $2.20 to see it, Chicago sees it at our regular popular prices!"

The film opened at the United Artists last Saturday to a first day business exceeded only by "Modern Times" which played at advance prices as compared to the top price of 75 cents for "Hurricane."

Financial

Imperial Pictures this week filed a registration statement with the Securities and Exchange Commission covering 961,286 shares of $1 par common stock, for the purpose of debt reduction and working capital. Among other financial matters of a week were stock transactions in Cinecolor, Inc., and Bausch and Lomb Optical Company, and the semi-monthly report of the SEC.

See page 44.

Study of Production

Purportedly having no connection with any possible federal investigations, regulation or taxation, Hollywood and motion picture production and laboratory activities will, commencing January 25th, be subject to the government's biennial investigation of manufacturers, conducted by the United States Bureau of the Census, for the purpose of establishing the number and nature of producers and studios, wages and salaries paid, numbers of workers and officers, extent of activities and types, and the like.

Details of the inqueries to be asked appear on page 49.

A British Hope

Exhibitors and distributors alike are hoping that some of their points of difference will be rubbed off at a joint conference on trade practices February 1st, by the Cinematograph Exhibitors Association and the Kinematograph Renters Society. The rentals situation is expected to be a first item of the exhibitors' agenda.

This and other matters before the industry this week in England are discussed on page 56.

MOTION PICTURE HERALD

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Hays to President

Will Hays, president of the Motion Picture Producers and Distributors of America, spent the full noon hour on Tuesday in private conference with President Roosevelt at the White House.

Various press representatives had Mr. Hays and the President talking about subjects ranging from an appointment to a United States trade committee for establishing a new trade agreement with Britain, to the obtaining of special concessions for American pictures abroad.

Mr. Hays' visit, it was permitted to be understood, was for the purpose of informing the President about the progress to date of the organized motion picture industry in its survey to determine the suitability and advisability of entering America's classrooms, a survey which has been underway since last fall, when the MPPDA engaged several educators to inspect the vaults of member companies to determine what films might be available for school use.

Mr. Hays went to Washington direct from Philadelphia, where, on Monday evening, he was awarded the Gold Medal of Achievement by the Poor Richard Club at a banquet attended by 1,200.

A report on the Poor Richard affair appears on page 43.

That Fidler Suit

Constance Bennett, arriving in New York Wednesday from Hollywood, told reporters that she is insistent on pushing her $250,000 damage suit against "air gossiper" Jimmy Fidler in protest against remarks he made recently on a national film "gossip" broadcast. "They think they can get away with anything," she complained. Mr. Fidler had said Miss Bennett "snubbed" Patsy Kelly on the Hal Roach lot.

Spitz Stays at Studio

The management and banking interests in Radio-Keith-Orpheum are understood to have finally decided this week to keep their president, Leo Spitz, in direct charge of production in Hollywood where he has been holding forth since the resignation of Samuel J. Briskin. With the continuing studio arrangement decided upon, Floyd B. Odlum, head of Atlas Corporation, and Peter Rathvon, his financial associate, planned to leave the coast for New York. Andrew Christiansen, RKO trustee's representative, and O. C. Doering, Jr., of trustee's counsel, who participated in studio conferences, expected to stay in Hollywood for several days. The first general hearing of objections to the RKO reorganization plan is scheduled to be held in U. S. district court in New York Monday, but a postponement will be sought by reorganization principals.

"There is no place in motion picture theatres for self-serving propaganda."—WILL H. HAYS, on the occasion of receiving the Gold Medal Achievement Award of the Poor Richard Club at Philadelphia.

An Ultimatum

Improve product or get out, the Italian government has warned producers, talent and industrialists, in an editorial in the official motion picture magazine, *Bianco e Nero*. The article, which is declared to be from the pen of Luigi Freddi, editor, and director of the Ministry of Popular Culture, says that direct sanctions will be invoked against those who "abuse the trust" of the government. Of 283 films shown in Italian theatres in the past year, only 38, at a total cost of $5,000,000, were made in Italian studios. Most of the $25,000,000 spent by patrons went to American distributors.

An article by Joseph D. Ravotto, from Rome, appears on page 14.

"Hotel" Suit

An application has been filed in New York supreme court for a temporary injunction in an action brought by Hollywood Hotel Revue, Inc., to restrain Warner Brothers from the use of "Hollywood Hotel" as the title of its current release. Damages of $50,000 are sought, based on the allegation that film theatres with contractual commitments to play the picture refuse to book the stage show on the ground the titles conflict. A hearing will be held next Tuesday.

U.S. Film Office

Senator Elmer Thomas of Oklahoma in Washington Tuesday introduced a bill to create the Office of Motion Pictures in the Government Printing Office to supervise production of motion pictures for Government agencies. Last year Representative William Schulte of Indiana introduced a similar bill which is now before the Printing Committee.

Paramount-Major Contract

Cancellation by Paramount of its contract with Emanuel Cohen's Major Pictures led this week to considerable speculation in Hollywood over the contractual status of three stars: Mae West, Bing Crosby and Gary Cooper. The severance of the releasing arrangement also resulted in Mr. Cohen declaring that he plans to institute action against Paramount for breach of contract.

See page 48.

Doyle Conference

Final discussions of Stuart F. Doyle's plans for building five theatres in South Africa, and of obtaining a 10 year franchise for distribution and exhibition of United Artists product, will be held with Dr. A. H. Giannini, United Artists president, in Hollywood next week.

Near a Record

Walt Disney's RKO-released "Snow White and the Seven Dwarfs" had its first eastern showing last week, at Rockefeller Center's Music Hall, in New York, following its Pacific Coast premiere, three weeks ago, at the Carthay Circle in Los Angeles.

Two snowstorms, subzero weather, icebound suburbs, midterm school examinations and other influences were attributed to the non-breaking gross of some $103,000, $31,000 under the house top of $134,000 established by the Astaire-Rogers "Top Hat." The picture now goes into its second week, with speculation general as to what will happen thereafter.

Third showing in the country was at the Sheridan, Miami, where the cartoon finished its first week by grossing some $300 in excess of the unnamed house record.

In Los Angeles, the picture completed its fourth with a $13,214 gross, on a $11,800 house average.

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Whitney-Selznick Plan

John Hay (Jock) Whitney and David O. Selznick, who a few weeks ago were prepared to sever their connection with United Artists, this week started negotiations which may result in their owning 60 per cent of the company's stock. The Whitney-Selznick interests, Selznick International, Inc., offered $3,000,000 in cash and preferred stock in the revamped organization for the 20 per cent interest in United Artists owned by each of three partners, Mary Pickford, Charles Chaplain and Douglas Fairbanks.

Details of the plan are told on page 17.

Educational's Contract

Educational's five year releasing contract with Twentieth Century-Fox will not be renewed when it expires August 31st, E. W. Hammons, president of Educational, said this week. At the same time, he declined to make any comment on the reports that he will aid in the refinancing of Grand National to the extent of $1,000,000. Twentieth Century-Fox, instead of handling Educational's product, will produce a total of 52 one-reel short subjects during the 1938-39 season, according to present plans.

Details are on page 30.

Allied Decision

Voting to continue seeking relief until its plans "are carried to a successful conclusion," the board of directors of Allied States Association decided in Washington this week not to attend the proposed trade practice conference suggested by Harry Brandt, president of New York's Independent Theatre Owners Association. The board also voiced criticism of producer-sponsored radio programs and discussed plans for checking the activities of radio "gossipers."

A report on the meeting is on page 18.

Ford's Plans

Charles E. Ford left for a vacation in Florida this week after resigning his position as editor of Universal Newsreel last Thursday. When he returns to New York Mr. Ford will produce two new short subjects and direct special sequences on a forthcoming picture before leaving the company.

His work at Universal was taken over by Thomas Mead and Joseph O'Brien, both of whom were assistants to Mr. Ford. Mr. Mead was assigned to take charge of business affairs and assignments, while Mr. O'Brien was named to handle editorial matters and makeup of the reel.

This Week In Pictures



WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, above, at a luncheon given Cecil B. DeMille by the Film Study Division of Columbia University at the Waldorf Astoria, New York, explains "the way of it" to Frank Walker, vice-president of Comerford Theatres. At right the guest of honor chats with Terry Ramsaye, editor of Motion Picture Herald, *while Dr. Nicholas Murray Butler, president of the University, stands pensively in the background.*

Below, Mr. Hays, in Philadelphia, receives the 1937 gold medal achievement award of the Poor Richard Club from Charles H. Grakelow, president of the organization. The presentation, made annually by the club for outstanding leadership in industry, followed a dinner attended by 1,200 Philadelphia business men. (*See page* 43.)









Joseph O'Brien and Thomas Mead, left and right above, are the new heads of Universal Newsreel. Mr. O'Brien, in charge of make-up and editorial, first came in contact with the film industry with Biograph. During the World War he worked for the Kineto Company processing Government films, and afterwards as cameraman for Kinograms and assistant editor of Pathe Newsreel. He joined Universal in 1932 to take charge of the cutting department. Mr. Mead, business manager and assignment editor, after graduation from Wabash College worked for Associated Newspapers and the Chicago Daily News. *He also joined Universal in 1932.*



Miss Carole Lombard, right, recently reported as the highest paid feminine star of 1937, practically surrounded by Warner brothers at a studio luncheon given at the completion of "Fools for Scandal" in which she co-stars with Fernand Gravet, also a guest at the luncheon. Clockwise around the festive board: Mervyn LeRoy, Warner producer who is soon to transfer his activities to the MGM lot; Harry M. Warner, Miss Lombard, Jack L. Warner, Fernand Gravet and Hal Wallis.



Charles C. Moskowitz, left, who this week marks his 25th anniversary with Loew's, Inc. Mr. Moskowitz, now general theatre representative for Loew's, was employed as an accountant in January, 1913, by David Bernstein, then treasurer of the company. As the company expanded he remained in the accounting department but devoted his special attention to theatre operations, an attention which culminated in his present position.





The sales drive season drives on. Rube Jackter, above, receives last minute instructions from Jack Cohn, vice-president of Columbia Pictures, before assuming his duties as chairman of the "Montague Good Will Campaign," named, not unconventionally, for Abe Montague, sales manager.

When Tex Ritter, hero of Grand National's western sagas, returned home to Houston, Texas, for a visit he was captured in costume by Fred V. Cannata, general manager of the Will Horwitz theatres, and posed obligingly for the picture at left with Mr. Cannata, Miss Josephine Spears and Miss Ruby Milner at the box office of the Texan theatre.



Opening of the Metro theatre, Metro-Goldwyn-Mayer's newest house in Brisbane, Queensland, Australia, received the full cooperation of the state and municipal authorities. In the picture at left in the lobby of the theatre are Mr. and Mrs. O. A. Maidment, guests; Major A. V. Stark, A.D.C.; Les Andrews, MGM manager in Queensland; N. B. Freeman, managing director of MGM Theatres, Ltd.; Miss I. A. Maidment and Sir James Blair, K.C.M.G., lieutenant governor of Queensland.

It seems only a little while since the name of Mussolini was a hissing in Hollywood, and yet the picture at right shows George Cukor, seated at far right, immediately after receiving the rank of Cavaliere Ufficiale of the Order of the Crown of Italy from Duke Roberto Caracciolo, Los Angeles Italian Consul, also seated, for "special merit in development of cooperation between the Italian and American motion picture industries." Standing are Clarence Brown and David O. Selznick, director and producer of "Anna Karenina," who received the copies of the Mussolini Cup shown on the table in token of the award of special merit given the picture at the Venice Exhibition. With them is Cesare Grimaldi of the consulate.



Manuel Peña Rodriguez, film critic of La Nación, *Argentina's leading daily newspaper, visited the New York offices of Quigley Publications on his way to Hollywood to gather first hand information on studio activities.*





Significant of the esteem in which the late T. D. Cochrane, Paramount manager in the Orient, was held by his Japanese and Occidental associates in Tokyo, is the picture above of special funeral services held in his memory according to Japanese custom. The native services in a public hall were followed by Episcopalian rites in Holy Trinity Church, Tokyo, and both ceremonies were accorded unusual attention in Japanese newspapers.

FILM LEADERS JOIN IN MARCH ON CAPITAL FOR RELIEF FROM TAXES

Independent Exhibitors Ask House Committee to Raise Admission Tax Exemption to 50c So That Prices May Rise

by FRANCIS L. BURT
in Washington

Industrialists and businessmen, motion picture executives among them, this week began a parade before the House Ways and Means Committee in Congress to give their views on the proposed revisions of the tax laws. P. J. Wood, of Columbus, secretary of the Ohio Independent Theatre Owners, and Walter Vincent, circuit owner, led the film contingent, asking that the theatre admission tax exemption be increased from 40 to 50 cents. The film industry was to be heard on Friday.

An increase in the exemption has been sought by the independent exhibitors ever since the Treasury let it be known last summer that tax revision would be taken up at this session of Congress.

Arguments to be presented by Mr. Wood in his appearance before the committee are that the motion picture theatres have been unable to restore their prices to pre-depression levels, resulting in non-profitable operation of many houses in various sections. If the tax exemption is raised, it is contended, theatres now charging a 40-cent top admission could increase their prices 10 cents and other houses with lower admissions could make a five-cent increase.

Taking localities with which he is familiar, Mr. Wood pointed out that in 1936 four Columbus houses charging a 40-cent top had receipts of $1,272,600, and the 37 houses charging less than 40 cents took in $1,287,800, a total of $2,560,400 which by the changes he proposed would be increased by $470,000, on which an estimated profits tax percentage of not less than 12 per cent would bring in to the Government an additional $60,000 of revenue.

110 Charge 50-Cent Minimum

Mr. Wood contended that only 110 of all theatres in operation in the United States charge an admission price of 50 or 55 cents at any time during the day or evening. With a restoration of the 50-cent admission in first-run theatres now observing a 40-cent top, he contended, there would be an increase in admissions in all the subsequent-run houses, and while the Treasury might possibly suffer some slight diminution of revenues from the admission tax, this loss would be more than offset by increased income and profits taxes paid by the exhibitors.

Further, it was asserted, 40 per cent of the total admission tax revenues are collected in New York, most of it arising out of the high-bracket admissions in New York City, and an increase of 10 cents in the exemption would not affect that situation at all.

The House Ways and Means Committee has before it a 90-page report submitted by its tax subcommittee January 14, outlining more than 60 changes to be made in the present tax structure to make for more effective administration of the law, lessen inequities, and distribute more equitably the burden of taxation upon corporations.

No mention was made by the subcommittee of the tax on admissions.

Exhibitor corporations are expected to benefit by the changes recommended in the undistributed profits tax, designed to eliminate its burdensome effects upon approximately 90 per cent of all corporations filing returns. It is proposed also to permit the carryover of losses by corporations to be applied against income in the second year under certain limitations.

Concede Negative Effects

While holding to the belief that the undistributed profits tax is not of itself bad, the group conceded that in many cases it has had bad effects.

To relieve the situation, changes will be made for the benefit of all but the very largest corporations, while in the case of corporations with taxable incomes of less than $25,000 it is proposed to lift the undistributed profits tax entirely. Such small corporations, however, are to be subject to higher normal taxes than they now pay, a sliding scale of 12½ per cent on the first $5,000, 14 per cent on the next $15,000 and 16 per cent on the next $5,000 being recommended in lieu of the present rates of 8 to 15 per cent, to which now are added the surtaxes of 7 to 27 per cent on undistributed income.

United Film Enterprises has been organized in Miami, Fla., for the purpose of producing westerns for general release and productions suited for the state right and roadshow markets. Both 35 mm. and 16 mm. releases are planned.

MASSACHUSETTS HAS 2% SALES TAX BILL

A special 1937 Commission on Taxation and Public Expenditure will recommend that the Massachusett's legislature pass a bill establishing a two per cent sales tax estimated to raise 45 million yearly. If the bill is passed it will go into effect with "no exemptions" about July 1st. The money would be used for relief and the tax would fluctuate with relief needs.

It is not yet known whether theatres are involved. Theatre men are strenuously opposed to the measure. They have been instrumental in defeating similar bills at recent sessions.

Two Cities Talk Censorship, Two Others Appoint

Censorship developments of the week included the presenting of an ordinance in Milwaukee that would ban all suggestive films, a proposed policing policy for motion picture and stage shows in Seattle, the appointment of members to the Portland, Ore. censor board and the selection of Colonel Peter Saunders as permanent director of Virginia's State Division of Motion Picture Censorship.

The Milwaukee ordinance was presented to the Common Council's Judiciary Committee by Alderman John E. Kalupa and was laid over by that body with the recommendation that exhibitors confer with Alderman Kalupa before it is again brought before committee.

The proposed ordinance would bar minors under 18 from seeing socalled educational sex films unless accompanied by parent, guardian "or other adult."

Frank B. Metcalfe, chairman of the city's film commission, said that the commission checks all pictures and that enforcement of the proposed measure was impractical.

The Seattle measure is expected to be drafted this week by the City Council license committee and public safety committee. The proposed policing policy is a result of a public hearing in the council chambers on complaints against the type of stage shows presented by the State, Palm and Rialto theatres, in the lower downtown section. Numerous civic groups have asked that these theatres have their licenses revoked if they continue to stage present types of burlesque and "girl revue" offerings.

The following have been appointed as members of the Portland censor board: Mrs. Thonas M. Joyce, Mrs. Josephine Forney, Ted Gamble, manager, Broadway theatre; Major Paul Hathaway, Ed Weinbaum, Mrs. Kent C. Hartung, wife of the manager of the State theatre, and Mrs. R. Gibson Hubbard.

Colonel Saunders has been secretary to four Virginia governors, Elbert Lee Trinkle, Harry Flood Byrd, John Garland Pollard and George Campbell Peery. As censorship director, Colonel Saunders will be required to assume entire responsibility for all financial transactions of the division, including the collection of annual revenues from motion picture exhibitors. The new director will receive $3,600, an increase of $600 in the pay of the head of the division.

The Ohio censors reviewed 701 reels in December, from which 30 eliminations were ordered. This compares with 621 reels and 55 eliminations in November, and 504 reels with 22 eliminations in December, 1936.

In 1937 a total of 7,487 reels were reviewed and 397 eliminations ordered. The figures for 1936 were 6,807 reels and 342 eliminations.

IMPROVE PRODUCT OR GET OUT, ITALIAN GOVERNMENT DEMANDS

Producers Accused of Rushing Films for Quick Turnover and Profits, in Article Attributed to Luigi Freddi

by JOSEPH D. LAVOTTO
in Rome

Warning is sounded that the State will take direct sanctions against those who "show themselves inferior to the task" if a general improvement is not shown in the Italian cinema industry, in a strongly worded editorial in the official motion picture magazine, *Bianco e Nero*.

In direct, forceful and unmistakable language the editorial says that the "Fascist State will find a way to impose a solution" upon those individuals unworthy of the government's faith.

As if to clear away any doubts, the editorial repeats in its concluding phrases that the government has shown great confidence in those connected with the industry but they "must not abuse this trust because the Fascist State is not of such a nature as to let problems confronting it go by without solving them."

Much importance is attached to the article as it is attributed to Luigi Freddi, editor of Bianco e Nero and director of the Ministry of Popular Culture, which makes him virtual czar of the industry in the Peninsula. His works undoubtedly received the approval if not the encouragement of the dictator. Coming without warning, it has caused great speculation in local motion picture circles.

It is obviously aimed at producers, directors, actors and industrialists alike, with the hope that it will result in evoking greater efforts and cooperation during 1938.

Failure to get industrialists and business men to bring financial aid to the industry has caused much friction, and it is reported that pressure has been brought to bear in several cases.

Producers have been charged with rushing production for quick turnover and profits, regardless of artistic merit of the film. Directors have been accused of sloppy jobs. Actors come in for their share of the blame, probably because they didn't turn out to be as good as hoped.

Revealing that its purpose is to "trace a courageous and honest panorama of the Italian cinema industry after three years of direct supervision by the state," the editorial declares that the state has prepared all elements to arrive at a solution which has not been found.

Called Own Responsibility

"Italian producers, industrialists and directors," it declares, "must feel the responsibility which rests upon them. They must understand that the Fascist State has given them large and abundant ways of solving this national cinematographic problem. They must also know that if they show themselves inferior to the task or unworthy of the conditions of favor extended to them, the Fascist State will find a way—since power is not lacking—to impose a solution, a solution which has two aspects, one artistic and political and the other industrial."

This is tantamount to meaning that if the required financial aid, cooperation, genius or ability is not shown, the government intends either to freeze these elements out of the industry, take political sanctions or force the necessary financial contributions.

The threat is made even clearer in another quotation which declares that the State has shown great confidence in the elements that form the industry. Continuing:

"They, however, must not abuse this trust because the Fascist State is not of such a nature as to let problems confronting it go by without solving them. If the power of individuals is not sufficient, the State will know how to intervene in order to bring the Italian cinema industry to the height of the times and of its accomplishments. The words of Mussolini that 'in Fascist Italy, capital is at the disposition of the State' should make them meditate."

Favoritism Charged

Nepotism and favoritism is also scored in the editorial which declares that "Italian intelligence has been left out of the cinema section. It is necessary that it be brought back with all speed."

It is notorious that individuals with no particular acting, directing or administrative ability have elbowed themselves into soft jobs merely because of family and political connections, not to mention other considerations. In this respect, critics of the film executive charge him with being at fault with the very practice he condemns.

Although some circles in Rome say that this is also an anti-Semitic move but better informed sources deny this. At the same time it can be safely ventured that those who would be the targets of such a campaign will not be encouraged to operate in the motion picture business because of the close cultural and political relations with Nazi Germany. Italy is playing for a bigger and better foothold in the German market.

The editorial concludes with a plea that all elements in the industry contribute in making Italian motion pictures worthy of the Empire. Freddi's last words are:

"A strong cinema industry in Italy cannot develop except by producing works which have a minimum of artistic dignity compatible with the Italy of today, and they must be impressed with the spirit and the ideals of the Fascist revolution."

It is quite likely that the disappointing low production of Italian films during the past year inspired the editorial. Of 283 films projected on Italian screens, only 38, at a cost of $5,000,000, were produced in local studios. This means that less than 15 per cent of the films seen here came from Italian studios. Of the $25,000,000 spent by Italian cinemagoers during the past year, most of it went to American distributors.

Italy wants a bigger share of that money for her own industry. Higher dubbing taxes and currency restrictions, she hopes, will turn the trick. Italian film men still play with the idea that American houses one day will produce pictures in Italian studios.

Of the 38 films locally produced last year, less than a fourth of them could be considered genuine successes. "Scipio l'Africano" and "I Condottieri," which were to have been Italy's greatest films and at the same time was to mark the starting point in her film renaissance, turned out to be only moderate successes. Several films in which foreign film stars collaborated failed to bring about the desired results.

Failure of the new Ciné Citta, on the outskirts of Rome, to give the added impetus to the industry is also troubling local film leaders. Although it is the largest film city in Europe and the most modern in the world, it has attracted no foreign capital, and little foreign production.

What the coming year will bring is still in the laps of the gods, but there is every prospect of increased Italian production and a general improvement in the quality of local films. If this is borne out Freddi's editorial may be said to have produced the necessary results.

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Production Notes

With the groundwork being laid for Era's new operatic film, "Rigoletto," a nationwide contest has been opened to find ideal types for the three main roles.

The magazine *Cinema,* announcing the contest, published huge photographs of Robert Taylor and Ginger Rogers, writing that they too were brought to Hollywood's attention through film contests.

A young man of about 30 years of age, a young girl of about 18, and an elderly woman between 45 and 60 are sought.

Vittorio Mussolini will be the director of Era's first production. The rumor that Hal Roach is coming to Italy has been renewed. He is expected here the latter part of January.

In this connection, the Hollywood scenario writer, Jeanne Macpherson, who is tied up to Roach, arrived here ten days ago but immediately left for Paris and London. She refused to divulge the reason for her visit. It is learned that she will return soon, possibly to coincide with Mr. Roach's reported visit.

* * *

Other films that soon will go into production are: "Verdi," with Carmine Gallone directing. (It will be recalled that he directed "Scipio l'Africano"), and "Hanno Rapito un Uomo" "A Man Has Been Kidnaped," directed by Genaro Righelli. The lead role is filled by Vittorio de Sica, dark, sleek and handsome, and leading theatrical actor and crooner of Italy.

* * *

In the cutting room are "Pietro Micca," "Tarakanova" (Italian and French versions), "l'Ultima Nemica," "Eravamo Sette Sorelle, La Canzone della Mamma with Beniamino Gigli (Italian and German versions), Il Torrente, l'Allegro Cantante' L'Amor rio non Muore, Il Ponte di Vetro.

* * *

Just released are "Napoli d'Altri Tempi," "Il Signor Max," "Sono Stato Io" with famed Neapolitan actors De Filippo.

HEARING ORDERED ON RADIO RATES

An investigation into the rates of the country's major telegraph, radio and cable companies has been voted by the Federal Communications Commission.

February 14th was set as the date for a hearing on the applications of the companies for rate increases and on other matters.

Companies petitioning for rate increases are Postal Telegraph-Cable Company, Mackay Radio and Telegraph Company of California, Mackay Radio and Telegraph Company of Delaware, Western Union Telegraph Company and RCA Communications, Inc.

NAZIS HINT INVOKING TREATY TO BAR MARCH OF TIME FILM IN 3 NATIONS

And Chicago Police Censors Ban Picture; German Vice-Consul and American Nazi Leader Demand Deletions

A second, but apparently bolder, attempt by Nazi Germany to influence the American motion picture industry, and to halt the exhibition in this country of American-made film material considered unfriendly to Adolph Hitler and his cause, is now being directed against the March of Time, because of its present release: Issue No. 6, Volume IV, entitled, "Inside Nazi Germany—1938." Universal's "The Road Back" was the subject of a similar Nazi affront, last June, while in the making.

More serious than the threatening letters written by the German Consul in Los Angeles to players appearing in Erich Maria Remarque's post-war "Road Back" story, was the impression gained this week by the March of Time that its absolute refusal to withdraw, "censor" or edit its "Inside Nazi Germany" would bring retaliations not only in Germany, but also in Italy and Japan, with which the Nazis have a triple alliance.

Here in America, free speech and free press—which includes motion pictures and its newsreels—were, as a result of the March of Time incident, challenged even more seriously than by the action by the Nazis when Chicago's Police Board, official municipal censors, barred the picture from exhibition on the grounds that it contained material which was likely to create public ill feeling against a nation "friendly to the United States."

Something of a Record

This was the first time on record when any public official within the borders of the country refused the exhibition of an American-made film because it contained material of an international political nature. Louis de Rochemont, for Time, Inc., in New York, said that the producers were "flabbergasted," while in Chicago the action caused an explosion in city politics, among liberals, and elsewhere.

RKO officials in Chicago were conferring Wednesday afternoon with local Police Commissioner Allman in an attempt to have the ban set aside.

Chicago newspapers generally were waging a battle for release of the films, declaring that the police censors' action was "stupid and against the freedom of the press."

A large German colony in Chicago, with strong voting power, was given by City Hall insiders as the probable reason for barring the film.

The first word that March of Time had of the Chicago Police Board's action came through a copyrighted story in Tuesday afternoon's Chicago *Times*, in which the chairman of the police censors, Lieutenant Joseph Healy, said that permission for exhibition had been refused "because it embodied propaganda opposing Nazi policies in Germany," and that "it was rejected because this country is friendly to Germany." Lieutenant Healy is substituting for the regular board chairman, Lieutenant Harry Costello, who is on sick leave.

Edith Kerr, a second member of the board, was quoted in Chicago's *Times* as explaining that the board, acting unanimously, had rejected the short subject under a city ordinance which provides for a refusal of a permit to a film which "exposes them [a class of citizens] to contempt, derision, or tends to a breach of the peace."

Legal Action Considered

Mr. de Rochemont said that Time, Inc., was undecided up to late Wednesday whether an attempt would be made to show the subject in a Chicago theatre in defiance of the Police Board's prohibition, or whether any legal action would be taken to force the board to show cause why a permit should not be issued, pending possible action by the censors in answer to Time's protest.

"The March of Time has endeavored to present a documented journalistic account of facts and conditions in Germany today in an objective manner," the Chicago board was told. "We have studiously avoided sensationalism and we have checked every fact presented.

"We believe that censorship of a painstaking and factual report of this kind is almost unprecedented in the United States. It puts censorship in Chicago not on the basis of morals or taste, but directly on a suppression of news facts. It thus becomes a direct attack on the principles of a free press."

Involved in the police action, in view of the unanimity of the decision, are the following members of the board, besides Lieutenants Costello, as chairman, and Healy, acting chairman, and Miss Kerr: Mrs. L. A. Adams, Mrs. J. N. Costello, Mrs. C. C. Doolittle, W. A. Faust and Sarah Riley, a policewoman.

Press Advised First

March of Time learned that the press was told of the rejection before any official notice had been given the company, or to RKO, the distributor, and that the censors neglected to give either producer or distributor the customary opportunity to make the film conform with censorial objections — not that March of Time, RKO or Time, Inc., would have complied, so they say.

The March of Time, while the first American-made film to be attacked by an American censor board on international political grounds was once subjected to prohibition from exhibition by an American censor because of internal politics. This was in April, 1937, when the Kansas State Board of Censorship refused a permit to the March of Time sequence containing Senator Burton Kendall Wheeler's speech denouncing President Roosevelt's Supreme Court ["packing"] Bill. The board claimed it acted at the request of the Kansas governor, Walter Huxman. That action soon became a political football, kicked around by New Dealers and Anti-New Dealers, a game that was ended when the State Board, with equal abruptness, restored the sequence to the film. (Motion Picture Herald, April 24, 1937, page 13.)

Foreign Films a Trouble Center

International politics and socalled "propaganda" in motion pictures within the past year have been subjected on numerous occasions to the shears of city and state censor boards in this country, but in every instance the material came from the outside. Both "Red" and "Loyalist" war propaganda in Spain's civil strife has been the most noticeable in this connection, with Pennsylvania the most militant in rejections. Occasional Communistic propaganda from Red Russia likewise has been subjected to American censorial attack.

With respect to American-made motion picture material involving internationalism, there has been no instance in recent years where the organized industry has injected out-and-out "propaganda" as such, specifically intended to serve such a purpose. But Hollywood has often, voluntarily, eliminated scenes or sequences which might be found offensive to the habits or customs of a foreign people, such eliminations being made for the most part on the advice of special advisers called in for the purpose, and, many times, on the advice of the Production Code Administration. While the Administration was established and is conducted for the purpose of maintaining proper moral standards and good taste in American films, it frequently gives suggestions on foreign matters.

Invites Foreign Experts

In keeping with its admitted policy of correcting errors in screen expressions, March of Time invites foreign experts in this country to inspect material pertaining to each nationality involved. With this in mind, the producers last weekend invited Dr. Fritz Daeger, of the political department of the German Consulate, in

(*Continued on following page*)

NAZI CONDUCT SET BY ROTE

Adolph Hitler, Germany's Fuehrer, has ordered a new credo, "the thirteen commandments," to govern the conduct of all Germans in the Fatherland, including those in the motion picture industry, according to a Berlin dispatch to the New York Times *this week. They are:*

1. The Fuehrer is always right.
2. Never violate discipline.
3. Do not waste your time in chatter and self-complacent criticism; and lend a hand in work.
4. Be proud but not arrogant.
5. Let the party program be your dogma; it demands your utmost devotion to the (National Socialist) movement.
6. You are the representative of the party. Act and behave yourself accordingly.
7. Let loyalty and unselfishness be your command.
8. Practice true comradeship—then you are a true Socialist.
9. Treat your racial comrades as you wish to be treated.
10. In struggle be enduring and silent.
11. Courage is not rowdyism.
12. Right is whatever profits the (National Socialist) movement and therewith Germany—that is your people.
13. Act according to these commandments and you will be the true fighter of your Fuehrer.

The "thirteen commandments" were published in the National Socialist Year Book for 1938.

CHICAGO CENSORS SET PRECEDENT

(*Continued from preceding page*)

New York, to view the reel now in controversy. Mr. de Rochemont pointed out that no invitation had been extended to any of the Consular officers, or to Dr. Georg F. Kraufe-Wichmann, Vice-Consul. Nevertheless, Dr. Wichmann appeared in place of Dr. Daeger, and, after inspecting the film, informed March of Time, "in a rage," according to Mr. de Rochemont, that the film was grossly in error.

Dr. Wichmann denied the veracity of the film's claim that Germany extended its Nazi propaganda outside its borders. March of Time's officers at the preview cited Hitler's propaganda activities in Austria, to which Dr. Wichmann made no reply, says Mr. de Rochemont.

Denies Anti-Church Campaign

Dr. Wichmann complained that the reel does not properly define Hitler's attitude toward the church, neglecting, he said, to show how the Nazis give large sums for the support of the church, adding that there is no anti-church campaign in Germany.

Fritz Kuhn, head of the German-American Bund, Nazi organization in this country, who also was in attendance, likewise denied that he is engaged by or employed in the Hitler business of spreading Nazi propaganda in the United States.

Both Dr. Wichmann and Fritz Kuhn demanded of March of Time that considerable eliminations be made in the picture, to which March of Time refused to accede.

"There were stormings and rantings," explained Mr. de Rochemont, and "we fully expect that we will be subjected to retaliations by the triple alliance existing between Italy-Japan-Germany."

In Motion Picture Herald, on April 17, 1937, was first reported this triple alliance, explaining that it was formulated by the Nazis for a film bloc made up of the Nazis' "ideological" allies for propagandistic and "cultural" (propaganda) cooperation to fight their most powerful rival, Hollywood (on the world's film market), and to fight all "liberal" and Communistic motion picture influences of the world.

What "retaliations" could be taken remain to be seen.

Challenge Censorship Attempt

In any event, the March of Time later was informed by the German Consulate offices in New York that the subject was "prejudicial" to the best interests of Germany" and was "likely to be misunderstood" by the American public.

March of Time informed the Consulate that the pictures are "the first uncensored pictures to come out of Germany in the last four years," since Hitler came into power, and, "after escaping Nazi censorship in Germany, we have no intention of submitting to Nazi censorship in this country."

Censorship in Germany was eluded through secret escape of the cameraman, Julian Bryan, March of Time staff photographer, to Latvia. He obtained some 25,000 feet of film.

German Bund Leader in America Fritz Kuhn added additional objections when he took particular issue with the pictures of persecution as practised in Germany, and also with the description of the American phase of Naziism.

U. S. Committee Asks for Print

The Immigration and Naturalization Committee of the House of Representatives in Congress has asked for a print for showing.

William E. Dodd, who returned recently from the Ambassadorship at Berlin, saw the picture Tuesday in Washington, and said: "Every member of every American family, young and old, should see 'Inside Germany,' which is a truthful picture of what is taking place in that country." Mr. Dodd is generally accredited with having gone to the German Ambassadorship feeling "pro-Nazi"—and returning "anti-Nazi." The newspapers have accredited his recall to the change.

The German Embassy at Washington likewise saw the reel on Tuesday, and charged that it "misrepresents the true Germany."

Possibilities were seen in Washington that the German Ambassador would register a protest against the pictures with the State Department, although it was not expected that such action would have any material result, since the Administration at the Capital consistently has refused to attempt anything even faintly resembling censorship, and previous protests made by the German Embassy on various anti-Nazi matters in this country have had no effect.

A Difference of Opinion

Dr. Hans Borcher, German Consul General in New York, called the film "deliberate misrepresentation," but Congressman Samuel Dickstein, of New York, said "the film should be seen by every American." Representative Dickstein is chairman of a Congressional committee which has been investigating Communistic and Nazi propaganda activities in this country.

The press department of Radio-Keith-Orpheum, in New York, describing the contents of the reel, reported:

"March of Time cameramen survey the scenes unknown to tourists. Both private and public manifestations of the new Nazi philosophy are revealed. Woman's new role as a breeder of soldiers is presented. The propaganda machine is shown functioning through screen, radio, press. Paul Joseph Goebbels, Minister of Propaganda and Enlightenment, is projected as the coiner of slogans that whip the German people to a pitch of fervent adoration for Der Fuehrer. The sequestration of the Jews, banned by state edict from professions and business, is pictorially revealed, as is Hitler's attempt to break down Catholic and Protestant resistance.

"Three thousand miles away, the Hitler machine is seen functioning in the United States. The German-American Bund with its claimed membership of 200,000 is led by Fritz Kuhn, former German machine-gunner, March of Time reveals. Under his leadership, at least 25 summer camps and drill grounds devoted to swastika ideals carry on the Hitler aims.

"Townsfolk of Southbury, Conn., are photographed in protest against the invasion of their quiet environs by the Bund which recently bought 178 acres nearby as a site for another Nazi camp. And back from Germany after four and a half years as Ambassador from the United States, William K. Dodd appears before the camera to give his views on the growth of Fascist powers in Europe."

Displaying placards that urged a boycott of March of Time, members of the National Maritime Union this week picketed the Radio City Music Hall, New York, in protest against a sequence in the film on the problems of the American merchant marine. The placards also described the film as "slanderous to seamen" despite the fact that union members were employed for the production of the sequence.

OHIO HIGHWAY UNIT TURNS TO PRODUCING

The Ohio Highway Department has started production on a picture entitled "The Open Road" or "Safer Ohio" for the three fold purpose of "selling the state administration, presenting to the people of Ohio the work of departments and bureaus concerned with the problems of highway safety, and aiding an education program to promote highway safety."

Maryin L. Davey has the leading role in the film and the socalled cast includes John Jaster, Jr., highway director; E. N. Dietrich, director of education, and Charles F. Schaber, of the Public Utilities Commission. F. E. Williams, of the safety coordinating bureau, is production manager.

Evergreen Circuit Heads Hold Quarterly Meeting

The quarterly meeting of executives and managers of the Evergreen State Theatres circuit was held in Seattle this week, at the Washington Athletic Club.

Attending from various divisions were: John Hamrick, Seattle; Al Rosenberg, Washington state, and Al Finkelstein, Oregon. Frank L. Newman, Sr., presided over the meetings, which were attended by 50 executives, advertising department heads and theatre managers.

GB May Increase Pictures to 16-18

Instead of 12 features, originally announced by GB for release this year, the company may have 16 or 18, on the basis of production activity in England, Arthur A. Lee, vice-president and general manager, said this week.

Mr. Lee said that production is proceeding better than expected and pictures are being acquired in addition to those scheduled at the beginning of the season.

Two pictures have been released by GB so far this season, and two, "Sailing Along" and "Look Out for Love," are due to be released soon, but no dates have been set. The latter is a Herbert Wilcox production starring Anna Neagle.

Louis Berg, publicity assistant for GB, has been assigned to the post of publicity manager. Charles Garrett has been placed in charge of advertising production, Jack Savage continues as art director, with Peggy Goldberg in charge of fan magazine publicity.

A new fine grain film for sound recording has been developed by Eastman Kodak Company and is being used by the Warner Brothers studio. The film was used in "Hollywood Hotel" and "Swing Your Lady" and will be used by Warners in all subsequent pictures.

WHITNEY OFFERS $3,000,000 CASH FOR CONTROL OF UNITED ARTISTS

Proposal by Whitney - Selznick Interests Includes Part Payment in Stock to Pickford, Fairbanks, Chaplin

John Hay (Jock) Whitney, 31-year-old millionaire horseman of society's Blue Book, owner of Pioneer Pictures, majority stockholder of Technicolor, and partner and part owner with David Oliver Selznick in Selznick International Pictures, may become at least 60 per cent owner of United Artists Corporation, buying the 20 per cent interests each held by Mary Pickford, Douglas Fairbanks and Charles Spencer Chaplin, which Samuel Goldwyn and Alexander Korda, the other two U. A. partners, had attempted to purchase.

Negotiations are now underway in Hollywood, Mr. Whitney and Mr. Selznick having made an official offer of approximately $3,000,000 in cash and preferred stock in a financially revamped United Artists corporation. All three partners are said to have evinced a genuine interest in the deal but negotiations have been delayed temporarily because of the absence of Mr. Chaplin from Hollywood.

Under the plan, Mr. Selznick would become head of production for the organization which, but a few weeks ago, he was preparing to leave. It was through the unsuccessful negotiations carried on by Mr. Selznick that Mr. Whitney was quite close to an affiliation with Metro-Goldwyn-Mayer. The collapse of the deal for producing for or releasing through MGM left the Whitney-Selznick interests without a releasing outlet after the approaching expiration of the present contract with United Artists.

Situation Reversed

Despite the fact Mr. Selznick was reported as being determined to drop his affiliation with United Artists if the Goldwyn-Korda deal had been consumated a few months ago, under the new plan, which reverses the positions of the principals, Mr. Korda and Mr. Goldwyn are understood to be willing to continue with the company under an adjusted production status.

Mr. Korda has been attempting to obtain sufficient release from his contractual obligations to United Artists to permit him to produce films for release through other companies. The request reputedly has met with the approval of Mr. Chaplin, Mr. Fairbanks and Miss Pickford but Mr. Goldwyn has insisted that he be granted similar privileges.

However, should Mr. Korda and Mr. Goldwyn adopt a different attitude than expected, the Whitney-Selznick interests are contemplating acquisition of all outstanding United Artists stock, it was said.

Owners' Reactions

Mr. Fairbanks, said reports in Hollywood, is particularly agreeable to the latest plan for disposing of his stock. While he is described as preferring to withdraw from all stock ownership, this attitude is not expected to constitute a serious obstacle to his accepting part payment in a new preferred stock issue.

Miss Pickford is reported as desirous of continuing an association with the company while Mr. Chaplin is described as taking a similar stand and, in addition, he is expected to insist upon a continuing releasing agreement with the organization.

Under the Selznick-Whitney plan, new producers would be signed and the company's production schedule would be increased considerably. Walter Wanger, it is believed, could be induced to remain with the company.

Edward Small Signs

Edward Small this week signed a contract with United Artists to produce six pictures annually over a long period, thus renewing an association that started when he and Harry Goetz organized Reliance Pictures in 1932.

Mr. Whitney's official connection with Selznick International is as chairman of the board of directors. In addition, he is president of Pioneer Pictures, for which he produced "Becky Sharp" in 1935 and "The Dancing Pirate" in 1936. Both were released through RKO. His experience in the entertainment world also includes the production of plays among which were "Gay Divorcee" and "Dark Victory."

The plans for the Whitney-Selznick purchase of the controlling interest in United Artists became known shortly after the departure from the United States of two of the partner-owners, Mr. Korda returning to England last week and Mr. Goldwyn sailing for a vacation in Honolulu. Mr. Korda came to the United States October 26th to participate in the final negotiations for the exercise of the options held by him and Mr. Goldwyn on the Pickford-Fairbanks-Chaplin stock.

An agreement to exercise the options was reached in New York but the deal collapsed shortly after the scene of negotiations was shifted to Hollywood.

Upon his arrival in England this week Mr. Korda denied a report that he was planning a legal action against United Artists as an aftermath to the collapse of the Goldwyn-Korda deal and the subsequent request by Mr. Korda for permission to produce pictures for other companies.

His relations with the company, he said, are exactly as they were when he left England in October, but, he added, he may produce films for other distributors. He admitted that while he was in the United States he conferred with Paramount officials but said that nothing was settled.

Mr. Korda declined to divulge the source of finances for the other pictures. He admitted, though, that additional funds would be necessary, and explained that there were several financing schemes in process.

London to Make 15 Features

His company, London Films, will produce 15 features this year, he said. Three of them, he added, will be in color. The first film will be "Four Feathers" and it will be followed by a Russian ballet story in color; a Gertrude Lawrence original; a Robert Sheriff production entitled "King's Messenger"; a Robert Sherwood musical, probably with a score by Irving Berlin, and "A Bicycle Made for Two." The approximate cost of each, he said, will be £120,000 ($600,000). He has no intention, he pointed out, of reducing costs, believing that the only way to reach the United States market is to make pictures for the world market.

There is no feeling among American audiences against British films, he said. The real enemies to expansion of the British industry, he continued, are the producers who send poor British films to the United States.

Murray Silverstone, United Artists managing director in England, who has been in the United States for two months, plans to sail for England January 26th.

DECEMBER GROSSES SET RECORD, SAYS CHAKERES

Phil Chakeres, head of Chakeres-Warner theatres in Springfield, Ohio, and Chakeres circuit of small town theatres throughout southern Ohio, reports that December grosses were the largest for that month in his 28 years an an exhibitor.

A new innovation in policy for New Year's Eve materially aided in compiling the record. Chakeres theatres concluded their regular programs at 7 p.m. New Year's Eve and reopened with new programs offering three complete performances at 7:30, 9:30 and 11:30 p.m. Capacity audiences were in attendance at every performance in all theatres.

Previously the circuit had used the New Year's Eve prevue policy with but a single performance of the new program combined with the closing performance of the current programs.

New Classification Urged For Academy Awards

A recommendation that the Government-made documentary film, "The River," be placed in a new classification and not be allowed to compete in the regular short subjects award classifications, was made to the Academy of Motion Picture Arts and Sciences this week by the producers on the general awards committee.

The Screen Actors Guild mailed ballots to senior members, asking them to vote on the four acting awards—best performance by male star, by feminine star, by male supporting player and by feminine supporting player.

Heads of the studio sound departments met last Thursday at the council's headquarters, Hollywood, to honor Franklin Hansen, retiring director of sound at Paramount.

Reade Plans Eleven New Houses in Year

Eleven theatres are planned for construction this year by Community Theatres, Walter Reade, president, said this week. Seven were completed by the circuit last year, its first year of operation.

Four new houses are to get under way in the next 30 days, Mr. Reade said. These will be in Red Bank, N. J., and Ellenville, N. Y., both to seat 1,100, and in Beacon, N. Y., and Trenton, N. J., both with 1,600 seats. Mr. Reade said that theatres would not be in opposition to any other circuits, except in Beacon where he will build against Sam Cocalis.

TRI-CORNERED TRADE PRACTICE PLAN IS REJECTED BY ALLIED DIRECTORS

Board Decides to Press for Enactment of Ban on Block Booking; Yamins, Myers and Blum Reelected to Offices

Prospects of a trade practice conference of the major independent exhibitor groups were virtually eliminated Tuesday when the board of directors of Allied States Association of Motion Picture Exhibitors, at its annual meeting in Washington, voted not to participate in such a meeting "until present plans for seeking relief in Congress are carried to a successful conclusion."

The decision was reached following a lengthy discussion of the entire course of the negotiations over a period of some six months, during which the conference was repeatedly given a date, but never held. Sponsored by the ITOA of New York, Allied was supposed to participate, with the MPTOA.

Contrary to pre-meeting reports, Nathan Yamins was reelected president of the national organization on Wednesday. Also renamed to office were Abram F. Myers, general counsel, and Herman Blum, secretary-treasurer. The only change in the roster of officers came with the election of Arthur K. Howard to succeed H. M. Richey as recording secretary.

If the association now goes ahead with the industry conference plan, it was announced such action might "seriously jeopardize plans that have been months in the making and may give Congress the impression these problems were on the way to solution when even the sponsor of the meeting never pretended they could assure such a result, and may create in the minds of exhibitors a false security which the present monopolistic practices certainly do not justify."

A legislative committee, composed of H. A. Cole, Max L. Levenson, Sidney Samuelson and Maurice Rubin with Mr. Yamins and Mr. Myers as members ex-officio, was appointed.

Although no announcement was made as to the legislative program, it was expected the campaign will be centered upon pressing for enactment of a bill to be introduced by Representative Lyle H. Boren of Oklahoma as well as support for anti-block booking measures. Mr. Boren's bill, admittedly drafted with the close cooperation of Mr. Myers, calls for divorcement of the production, distribution and exhibition phases of the motion picture industry.

Although it was not made known at the Carlton Hotel, where the board met, it was learned from the Capitol that Samuel Hobbs, representative from Alabama, visited the directors Wednesday morning and was questioned at length in regard to the chances for passage of his proposal to investigate the film industry.

Criticism of producer broadcasts also was voiced by the Allied group after presentation of a report by Mr. Myers in which he declared studio air programs "a mad hatter's device to wreck this business to the profit and glory of its chief competitor."

Involved in the film industry's air troubles are the Hollywood "gossip broadcasts," the worst feature of which, it was pointed out, are the disparaging comments of some commentators regarding particular actors and actresses and "their assumption of the role of critic" to review new films.

Allied States already has taken this matter up with the "worst offenders" among radio advertisers and, Mr. Myers reported, has obtained the cooperation of Procter and Gamble, whose program features Jimmy Fidler.

Mr. Fidler's bell-ringing reviews were omitted from his last broadcast and may have been dropped permanently, the board was told, as a result of protests to the soap company that it was unfair to seek goodwill for its products by disparaging those of other industries.

Forced to decide between Atlantic City, Pittsburgh and Indianapolis as the city for its next annual meeting, the Allied board selected Pittsburgh and instructed the directors from West Pennsylvania to meet and arrange a date for the convention.

The board also appointed necessary committees, including a nominating committee to prepare a slate of candidates for the presidency and other offices from among a number of names which had been submitted by various groups. The nominating committee consisted of Nathan Yamins, chairman; Sidney E. Samuelson, Col. H. A. Cole, Arthur B. Price, Fred F. Herrington, Ray Branch, I. R. Holycross, P. J. Wood and F. J. McWilliams.

A radio committee also was appointed: Irving Dollinger, chairman; Charles H. Olive, Ray Tesch, Arthur Howard and Frank Hornig, with instructions to study the producer broadcast and review problems.

A new finance committee was named, with Herman A. Blum as chairman, and including H. M. Richey, Aaron Saperstein, M. A. Rosenberg, J. B. Fishman, Irving Dollinger, Max L. Levenson, Maurice Rubin and M. B. Horwitz.

The program for the meeting follows:

TUESDAY

I. First Session, 10:30 a.m.

Reports by the president and the chairman and general counsel.

Appointment of nominating and finance committees and others.

Proposals by directors of additional subjects for consideration by the board.

Selection of time and place of 1938 national convention.

Statement regarding Silver Jubilee of Allied Theatre Owners of the Northwest to be held at the Nicollet hotel, Minneapolis, January 31st and February 1st and 2nd.

Radio competition—Statement of problem and action taken, including Procter & Gamble correspondence and reception of program evolved by Allied of New Jersey.

Statement by P. J. Wood on federal admission tax.

Consideration of new matters.

II. Second Session, 2:30 p.m.

Reception of committee reports.

Consideration of legislative program and protective measures under the anti-trust laws. Discussion led by H. A. Cole.

Consideration of unfinished business and new proposals.

Adjournment at 5:30 p.m.

III. Annual board dinner, Supper Club Room, Shoreham Hotel, for directors, exhibitors, wives.

WEDNESDAY

IV. First Session, 10 a.m.

This session set aside for conference with Congressmen.

Reception of committee reports and consideration of unfinished business.

V. Second Session for completion of unfinished business, 1:30 p.m.

Presentation of an insurance proposal by request of MPTO of Maryland.

Consideration of product situation and proposal for extending sales surveys.

Inter-organization cooperation.

When informed of Allied's action on the trade practice conference proposed by Harry Brandt, president of the ITO of New York, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, declared the decision was of no consequence. "As far as I'm concerned," Mr. Kuykendall said, "those conferences were dead long ago."

STEFFES OPPOSES ADDITIONAL HOUSES

The granting of additional theatre licenses in Minneapolis will result in lower entertainment standards, W. A. Steffes, president of Allied of Northwest, declared Tuesday when he spoke at a dinner given by Minneapolis theatremen in honor of members of the district and municipal benches. "With additional theatres," he said, "managers will be forced to play pictures of dubious moral value. If anyone really wants to get into the theatre business, there are plenty of theatres that can be bought at a reasonable figure."

Mr. Steffes reports progress in arrangements for the Northwest Allied States silver anniversary convention which will be held in Minneapolis from January 31st to February 2nd.

The Independent Theatre Owners of Kansas City will hold its annual meeting and election of officers January 24th.

A party of 15 New Jersey Allied States exhibitors arrived in New York this week after a Havana-Bermuda cruise on the Queen of Bermuda.

AFM Committee Meets in Miami

The entire executive committee of the American Federation of Musicians met Monday at the Everglades Hotel, Miami. Joseph Weber, president, New York; C. L. Bagley, vice-president, Los Angeles; Fred Birnback, secretary, Newark, N. J.; Harry Brenton, financial secretary, Boston; C. A. Weaver, Des Moines; A. C. Petrillo, Chicago; Walter Murdock, Toronto, and William Kerngood, secretary, composed the committee. Routine business was discussed.

Mr. Weber said that the AFM pact with radio stations means $2,000,000 more annually in salary. Practically all stations have signed, he said, except a few small units.

A meeting will take place in March or April to take steps on studio practices considered objectionable to the federation.

Select "Wells Fargo"

"Wells Fargo," a Paramount picture, has been selected by Scripps-Howard newspaper critics as the "best" picture in December. "True Confession," also a Paramount picture, was second.

AKE IT FROM US, BOYS..

ODUCTION VALUE--- IT'S THE BEST OF THE WESTS

CRITICS SAY IT'S THE BEST OF THE WESTS

AUDIENCES INSIST IT'S THE BEST OF THE WESTS

MAE HERSELF MADE IT THE BEST OF THE WESTS



PARAMOUNT'S "EVERY DAY'S A HOLIDAY" is the BEST of the WESTS!

TURN, PLEASE

MAE MAKES IT *the BEST of the WESTS!*



Here's Mae in the best of all those gay-nineties roles for which she's famous. This time she's singing one of those numbers, as only Mae can sing them—but more than all this, Mae pulls a new one by doubling first as Peaches O'Day, the little blonde from the east side of New York, and as Mlle. Fifi, a French brunette with one of those imported accents. In other words, it's Mae at her best plus!





AN ALL-STAR COMIC CAST MAKES IT

the BEST of the WESTS!

"Every Day's A Holiday" has one of the biggest line-ups of radio and screen comedians ever assembled for a single picture. Charles Butterworth, Charles Winninger and Walter Catlett are enough to put anything over, but when you add to them Herman Bing and Chester Conklin, not to mention the fact that Edmund Lowe playing opposite Mae turns in an amazing high-comedy performance and that Lloyd Nolan, as a tough guy of the Gay Nineties, adds his quota of laughs, you've something to write home about!

Paramount Pictures



PREVIEW AUDIENCES PROVE IT'S THE BEST OF THE WESTS!

COLUMNISTS AND COMMENTATORS SAY

IT'S THE BEST OF THE WESTS!



In Glendale, California, a preview audience cheered this Best of the Wests. Here's a few random cards that echo their 100% approval of Mae's great musical picture.

"EVERY DAY'S A HOLIDAY"

We will appreciate your opinion of this picture before making final alterations for its national release.

This card is stamped and self addressed. Please mail it promptly.

Remarks: Best yet.

"EVERY DAY'S A HOLIDAY"

We will appreciate your opinion of this picture before making final alterations for its national release.

This card is stamped and self addressed. Please mail it promptly.

Remarks: Very Good

"EVERY DAY'S A HOLIDAY"

We will appreciate your opinion of this picture before making final alterations for its national release.

This card is stamped and self addressed. Please mail it promptly.

Remarks: The picture as a whole and Mae West is wonderful in a picture of this kind

C. E. Hayden

"EVERY DAY'S A HOLIDAY"

We will appreciate your opinion of this picture before making final alterations for its national release.

This card is stamped and self addressed. Please mail it promptly.

Remarks: Great

"EVERY DAY'S A HOLIDAY"

We will appreciate your opinion of this picture before making final alterations for its national release.

This card is stamped and self addressed. Please mail it promptly.

Remarks: It was terrific

"EVERY DAY'S A HOLIDAY"

We will appreciate your opinion of this picture before making final alterations for its national release.

This card is stamped and self addressed. Please mail it promptly.

Remarks: Very fine as it is

"EVERY DAY'S A HOLIDAY"

We will appreciate your opinion of this picture before making final alterations for its national release.

This card is stamped and self addressed. Please mail it promptly.

Remarks: Cannot be beaten

"EVERY DAY'S A HOLIDAY"

We will appreciate your opinion of this picture before making final alterations for its national release.

This card is stamped and self addressed. Please mail it promptly.

Remarks: a Sweet picture



PRODUCTION VALUE MAKES IT the BEST of the WESTS!

All the critics agreed that "Every Day's A Holiday" tops all West pictures in production value. The sets are lavish, true to their period. The production numbers are all big-time production numbers. To name a couple, New Year's Eve at Rector's in 1900 is an eye-full and so is the thrilling election day parade through the streets of Old New York with Mae West playing the drums to the strains from the swing band!







HIT TUNES MAKE IT

the BEST of the WESTS!

You've heard "Jubilee" and "Every Day's A Holiday" plugged by the big bands on the National Radio networks. They are already among the top tunes now on the air and "Fifi," the third big hit of the show, is beginning to come up even with them. The score for "Every Day's A Holiday" has been written by Paramount's aces of the song industry —Sam Coslow, Barry Trivers, Hoagy Carmichael and Stanley Adams.

Paramount

HUGE NATIONAL ADVERTISING AND PROMOTIONAL CAMPAIGN GUARANTEES

it's the BEST of the WESTS!

A national advertising campaign reaching from coast to coast will make a reading public of 55,784,623 people say, "It's the Best of the Wests." Millions of others are hearing its hit tunes on the networks and know "It's the Best of the Wests"—and Paramount's beautiful press-book, with 9 full pages of tested promotion helps, 18 pages of advertising mats tying in with the great national drive, and 6 more pages of newspaper and program copy, rounds out the nation-wide S. R. O. appeal to include every theatre-goer in your city with those millions who will cheer the BEST OF THE WESTS.

LIFE
LOOK
AMERICAN WEEKLY
MOVIE CLASSIC
MOTION PICTURE
SCREEN BOOK
SCREEN PLAY
HOLLYWOOD
MOVIE STORY
MODERN SCREEN
SCREENLAND
SILVER SCREEN
MOVIE MIRROR
PICTURE PLAY
PHOTOPLAY
SCREEN GUIDE

TOTAL READING PUBLIC—55,784,623

MAE WEST in **"Every Day's A Holiday"** with EDMUND LOWE • CHARLES BUTTERWORTH
CHARLES WINNINGER • WALTER CATLETT • LLOYD NOLAN • HERMAN BING • CHESTER CONKLIN and LOUIS ARMSTRONG
Screen Play by Mae West • An Emanuel Cohen Production • Directed by A. Edward Sutherland • A Paramount Picture

Paramount Pictures

JUSTICE DEPARTMENT DENIES PLAN FOR ANTI-TRUST ATTACK ON FILMS

Officials Assert Other Industries Will Be "Considered First"; Dallas Contract Restriction Case Goes to Supreme Court

by FRANCIS L. BURT
in Washington

Anti-trust activities of the Department of Justice probably will not turn toward the motion picture industry for at least six months, despite widely disseminated rumors that the Government is preparing to launch an immediate campaign against the industry.

Officials of the department this week denied that plans were in the making for such a drive and denied also reports that the anti-trust division is preparing to tell Congress about conditions in the film and certain other industries.

"There are two or three industries which I think should be taken care of before motion pictures are considered," one official said informally, when asked about the situation.

The department is receiving "hundreds of complaints" with respect to motion pictures, he said, but the greater proportion deal with block booking and but few allege monopoly.

Block booking is the major concern of the department so far as the film industry is concerned, and officials, it was indicated, would be glad to see Congress enact divorce legislation, such as has been suggested by Representative Lyle C. Boren (Dem., Okla.), which would prohibit producers from engaging in exhibition.

Such a law, it was said, would relieve the distributor of the need or desire to favor producer-owned theatres over the independents and would practically eliminate quarrels over booking.

Department officials are anxious that industry be not too stirred up about threatened monopoly attacks where no such attacks are planned and, accordingly, discussed the situation more freely than usual.

It was declared the anti-trust division is not engaged in the preparation of reports discussing monopoly conditions in any specific industries, for submission to Congress. It is not expected that any report on monopoly will be prepared until and unless one is requested by a Congressional committee when it takes up the question of modernizing the anti-trust statutes, as suggested by President Roosevelt.

Dallas Case Appealed

Under the head of old business came the carrying by major distributors of their defense against Department of Justice charges of attempted monopoly and restraint of trade in Texas to the United States Supreme Court. On January 17th they petitioned for a review of the decision of the Federal District Court at Dallas enjoining them from application of provisions in exhibition contracts setting minimum admission prices and prohibiting double-features for subsequent-run houses.

Decision of the court as to whether it will undertake to review the case is expected to be announced on its next order day, January 31st.

The suit, filed by the Government December 15, 1936, named Paramount Pictures Distributing Corporation, Vitagraph, RKO, Columbia, United Artists, Universal, M-G-M, Twentieth Century - Fox, M-G-M of Texas, Twentieth Century - Fox of Texas, Interstate Circuit, Inc., Texas Consolidated Theatres, Inc., Karl Hoblitzelle and S. J. O'Donnell.

The respondents denied that contract restrictions had been adopted with a view to securing a monopoly and contended that they had operated under the copyright laws and that the restriction of double features and insistence upon minimum admission prices were a lawful exercise of their rights.

They also claimed that instead of suffering losses, as contended by exhibitor witnesses, the subsequent-run houses had enjoyed increased profits as a result of the fixing of admissions.

Monopoly Report Started

In spite of the Department of Justice reports that there is no immediate prospect of an investigation of the industry, the first phases of an inquiry into monopoly charges against major distributors, begun some time ago, were completed in Los Angeles when Albert J. Law, special attorney general, began drafting his report on Metro-Goldwyn-Mayer, the first company to come under the Government's scrutiny.

Mr. Law heads a staff of more than 30 persons which has been examining the books of the M-G-M exchange in Los Angeles and the company's relations with Fox West Coast Theatres. He said the report would be forwarded to Attorney General Homer S. Cummings for determination as to whether the Federal Grand Jury should be requested to act in the matter.

The next step in the investigation will be a complete examination of the Fox West Coast dealings in answer to charges of monopoly voiced by independent exhibitors.

"Divorce" Appeal Ready

Depositions have been completed in the Federal injunction suit brought by Paramount to restrain enforcement of the North Dakota theatre divorcement law which is scheduled to become effective March 15th, and the case is expected to be called for trial next month or early in March at Fargo.

Dealings of distribution company exchange managers with the Minnesota Amusement Company and the American Amusement Company, Paramount subsidiaries, were outlined in the depositions and, over the objections of counsel for the plaintiff, much of the testimony related to dealings between the affiliated circuit and the distributors and independent exhibitors of Minneapolis.

KANSAS NEWSREEL "SCOOPS" PRESS

George Baker, manager of the Electric theare, Kansas City, Kansas, was credited with "scooping" the newspapers of the city this week when he screened 100 feet of film of an airplane accident in his theatre before the papers had the story published.

Mr. Baker arrived on the scene almost immediately after an airplane had crashed into a house and recorded the accident with a 16mm. camera. No one was injured, the two naval reserve fliers having parachuted to safety.

Theatrical Law Committee of Bar Association to Study Present and Proposed Laws in Relation to Film Industry

In preparation for the undertaking of an extensive study of anti-trust laws in relation to the motion picture industry, the committee on theatrical law of the Federal Bar Association of New York, New Jersey and Connecticut this week appealed to members of the organization for expressions of opinion on the matter.

The plea was made by Bernard A. Grossman, committee chairman, in an association report in which he reviewed the anti-monopoly campaigns in states and pointed to the fact that national legislation is now being "invited."

"We are told," Mr. Grossman reported, "that the office of the United States Attorney General is toying with the idea of sending a specific and full report to Congress on alleged monopolistic practices in motion pictures and other major industries."

In calling attention to the fact that the study will be limited to laws and conditions affecting the film industry, the report explained that the countrywide anti-monopoly campaign was preceded by "conspiracy actions, joining many individuals and many groups, united either through management, stock ownership or interlocking boards of directors, for restraint of interstate commerce in films and for attempting to monopolize the exhibition end of the business."

"As chairman of the committee," Mr. Grossman wrote, "I have no preconceived attitudes. There is considerable demand for anti-monopolistic laws of serious extent. The demands come with incisiveness and force and, in some respects, with the arresting charm of novelty. On the other hand, there is considerable concern that those advocating these economic and public policies are suffering from a fruitless, missionary ecstasy; that the road is neither new nor progressive, and that the mirage of salvation at the end is a distant and receding goal.

"In the end your committee may perhaps find that here, as so often, the war is chiefly one of words and that a rapprochement between the factions is simpler than we think.

"Your committee tends to work towards the declaration of a standard of conduct and economic concepts that does not defy definition."

To substantiate the fact that there is a "rather general sentiment, both in and out of Congress, that something ought to be done about the anti-trust laws," Mr. Grossman quoted newspaper headlines.

"I am cognizant," Mr. Grossman wrote, "that the motion picture industry has come under the critical eye of the Department of Justice on prior occasions, and has been frequently and specifically named as one of the large industries for investigation and probe. Some of the lawmakers busied on this program are members of the Association; others have, in the past, solicited an expression of opinion from us. The committee is about to consider the subject of anti-trust laws and to render a report and accordingly inquires whether you have any message for them in the matter."

SHUTDOWN THREATENED IN FRANCE AS PROTEST AGAINST CINEMA TAX

Discrimination Against Theatres Without Stage Shows Seen As Forcing Curtailment; Production Hit by Credit Freezing

by PIERRE AUTRE
in Paris

The motion picture industry in France stands ready to shut up shop unless relief is had from the law voted by Parliament on January 2nd increasing by 25 per cent the state tax on cinemas not employing musicians or using vaudeville, provided the monthly receipts exceed $6,700, and reducing by one-fourth the state assessment on theatres showing vaudeville and using orchestras.

The measure is expected to cause large losses to producers and distributors if exhibitors supplant one or two feature pictures with stage shows, but even this is not considered a solution as the reduction seems insufficient to make up for the cost of hiring musicians and vaudeville artists.

The increase of the state tax, which will affect the hundred largest French theatres, will diminish by the same proportion the revenues of distributors and producers and deal a telling blow to French production.

At a big meeting of a thousand exhibitors Saturday in Paris, attended also by representatives of the chambers of producers and distributors, full power was given the managing boards of the three general branches of the industry to urge that the new government, when the cabinet has been formed, suppress the new tax and, as often promised, reduce the existing entertainment tax in a proposed cinema bill.

If negotiations fail before the application of the new tax on February 2nd, the industry threatens to close all cinemas in Paris in protest and, if that is an insufficient gesture, to shut the doors of all exchanges, production companies, studios and laboratories.

Finance Serious Problem

The vigorous protest against the new tax measure is in great part a reaction to the serious problem of financing new production which, in the past few months, has loomed more and more alarmingly as a threat to the life of the industry. With the tightening of credit sources and the devaluation of the franc it has become practically impossible for French producers to find money for production and grave doubts have been expressed that the industry can continue the progress made last year unless immediate remedies are adopted.

The reasons for the lack of funds have been studied carefully by all branches of the industry itself and the Government, prior to its recent fall, examined the question. Means of financing the industry is one of the main features of the much discussed bill proposed by Jean Zay, minister of education in the old cabinet, for the reorganization of the industry. The status of this bill under the new Government is in doubt.

The main reason for the freezing of financial sources lies in the way the system of French production operates. French bankers have no confidence in the Cinema industry and consequently refuse to risk funds for production on the ground that commercial balance within the industry changes too rapidly.

FRENCH PRODUCTION TALLIES 123 FILMS

Of a total of 123 feature films which went into production in France least year 88 have been released and 35 are ready for exhibition at the present time. Three of the pictures, Jean Renoir's "La Grande Illusion"; Julien Duvivier's "Un Carnet du Bal," and Sacha Guitry's "Les Perles de la Couronne," received awards at the Venice Exposition.

The number of American pictures released during the year, 230, far exceeded that of any other country. Germany had 31, England 29, Russia 14, Italy 4, Belgium 3 and Mexico 1.

At present French production is entirely a matter of independent producers, and there are about as many producing companies as French films produced. The latest and present system is to create a new company for every new film produced, the majority of these companies being under the financial form of "Sociétés à responsabilité limitée" (Societies with limited responsibility) and which do not need more than a capital of Frs. 25,000 ($870.00) to be formed.

It is obvious that companies with such a small capital cannot inspire the confidence of the French financiers. But this system seems imposed by the risk mentioned above. It is this system, so much attacked, which has allowed the French Industry to continue to live for the last two years and to keep French films in a good position among other foreign pictures.

The bankruptcy of Gaumont, with a loss of 200 million francs, the fall of Pathé-Natan, the diffusion of all the scandals around it, have caused French finances to be entirely withdrawn from an industry which could have been one of the finest and of the most important of this country.

Facing this lack of financing from the banks, the industry has tried self-financing. This has partially succeeded for a time.

However, in spite of some good results, the risks have remained very heavy for anyone who wishes to produce a film, due to the fact that this method of financing costs too much, as the banks discount cinema drafts at a rate which is never less than 20 per cent.

British Money Important

If progress was made by French production in 1937, it was due in a large part to British money. It was from the bankers of London that the French film industry received most of the cash money for its production. One hundred million francs—that is to say five million dollars at the rate of one dollar for 20 French francs last January—were loaned by Lloyds of London, which allowed for the production of about 60 films, just half of the total French production of the year, 120 films.

It was through this money that French producers were able to make such films as "Pearls of the Crown," "The Death of the Swan" and others. Unfortunately, due to the devaluation of the French franc, this system cannot be continued.

But this is not all. While French producers are seeking financing the industry is anxious to see whether French films can be amortized within the domestic market.

A report on the cinema industry by the National Economic Council established the following figures:

There are in France 3,720 motion picture theatres currently operating, all equipped for sound production. Their total yearly gross receipts are between 850 and 900 million francs (between $28,000,000 and $30,000,000).

Total annual production is about 120 feature pictures of which the average cost is now 2,500,000 francs ($83,000), making a total annual production cost of 300,000,000 francs ($10,000,000). The difference between the total gross receipts and the total production therefor is, for the year, 550,000,000 francs ($18,000,000).

As a matter of fact, however, production shows a big deficit. The share of the receipts which it receives after deduction of other items is shown in the following:

For special entertainment taxes, pauper, state and municipal levies, deduct 170,000,000 francs;

For authors' copyrights which are collected in the theatres, deduct 17,000,000 francs;

For exhibitors' percentages, deduct 331,500,000 francs:

For distribution expenses deduct 99,500,000 francs.

Of the 232 million francs remaining about 56 per cent goes to French producers and 44 per cent for foreign films (33.85 per cent to America, 5.03 per cent to Germany, 1.85 per cent to England and 3.27 per cent to various other countries). The figures thus show that of the 850,000,000 francs of total gross receipts only 130,000,000 francs go to French producers for production costing a total of 300,000,000 francs, meaning an annual loss of 170,000,000 francs in the domestic market.

Foreign productions are limited automatically by the fact that for general exhibition they have to be dubbed in French.

Producers find credit more and more restricted. The studio owners decided, three months ago, to limit credits usually granted to the producers. Since September 27th, the only credits granted has been for the renting of sets, synchronization equipment, cutting and projection rooms, but workers, mechanics, electricity, scenery and all kinds of furniture have had to be paid with cash deposited before production started. It is claimed that the only way to help the financial situation is to create a special bank of the cinema, which would finance producers.

The creation of a well established organization for the financing of films, which would not take a 20 and 30 per cent discount on these operations, would be a great relief for the industry. Establishment of such an organization is reported to be an important feature of the comprehensive legislation proposed by Jean Zay, the minister of education, which also would "purge" the industry by barring all persons who have been convicted of felonies or mishandling of funds. But such an establishment would place the Franch cinema industry under the entire control of the State.

Mr. Zay said recently:

"Professional organization, the financing of production, protection of the pictures of quality, taves, censorship, educational films, short subjects, film propaganda, film libraries, such are the problems which have been studied by the Government and for which our project will present a solution."

This latest statement of Mr. Zay aroused vehement protests from the whole industry, which answers:

"We will accept that the Government grants us what we have asked for years, reduction of taxes, for instance, but we refuse to become a nationalized industry managed by civil servants."

"MIXING IRISH POLITICS" NOW HELD REASON FOR "PURGING" SHUMIATSKY

Introduction of Love Element by Transforming Cabin Boy to "Jennie" Hawkins Also Is Called Factor

Boris Z. Shumiatsky's head may not have been removed, as at first "feared" by the Hearst newspapers, for reported sabbotage in and wrecking of the Soviet-owned and controlled motion picture industry, but Mr. Shumiatsky himself has been removed, definitely, as head of the Red film. However, the earlier and more ominous political reasons for his involvement in Josef Stalin's "purge" of state enemies now give way to charges of "sex-ing" a Russian film version of Robert Louis Stevenson's "Treasure Island" and of mixing "Irish politics" with the production. As an afterthought, the chief of the Soviet film business is further charged with out-Hollywooding Hollywood.

"Violent press denunciations" of Boris Shumiatsky, indicating he had become involved in the Stalin "purge," were first heard a week ago in Moscow and were relayed to New York by the Hearst International News Service. He was characterized as having "fallen into the hands of saboteurs who wormed their way into the administration of Soviet cinematography."

Credited with a leading part in the swift growth of the Soviet cinema, Mr. Shumiatsky was reportedly condemned by the Moscow press for allegedly permitting a steep decline in production of Russian pictures.

Pravda, Communist party newspaper, was reported in a New York *Herald-Tribune* dispatch from Moscow to have described Mr. Shumiatsky's hand in "a catastrophic slump in the film industry, attributed to wrecking and maladministration."

Hollywood and Irish Rebellion

Now, from Moscow, come fresh news cables indicating that Mr. Shumiatsky's displacement is to be blamed on his injection of too much Hollywood "love interest," plus the Irish Rebellion, into his production of 'Treasure Island.' The Soviet film agency in New York, known as Amkino, added its opinion that "inefficiency" and not "sabotage" of the film business in Russia was responsible for Mr. Shumiatsky's predicament.

Referred to As "Ex-Chief"

The revelation that Mr. Shumiatsky no longer held the position of chief of the Soviet motion picture industry came by an oblique route. He was referred to in a review of the film, "Treasure Island," as the "ex-chief." The review, Harold Denny reported in a cabled dispatch from Moscow to the New York *Times,* was "scorching," and, he continued, the film which had been running at a children's theatre was abruptly withdrawn.

In quoting the review, which was published in the newspaper *Soviet Art,* Associated Press reported from Moscow that "Shumiatsky, long under fire for extravagance and failure to fulfill production schedules, had met with poor success in giving political touches to the Robert Louis Stevenson classic."

"The producers," the dispatch continued, "also were criticized for introducing the love element into an almost completely masculine story by transforming cabin boy Jim Hawkins into a girl—Jennie Hawkins.

"*Soviet Art* accused the producers of trying to give political significance to a 'bourgeois adventure story' by introducing the Irish revolutionary movement. But the newspaper found the revolutionary movement had only been compromised by showing the Irish Rebels as adventurers. If the producers had to drag in politics, *Soviet Art* said, they should have read the letter Karl Marx wrote in 1869 on the Irish situation."

Piracy and Romance

The AP account of the incident also pointed out that the producers of the film had hoped to have Franciska Gaal, Austrian actress, play the role of Jenny because of the fact her picture "Peter" was successful in the Soviet Union. Finally, however, the dispatch said, the producers engaged a Russian girl who appeared in the pirate scenes with romantic songs of high life, which also displeased the newspapers.

In Mr. Denny's dispatch to the *Times* a review of the film industry's growth and troubles in Russia was included. He wrote that the extensive purge "which has been quietly under way for some time . . . was touched on in the disclosure that the Irish rebellion idea was recommended by three former cinema executives who later were exposed as enemies of the people, as well as by Mr. Shumiatsky himself."

The reporter also saw a hint in the *Soviet Art's* review that "the eclipse of Sergei Michailovitch Eisenstein, once a world renowned director, who had five years of failure and inactivity, may have been due to the ineptness of executives."

"Mr. Shumiatsky," the reporter continued, "now is blamed for the fact that Mr. Eisenstein lost two years making 'Bezhin's Meadow,' which was considered so bad it never was exhibited." Turning to the subject of cost, Mr. Denny declared the Soviet cinema has been a heavy drain on the State's purse because wasteful and extravagant practices created huge deficits.

Vacations on Location

He then told of film companies turning location trips into long drawn out vacations at the state's expense.

"Thus," the article continued, "the Commissariat of Finance recently disclosed that 567,000 rubles had been allotted for 50 days stay in the Crimea shooting scenes for 'Treasure Island.' The party stayed 167 days, only 54 of which were devoted to work. The group spent 1,400,000 rubles. Actual expenditures of three to four times as much as was planned apparently were common.

"Besides joyriding when they should have been working, the film personnel used the money intended for picture production for their own pleasures or needs. Thus, it was charged, more than 1,000,000 rubles were spent purchasing apartments for leading members of the personnel and thousands more for private villas. It is alleged that 250,000 rubles were spent for Mr. Shumiatsky's villa and 1,000,000 rubles went for a rest home."

Art Serious Under Stalin

Mr. Shumiatsky's troubles brought editorial comment in the New York *Herald-Tribune.* "Mr. Shumiatsky," the newspaper said, "has been summarily removed; and the world is now left to wonder whether it will soon learn of his untimely demise. Art, under Stalin, is serious.

"With much of the verdict one can unhesitatingly agree. When Mrs. Charles Hopkins played Jim Hawkins twenty years ago, we remember thinking, as loyal Stevensonians, that any producer who would put a girl in that part ought to be shot; although we never expected then to see the day when producers actually would be shot for such things. And Mrs. Hopkins didn't make Jim into a girl, or sing romantic songs of high life. Surely, the purely esthetic consequences of introducing song and sex appeal into the great cabin of the Hispaniola (did the actress, one wonders, swing "Fifteen Men on a Dead Man's Chest'?) or raising the Irish land question as Long John Silver's men were storming the stockade, must have been deplorable. But would the situation really have been improved artistically by adding Karl Marx himself to the passenger list and eliminating all the fighting scenes in toto to insure that the children would not get mixed up in their sympathies?

"Doubting this, one must also doubt whether the Soviet authorities were judging on strictly esthetic grounds. Indeed, the more one thinks about it, the more one is inclined to feel that Mr. Shumiatsky's 'Treasure Island' must have merits on its own account that escaped the stern eye of Soviet Censorship."

Merely a Suggestion

The editorial continued with a suggestion that the film be sent to Hollywood, which "would no doubt reciprocate with a film version of Trotsky's "History of the Russian Revolution," edited by Stalin, with Lenin converted into a woman, played by Mae West, with the Czar turning out to be Ed Wynn in disguise and never really getting shot at all, and with all the street fighting eliminated so that good little democratic children should not find themselves, in the mistaken excitement of the moment, cheering for Bolsheviks."

"If we can't have that," the article continued, "let us, certainly, be permitted to see the Shumiatsky's 'Treasure Island.' "

At the New York office of Amkino, it was said that charges of inefficiency resulted in Mr. Shumiatsky's removal and N. Napoli, assistant to Vladimir I. Verlinsky, president, amplified this by declaring Mr. Shumiatsky made a mistake by attempting to be a one-man organization.

"Naturally," Mr. Napoli explained, "with only one man looking after things, there was bound to be relaxation of vigilance in some directions and resultant mismanagement." Mr. Napoli said he had received no word of the appointment of a successor to Mr. Shumiatsky.

Criticized at Conference

Mr. Verlinsky left United States last month to attend a general conference of department heads of the All-Union Motion Picture Trust and at these meetings Mr. Shumiatsky was severely criticized for maladministration, these charges resulting in his dismissal, according to Amkino.

AD EXECUTIVE TELLS RECIPE

A good rule to follow in preparing advertising of any kind is "It isn't the taste of the fisherman that should determine the bait, but the taste of the fish," according to Leo J. Bamberger, sales promotion manager of RKO. Mr. Bamberger enunciated his formula in the course of an address at the Advertisers' Club in Cincinnati.

EDUCATIONAL SEEKS NEW RELEASING ALLY

Hammons Silent on Report of Joining in GN Refinancing; 20th-Fox to Make Own Shorts

Earle W. Hammons, president of Educational Pictures, said on Tuesday that he has "two or three deals" under consideration but he replied with "no comment" when queried on the Broadway report that he would participate in a $1,000,000 refinancing of Grand National Pictures.

Mr. Hammons pointed out that he was in the market for a distribution outlet because there will be no renewal of Educational's releasing contract with Twentieth Century-Fox after the expiration of the five year pact on August 31st. Twentieth Century-Fox, through John D. Clark, general manager of distribution, disclosed this week that the Educational pictures on his company's program will be supplanted by one-reel short subjects which will be produced by Twentieth Century-Fox itself.

Grand National has been undergoing a retrenchment in recent weeks both in home office and studio personnel.

This development and the fact that Mr. Hammons is negotiating for some kind of a deal had resulted in Broadway reports linking the two organizations. Mr. Hammons declined to identify any of the parties with whom he said he is negotiating.

"When there is something definite," he declared, "I'll make an announcement, but not until then."

Mr. Clark attributed his company's decision to produce one-reel short subjects to the prevalence of double feature programs throughout the country. There is little or no market for two-reel shorts because of the dual bills, he declared.

Under present plans, the company will produce 52 shorts in the 1938-39 season and, Mr. Clark said, some of them will be in color. Truman Talley, who has been producing the "Magic Carpet" and the "Newsreel Cameraman" series, will be in charge of producing the one-reelers, under the tentative plan.

Twentieth Century-Fox's new short subject probably will be produced in the East, Mr. Clark said.

Concerning the Grand National situation, Phil Goldstone, independent producer and active in financing independents on the coast for many years, said that he has "no personal interest" in the current negotiations looking toward reorganization of Grand National and its financial rehabilitation, but he is "representing mutual friends," on his arrival in New York Tuesday from the coast.

Mr. Goldstone hinted that the money needed by Grand National to resume production would be forthcoming if other factors are favorable. He indicated he expects to have a plan shaped up before returning to Hollywood in a few days. He is financially interested in "Damaged Goods," which Grand National is releasing.

One of the principal developments in the Grand National situation was the definite dissociation of the company and James Cagney. The actor rejoined Warner Brothers instead of waiting until March 14th when his contract was scheduled to begin. His first picture with Warner Brothers will be the screen version of the stage play, "Boy Meets Girl."

William Cagney, the actor's brother and business manager, said the release from Grand National had been agreed upon and the documents signed. Mr. Cagney relieves Grand National of any financial obligation to him in return for his release from his commitment to make "Angels with Dirty Faces."

The week also brought the removal from the Grand National payroll of Ben Pivar and Dave Diamond, producers, and D. R. S. Morrison, story department head under Phil Krasne. Mr. Pivar immediately was signed as an associate producer with Eugene Frenke Productions on two Anna Sten vehicles which Grand National will release.

Mr. Morrison is on a two-months leave of absence and Mr. Diamond, who worked on a picture-to-picture basis, left the lot when production ceased.

Hollywood Still Is Staple of World Amusement-Brown

If the exhibitors and their customers can prevail Hollywood will be holding the foreign market, in the opinion of Colvin Brown, vice-president of Quigley Publications, just back from an extended sojourn abroad.

"The exhibitor in the United Kingdom and the Continent depends upon American motion pictures almost as much as the American exhibitor," said Mr. Brown, "and is quite content to do so despite rampant nationalistic efforts to wean him in behalf of domestic product. The governments and leaders of business and finance throughout Europe all want a national film industry and, with the principal factors of their own industry, are endeavoring to find a formula which will give it to them. But the exhibitor is satisfied with American pictures.

"I was especially concerned with the European market some years ago at the very beginning of these nationalistic efforts to develop indigenous film industries, and I was surprised, after these several years of endeavor, to find the European exhibitor as thoroughly contented with American product as ever. The answer is, of course, the box office, and while there are the occasional pictures of domestic origin which excel American pictures in box office value, in domestic markets, the dependable, standard merchandise is the American motion picture.

"It is difficult to understand how people of such divergent tastes and such a range of psychologies find the American picture the common denominator of their entertainment, especially in view of their acute differences in taste for almost everything else from politics to groceries. By this I do not mean that I found that everybody, everywhere, likes the same pictures. For instance, one most successful American program has a record of only mediocre success in France, whereas the same product leads in popular acceptance in Italy.

"It is even more difficult to comprehend the broad popular acceptance of American film entertainment when there is such marked evidence of different tastes in stage entertainment. For instance, when I arrived in London, I had only time to see a couple of shows, and Percy Philipson and Hope Williams agreed that the show of London, the one that I shouldn't miss, was 'Time and the Conways.' After a dull evening, we all agreed that it was not so great and, yet, it is the top hit of the London season, with a runner-up in 'George and Margaret' which I had found in New York to be almost stupid. Concurrently with the raging success of 'Time and the Conways,' which New York didn't seem to like much better than I did, 'You Can't Take It With You' opened and closed in the two weeks before I reached London.

"Everywhere that I went on the Continent and in England I was impressed with the prestige and influence of Motion Picture Herald. Despite the barrier of language, Motion Picture Herald wields an unprecedented influence with French exhibitors and with film buyers throughout the Continent, the film capital of which is Paris."

Republic Sets Spring Meeting

The Republic annual convention will be held May 3rd to 5th in Los Angeles it was decided Monday at a sales conference held in Chicago. Next year's schedule, it was said, will be the same as this year.

The company on Saturday let out 10 clerks in the contract department. Grover C. Schaefer, comptroller of the company, said that the dismissals were the result of the altered sales setup in the company, following the meeting of Republic's franchise holders in New York last week.

Mr. Schaefer said that in view of the fact that the company is operating without a general sales manager, all contract activity is handled through the district sales managers at the exchanges in the field, and not at the home office, as heretofore. He said there are no immediate plans for filling the post of general sales manager.

H. J. Yates arrived in Hollywood Monday for Republic production conferences and to make preliminary plans for the annual sales convention.

Associates to Hold Election

Motion Picture Associates, New York City salesmen organization, will elect officers Friday, with Joseph J. Lee and Jack Ellis candidates for president. Other candidates are: Jerry Wilson, first vice-president; Matthew Cahan, second vice-president; Morris Sanders, treasurer; Charles Penser, financial secretary; Moe Fraum, recording secretary; Louis Kutinsky, sergeant-at-arms, and Seymour Schussel, Sol Trauner and Richard Gledhill, trustees.

CONGRESSMEN NOT SATISFIED WITH SLAP AT NBC FOR MAE WEST SKIT

U. S. Commissioner Condemns Broadcast as "Indecent"; Determination Voiced by Lawmakers to "Clean Up Radio"

A letter of condemnation sent to the National Broadcasting Company and 59 affiliated stations that aired the Mae West version of an "Adam and Eve" sketch on Sunday, December 12th, closed the widely protested broadcast incident for the Federal Communications Commission this week, but Congressmen, unappeased by the action, became even more critical of the FCC and appeared more deeply convinced than ever that the entire radio industry was in need of a thorough investigation.

Although commending the NBC for making public apologies, the commission declared it would not accept the company's excuse that the program was but "a human error of judgment." The program was "far below even the minimum standards which should control the selection and production of broadcast programs," the letter announced.

The broadcast, in which Don Ameche and Edgar Bergen's dummy, Charlie McCarthy, played opposite Miss West, was "vulgar," "indecent," and "against all proprieties," Frank R. McNinch, chairman of the FCC, told reporters before reading a copy of the commission's letter.

No Action Now, But—

NBC and the 59 stations were warned that, while no further action was contemplated "at this time," the incident would be taken into consideration when the radio stations apply for renewals of their licenses. NBC owns or controls 15 stations.

In his talk with reporters, Mr. McNinch indicated he did not regard motion picture standards sufficiently high for broadcasting. "Of all means of entertainment," he declared, "I believe radio must have the highest standards of all."

The rebuke was accepted by the NBC without any protest. Asked for a reply to the commission, Lenox R. Lohr, NBC president, answered:

"We agree with the high purposes of broadcasting referred to in the published letter of the Federal Communications Commission. The National Broadcasting Company's record of public service for more than a decade clearly shows that the policies it has pursued are fully in accord with those principles."

Legislator Preparing Bill

Meanwhile, February 15th remained as the reported deadline date for Congress launching an investigation of the industry. Senator Herring this week joined the ranks of Congressmen who have publicly announced themselves in favor of "cleaning up" the radio. The Iowa legislator said he was preparing a bill but added that the Mae West broadcast did not inspire it. It was obvious long before that incident, Mr. Herring said, that legislation had become necessary.

He declared he was not ready to advocate government ownership of radio stations, but then added, thoughtfully: "It may be that England has found the answer." The government operates British radio stations.

MAE WEST'S NAME USED DESPITE BAN

Although it was widely announced that the National Broadcasting Company banned the use of Mae West's name on its networks, Miss West was mentioned Saturday night during the broadcast of dance music from Watsonville, California.

NB officials admitted the name had been used on the program but explained that the edict was meant only to prevent the used of the screen actress' name in connection with the "Adam and Eve" skit in which she took part December 12th.

Miss West was mentioned by an entertainer during the presentation of a song entitled "A Fish Out of Water." The lyrics of the number enumerate several things difficult to imagine, including "Mae West in a play as an ingenue."

Although not revealing details, the senator indicated his bill would call for some form of censorship. "The people of this country pay for their radio programs," he said. "They have some right to say what is to be sent into their homes."

Mr. Herring's announcement followed closely an indictment voiced last week by Representative W. D. McFarlane of Texas. He declared the acquisition by RCA of a substantial interest in RKO, and its subsequent disposition at a heavy loss, was an indication of the extent to which motion pictures and radio are in the hands of a "trust."

Congressional investigation of the entire radio field, to determine whether a monopoly exists, also was demanded in the House by Representative Richard W. Wigglesworth, Jr., of Massachusetts.

In its letter to the NBC and its affiliated stations, the FCC said in part:

"The commission has carefully considered the transcript of the 'Adam and Eve' feature by Don Ameche and Mae West and the dialogue between Mae West and Charlie McCarthy, sponsored by Chase & Sanborn and broadcast by the National Broadcasting Company over 59 stations on Sunday night, December 12th. It is our considered opinion that both of these features were far below even the minimum standards which should control in the selection and production of broadcast programs.

"We commend your company for having apologized over the radio and through the press for these features and again in your letter to the commission.

"We are unable, however, to accept the view expressed in your letter that the broadcasting of these features was only 'a human error of judgment.' The care which the public has a right to expect and which is, we understand, the practice, in the writing and editing of the manuscripts and the rehearsing of such features, would seem to exclude the elements of accident and surprise.

"A clear recognition of the social, civic and moral responsibility for the effect upon listeners of all classes and ages requires such a high standard for programs as would insure against features that are suggestive, vulgar, immoral or of such character as may be offensive to the great mass of right-thinking, clean-minded American citizens.

"In our present system and the statute under which the Federal Communications Commission functions, the commission has no power of censorship, but this power and responsibility rests squarely and unavoidably upon the licensee.

"The right to continue operation under a license can be justified only so long as public convenience and necessity are served through programs broadcast to the listeners.

"Each licensee carries his own definite responsibility for the character of programs broadcast, and he must be, and will be, held to account, regardless of the origin of the program.

"All who are interested should, therefore, take notice that trespasses against the public interest will be charged against every station engaging in such trespass.

"In view of your recognition of the objectionable character of the program in question and of your assurance that greater care and caution will be exercised in the future, the commission has decided to take no further action at this time than the writing of this letter in condemnation of the program.

"However, upon application for renewal of the licenses of the stations carrying this broadcast, the commission will take under consideration this incident along with all other evidence tending to show whether or not a particular licensee has conducted his station in the public interest."

500,000 Programs in 11 Years

Following release of the FCC letter, Mr. Lohr disclosed the text of his letter to the commission, stating that the program was a "human error of judgment." He released the letter, he said, in order that the record of the correspondence between the commission and NBC might be complete.

The letter, dated December 22nd, follows:

"In response to your letter of December 18th, I submit herewith the material you requested in relation to the broadcast over our network Sunday night, December 12th.

"The public record of the maintenance of high standards and criteria of good taste by the National Broadcasting Company over the past 11 years and the wholehearted cooperation of our company, both with the spirit and with the letter of the communications act, speak for themselves. In this period nearly one-half million (500,000) separate and distinct programs have been broadcast over our networks. Frequently, as many as one hundred fifty different programs are broadcast over our networks in a single day. The standards by which these programs have been selected have made them welcome at the American fireside.

"In this instance, a human error in judgment was made and represents an exception which we promptly and publicly acknowledged. Neither the American public, nor the commission, we believe, will wish to judge the question of good taste by a single exception to the high standards we have maintained and which, we assure you, we shall continue to maintain."

With the letter, Mr. Lohr sent the commission a transcript and an electrical transcription of the broadcast, a copy of the contract between NBC and Chase & Sanborn, and the names and locations of stations which had the program.

Joan Storm Dezendorf, playwright, has filed suit in superior court in Los Angeles against Miss West, Mr. Ameche, NBC, J. Walter Thompson, Standard Brands, RCA, and several John Does, alleging that the "Adam and Eve" was unauthorizedly dramatized from her play, "Love and Applesauce."

Chicago Aroused By Dope Picture At Loop Theatre

by WILLIAM F. CROUCH
in Chicago

The booking of the independent film "Marihuana" into the Garrick, one of their first-run Loop theatres, by Balaban & Katz, has aroused much comment in Chicago exhibition circles. The film opened last week for a run of at least two weeks. The picture, named after a form of dope, was directed for Roadshow Attractions by Dwain Esper, whose previous sex and drug-addict films have brought adverse reaction. The film is being distributed locally by Roy Reid.

Made in Hollywood several years ago the film has no star names and is of the cheap independent production type. The story, so called, concerns a young girl, who has to do without the nicer things in life, being given marihuana cigarettes at a party. Under the influence of the drugs those attending the party go for nude bathing and the heroine eventually is seduced. When she later realizes that a child is on the way she goes to the ringleader of the dope peddlers for aid and as a result gets into the racket, becoming the "Snow Queen of the Snowbirds," or so the script says. Before the picture ends she realizes her mistakes and takes poison to end it all.

Numerous cuts in the picture have apparently jumbled the film as much as the original story. The acting and dialogue are of the cheap melodramatic type to be expected in such a film. The Chicago *Tribune* on January 18th published a review by Mae Tinee, dean of Chicago film critics, which called the picture "trash," cinematically speaking.

In passing the film locally the Chicago Censorboard made five cuts and give it a "pink ticket" or adults only, permit.

Chief cause for criticism on the showing is that it is playing in one of the better Loop theatres, a house that regularly plays the better films. Distributors who have to book films into the Garrick following the showing of "Marihuana" feel that it is a most unpleasant situation. One vehement distributor said, "It's a lowdown, dirty trick and will cause only harm."

With "In Old Chicago" opening at the B&K Apollo next week for a run of from two to four months, and the United Artists theatre holding "Hurricane" for at least a month or two, a great deal of product from the major companies is being held up on release.

Credited for the interest shown in the film from the boxoffice standpoint is the advance advertising campaign and the elaborate front of the theatre. The entire front of the theatre has been plastered with signs and pictures of the most sensational type. Girls in sensuous poses comprise most of the lobby "art" but the scenes depicted in the lobby are not—in most cases—to be found on the screen. Large signs reading, "Lust!", "Agony!", Wild Orgies!", and "Unleashed Passions!" also catch the eye.

SHORT PRODUCT PLAYING BROADWAY

Week of January 15

CAPITOL
Candid Camera Maniacs.. MGM
What Do You Think..... MGM

CRITERION
Script Girls ..... Vitaphone
Skiing on Your Feet..... J. H. Hoffberg

MUSIC HALL
Ski Flight ..... Vitaphone
March of Time, No. 6..... RKO

PARAMOUNT
Let's Celebrake, Popeye.... Paramount

RIALTO
Woods Are Full of Cuckoos . Vitaphone
Buried Loot ..... MGM

RIVOLI
Pathe Parade, No. 3..... RKO

ROXY
High-Ho Hollywood ..... Educational
Grey Owl's Little Brother, The .....

STRAND
September in the Rain..... Vitaphone

Hearing Held On Foy Film

The appellate division, third department, of New York, heard arguments Tuesday on the litigation by Foy Productions, Ltd. and Principal Film Exchange, Inc., intended to obtain a license for "Tomorrow's Children," which had been turned down by the Motion Picture Division of the state and Commissioner of Education Frank P. Graves, because of its sterilization theme.

As in the case of "Ectasy," the film was shown in court. Many of the audience assembled to view the screening walked out between reels before the picture finished.

Jonah J. Goldstein, counsel for litigants flayed the education department for barring sterilization theme as immoral, alleging crime pictures are licensed. He also said that Foy Productions would have cut the offending parts if asked. Charles A. Brind, Jr., appearing for Commissioner Graves, asked that the ban be upheld.

Three of the five sitting justices questioned Mr. Brind closely on the immorality contention. Decision was reserved and briefs filed by both sides.

Sack Amusement Deal

Sack Amusement Enterprises has completed a deal for the southern and mid-western distribution of four all-Negro features which Richard C. Kahn will produce in Hollywood in 1938. The first will be "Two-Gun Man from Harlem."

Hode to Speak

Hal Hode, Columbia executive, on Friday will address the New York Advertising Club on the subject of films and their relation to consumer buying trends.

Meredith Reveals 10-Point Program For Equity Unit

Burgess Meredith, vice-president of Actors Equity Association, this week eliminated himself as a possible candidate for the presidency when the organization holds its annual meeting in June. In an editorial, published in the association's organ, Equity, Mr. Meredith cited a ten point program and declared he intended to carry out as much of it as possible before the election.

"I want you to realize," said Mr. Meredith who has the powers of president, "that I meant what I said about my tenure of office. I took this job for a definite time and for a definite purpose. But I have a career of my own and plans for it which make my continuance in office impossible after June."

The first point of the program deals with the Coffee Bill, Works Progress Administration and the Arts Union Conference and Mr. Meredith pointed out that he reported on the subject recently. (Motion Picture Herald, January 1st.).

"The World's Fair and the theatre's place in it" is the subject of the second item in the program. "I have received from John Krimsky, in charge of the Fair's theatrical activities, a double assurance," Mr. Meredith says in the editorial. "First that Equity shop will obtain. Second, that no plans will definitely be formed without Equity's advice and help." Mr. Meredith plans to appoint a committee to draft plans for submission to executives of the fair.

For a third point, Mr. Meredith proposes that Equity keep in touch with the American Theatre Council's plans.

The Associated Actors and Artists of America is discussed in the fourth item. "We are convinced of the probable benefits of enlarging the powers and duties of this parent international union," the article reads, "But we will have to watch carefully to make sure that its development does not adversely affect our jurisdiction, our autonomy or our treasury."

Other subjects which are included in the program are the possible reorganization and improvement of Equity Magazine, new contracts calling for a single minimum of $40, efficiency and economy in the administration of Equity's affairs, cooperative producing ventures and elimination of "shady managerical promotion schemes," conclusion of committee investigations, and the organization of night club and cabaret workers by Chorus Equity.

Dinner Aids Charity

A. H. Blank's 25th celebration netted charity in Des Moines some $500 which was donated by Mr. Blank and several guests at the party. It all started when one of them said he would rather give $500 than to give a speech at the banquet.

Griffith Guest Speaker

David Wark Griffith, who produced "The Birth of a Nation," was the featured speaker at a celebration of Robert E. Lee's birthday in Miami Thursday.

DeMille & "Buccaneer"

lunched and laurelled by Dr. Butler and Columbia University

by TERRY RAMSAYE

THE Buccaneer-DeMille troupe now on tour in behalf of Paramount Pictures' end-of-season "International Drive," a somewhat commercial matter, came into New York last Friday to gather the laurels of academic recognition under the auspices of Columbia University and at the hands of Dr. Nicholas Murray Butler, its celebrated president.

This, being for Mr. Cecil B. DeMille a twenty-fifth anniversary occasion, was signalized by Dr. Butler by one of the most fluent speeches in behalf of Warner Brothers pictures ever delivered from a public and academic rostrum.

Mr. DeMille is not with Warner Brothers.

The precise occasion was a luncheon in the Empire room of the Waldorf-Astoria hotel in Park avenue, New York, to which a most diverse list, representative of Erudition, Culture, Society, Politics and mere Industry, including the radio, mostly persons of varying degree of name value, had been invited. Officially the host was the "Division of Film Study of Columbia University," a course devoted to adult attention and education conducted by Dr. Russell Potter of the Columbia faculty.

From many points of view, all of them enjoyed much by your correspondent, fresh from the world premiere of "The Buccaneer" and the realistic anniversary of the Battle of New Orleans, the Waldorf-Columbia function was one to go down in history—and how far was yet to be plumbed.

THE function got away to a completely unique start and maintained its pace for hours.

The remarkable initial step was the serving of a desert fruit known as the olive—in two colors—entirely naked. The usual sauce of gin and vermouth, with a dash of orange bitters, was omitted with the most unspectacular consequences. Everything else in the same category was omitted, with the same results, or none. Columbia is no slave to convention.

Oscar Tschirky, formerly of Neuchâtel and more recently of the Waldorf, peered a-down the vistas of candlelighted tables, passed his hands before his unbelieving eyes and passed out.

At your correspondent's right was Charles O'Reilly, who seemed at the moment despondent. At his right was Colvin Brown, economist, who had just returned from an intensive study of the processes of liquidation of inventory in Algiers, Naples, Rome, Paris, London and way stations. When pressed for a comment he touched parched lips to a glass of Croton and quoted that immortal answer that Augustine McCarthy always makes to sidewalk inquiries at Hollywood previews: "I have never seen anything like it before."

A hundred yards away, at the far end of the dais sat Frank Walker, looking as usual thoughtfully into infinity, which has room for it, while in a lonely spot at the near end of the table was Daniel Frohman, with his face buried in his hands, very possibly with such fond memories of other days as might be connotated by catchwords like "Manhattan," "Bronx" and "Old Fashioned."

Each guest, this being of a Friday, was confronted with a sumptuary interrogation as to his religious alignments, in just a broad way, when the waiters stated an option between a lamb chop and a filet of sole. Neil Agnew, the copyright owner of the "International Drive," and its slogan "Paramount on Parade," who sat in the middle distance dallying with a glass of water and thinking of something else, looked up and in a dry voice said, "No pompano." The waiter did not understand, but the fact was that Mr. Agnew was just back from New Orleans and the premiere of "The Buccaneer," an occasion of much fish, and some shrimp.

AS I was about to set down, when overcome by the aridity, this was an occasion for the honoring of Mr. Cecil B. DeMille, that great research authority on piracy, by Columbia University, which is one of the biggest real estate operators in New York, being the owner of the soil under Rockefeller Center, and this office, to the center of the Earth—and that's a big pyramid, upside down.

The toastmaster, as you might have guessed by now, was that distinguished counsel for the defense and Indiana solicitor, Mr. Will H. Hays, who happened to be in town on a trip from Hollywood.

Since Mr. Hays always takes his olives without special lubrication, the extremely low humidity of the occasion did not affect him, but he threw in with the unique character of the occasion by announcing that the toastmaster would be, "what toastmasters have always promised and are not, brief, and also toastmasters are supposed to be, and are often not, sincere."

Later, quite a bit, one began to wonder if some one had stolen Mr. Hays' watch.

Anyway Mr. Hays faced sharply to the microphone, which was not there, and took off on a speech that led up to the fact, admitted, that Dr. Butler was a statesman and a scholar.

DR. BUTLER, accustomed as he is to public speaking, arose and folded about him the academic and doctorial gown he was not wearing and made the customary opening about the merit of brevity. It became eventually apparent that nobody stole his watch, because it is reasonably certain he never had one. The distinguished Doctor picked up synchronism with the occasion by starting with the day that his father took him to the Philadelphia Centennial Exposition, there to show him Thomas A. Edison's first electric light, Alexander Graham Bell's first telephone, and later down the Potomac into matters of impending aviation with Professor Langley's experiments. He was just getting around to the first motion picture when all of a sudden he was talking about art and adult education.

"Of course the screen entertains," he said, "but it is the door through which to reach intelligence—the one great predominant instrumentality for molding public opinion—the means by which the public can be aroused from its slumbers—everyone talks of problems and passes resolutions but few act. . . ."

"The adult," opined Dr. Butler, "does not want to be educated. He does not want to go to school to be confronted by courses of study. He wants to be entertained, with stimulation and inspiration in his hours of relaxation."

PRESENTLY Dr. Butler came to the array of pictures that he specially admired and sought to point to as milestones of progress, pinnacles of attainment, indices of the future triumphs of the art, etc., and when he named them remembered George Arliss, and such items as "Disraeli," "The House of Rothschild," and "The Life of Emile Zola."

Mr. DeMille at this juncture had a sip of water.

William Pine, of the DeMille entourage, seemed deep in long thoughts. Robert Gillham of Paramount's propaganda department had the look of a man who had something to say that he would not.

The Paramount stenographer broke her pencil.

Somewhere along here Dr. Butler asked the audience to consider what kind of a world this would be "without the electric light, without the telephone, without the airship and without the motion picture." Somebody in the back of the house murmured "wonderful." Despite his known stand on the principle involved, Dr. Butler did not ask what about a New York movie luncheon without a drink?—probably a more remarkable landmark in history than the matters he mentioned.

This was about 3:15 E.S.T.—continued dry and fair.

Nearing the finale Dr. Butler opined that the motion picture did have a special obligation of cultural inspiration, service of the "public man." That was a challenge.

AND who do you suppose was right there to take it up? Mr. Hays, the toastmaster. If Dr. Butler had had any doubts about the motion picture industry's appreciation of its high calling of service he was forthwith on this occasion officially and completely informed.

It apparently occurred to Mr. Hays may-

(Continued on following page)

DE MILLE & "BUCCANEER"

(*Continued from preceding page*)

be that Dr. Butler's list of pictures was not as comprehensive as it might have been for the occasion, and so he brought in "The Ten Commandments," which is a very good title for an academic and uplifting audience.

There was a pleasant lilting of the tempo of the proud occasion when Mr. Hays took a historical approach to the guest of honor by remarking that in 1689 one Anthony DeMille, somewhat newly on these shores, got into a clem with the sheriff and that in 1871 Mr. DeMille was sheriff.

This sort of brought things around to Mr. Cecil B. DeMille of the more contemporary DeMilles.

Mr. DeMille took the stage with the easy manner of one who has been there before. He, most originally, made no promises about being brief and probably does not carry a watch, being of the Hollywood where it is always exactly Now.

IT could be detected fairly early that Mr. DeMille was interested in a motion picture entitled "The Buccaneer." There was just a subtle possibility that in this Buccaneer could be found a lot of those cultural and service values of which both Mr. Hays and Dr. Butler had spoken so abundantly and expansively. Maybe it was just coincidence. When this DeMille sets out to be facile in expression he shows what twenty-five years of Hollywood technology can do. He told them, in a nice way, but firmly. "The Buccaneer" was well discussed.

Also Mr. DeMille mentioned some other pictures including "The Ten Commandments" and "The Sign of the Cross," also, out of sheer generosity, Metro's "The Big Parade." Mr. DeMille, having a highly selective memory, recalled no low grossing material.

Each point that Dr. Butler had made was met with care by Mr. DeMille, who found the works of the screen adequate to their obligations. Most entertaining and informative was his discussion of the application of a special technique to the interpretations in screen drama of history. He explained how, by a process of compression of history, effects of verity regardless of the violence done to dates and chronology could be achieved. His gestures indicated what may be termed the "accordion pleating" system of historical treatment. All the customers are familiar with it. It has enriched the art with some of the liveliest anachronisms of all time, both black and white and natural color.

There was a friendly ripple of hands when Mr. DeMille made reference to the labours of his brother William, in the audience, among the builders of the motion picture.

THERE was a bit of devilment in the speaker's intonations as he glanced at Dr. Butler and began to remark on the erroneous and unreliable character of many text books, and to touch, just ever so lightly, upon some of the possible shortcomings of education.

"I wish," pleaded Mr. DeMille, "that something could be done by our institutions of education toward teaching the speaking of the language. There is grave danger that the consonant is to disappear entirely from our spoken word."

Mr. DeMille was quite impassioned about the consonant, but never once brought up the subject of the care of the vowels.

And since Dr. Butler had done a bit of exposition about his having an interested father who showed him things, Mr. DeMille saw him on that and raised him back both a brother and a mother. A piece of unrecorded history came into the telling with account of how his mother turned his father from preparation for the Episcopal ministry to the drama as a career of human service.

"I sometimes wonder," observed Mr. DeMille, "if it might have been possible that Mother in some subconscious sort of way could have foreseen the coming of the two great arts today." The two included for Mr. DeMille the screen and the radio, to which he otherwise made no reference.

Citing something of the measure of indirect services that are to be had from the motion picture, Mr. DeMille remarked upon the researches done on the life of Jean Lafitte, hero of "The Buccaneer," at a total expense of about $80,000, obviously vastly more for the uncovering of a chapter of American history than any other agency would be likely to spend. He produced and read previously unknown documents unearthed in preparation for the writing of "The Buccaneer," including a letter from Zachary Taylor to a niece in 1835. This letter, discovered in an attic trunk by Hollywood researchers, limns the part of Lafitte as "The Buccaneer" puts it on the screen.

The guest list for the function included the who's who of New York's motion picture establishments, culture and social groups, several of the large and heavy industries from steel to radiators, and educators.

And the whole job was done on water.

"Buccaneer" Sets Record At New Orleans House

A new house record for the Saenger Theatre, New Orleans, was set during the first week's showing of "The Buccaneer," Paramount announced this week. The picture is now in its second week.

Following the world premiere of the film in New Orleans, the Louisiana Council for Motion pictures adopted the following resolution: "That 'The Buccaneer' is an outstanding contribution to American history in spreading knowledge of and creating interest in a most critical period of our national existence and that appreciation and thanks be expressed to you (Cecil B. DeMille) and Paramount for this worthy aid to visual education."

The Universal office in Mexico City said this week that the three-reel special on the Panay bombing was not cut by the Mexican censor, but was given the earliest possible showing. The Japanese minister in Mexico City, it was said, withdrew his request that the film be censored.

Companies Study Exchange Pact

Executives of distribution companies this week met to discuss among themselves and with company attorneys the terms of the master contract with the International Alliance of Theatrical and Stage Employees for exchange workers' unions. The discussions started last week and the first meeting concluded after the distributors requested a longer term than the one year proposed in the original draft submitted by the IATSE.

The companies have no objections to the terms of the contract since they coincide with the terms of the temporary agreements under which the exchanges have been operating since last June and as soon as attorneys approve the wording of the contract the union officials will be summoned for a final meeting.

With the IATSE claim of jurisdiction over all workers in the amusement industries on the agenda of the executive council of the American Federation of Labor, meeting in Miami this week, consolidation of the International's strength was seen in the intensification of the drive to organize theatre managers, assistants and treasurers in the Union of Theatrical Managers, Agents and Treasurers. Letters urging eligible employees to join the union were mailed in the New York area early this week.

RCA Photophone signed a contract with the IATSE late last week for sound equipment service men after many weeks of negotiation. The agreement establishes a minimum of $80 per week for service men and $110 for special inspectors and road men. Officials of the company said recently the new wage scales would not result in an increase in the company's charges to theatres.

Dr. Angell Denounces Propaganda Programs

The use of the radio for spreading propaganda was denounced this week by Dr. James R. Angell, former president of Yale University and now educational counsellor of NBC, who termed such broadcasts a "sinister factor in life."

He mentioned specifically the use of radio in instilling an aggressive hostility to democratic ideals in South America. Radio has great political and social consequences, he said, and it must be used properly and controlled.

Revised Schedule Issued For Domestic Commodities

The United States Department of Commerce has issued a revised edition of Schedule B, statistical classification of domestic commodities exported from the United States. Included in the classification are the exports of the film industry. Copies of the new schedule are obtainable at the office of the superintendent of documents in Washington.

John Thomas has purchased the Thomas and Temple theatres, Kingfisher, Okla., from the Griffith Amusement Company and the State theatre from C. S. Humphrey, only houses there. Mr. Thomas formerly owned the Thomas and Temple but sold them to Griffith several years ago.

THE PICTURE OF THE HOUR . . .
AND A HUNDRED BIG MOMENTS!

INTERNATIONAL SETTLEMENT



20th's Split-Second Timeliness Wins You A Great Boxoffice Opportunity!

The seething, strife-torn International Settlement of Shanghai ... most publicized and exciting spot in the world ... haven of an American soldier of fortune and the Orient's most dangerous woman ... scene of their strange romance and stranger adventures. Drama that takes audiences *beyond* today's thrilling headlines!



INTERNATIONAL SETTLEMENT



with

DOLORES DEL RIO · GEORGE SANDERS

JUNE LANG · DICK BALDWIN

RUTH TERRY · JOHN CARRADINE

KEYE LUKE · HAROLD HUBER

LEON AMES · PEDRO DE CORDOBA

Executive Producer Sol M. Wurtzel

Directed by Eugene Forde. Screen play by Lou Breslow and John Patrick. Original story by Lynn Root and Frank Fenton
Songs by Sidney Clare and Harry Akst

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

One of the anecdotes Bill Pine left with reporters down in New Orleans when he was there recently for the premiere of "The Buccaneer," on which he was associate producer with Cecil Blount DeMille, was an idea he had fathered when a press agent for Paramount in the early days of Mae West in Hollywood.

The fourth West picture was to be called "It Ain't No Sin," and Bill sold the studio the idea of having parrots advertise it. He gathered them by the score, telling his bosses that he'd send them to leading newspapermen of the country. After he bought the birds, Pine got a fellow to teach them to speak. He put them in a darkened room and played a record with the words, "It Ain't No Sin," over and over. The job accomplished, Bill felt swell. What an idea. He felt that the picture was in for a great publicity break.

A few days later, Will Hays called someone at Paramount and advised a change of the title of the picture. The "suggestion" was taken, and Bill was left with more than 100 parrots on his hands whose only value was their ability to say: "It Ain't No Sin." Nor could he make any progress with the idea after that, for the title was changed to "Belle of New Orleans," and, after New Orleans fathers complained, it was quickly changed to "St. Louis Woman," and after St. Louisians complained, Paramount quickly changed it to "Belle of the '90s."

▽

Metro-Goldwyn-Mayer had its saga on "San Francisco." Twentieth Century-Fox has just come forth with "In Old Chicago." Paramount is now releasing its reproduction of old American history, entitled "Wells Fargo."

One of the highlights of "Wells Fargo" is the battle between Confederate cavalry and California plainsmen, as staged by Director Howard Estabrook on the rocky plains at Kernville, California. At the close of the battle, as thousands of exhausted extras were organizing burial parties and building campfires, for the cameras, their comment on the day's carnage was required, as a human touch. Mr. Lloyd asked them to act natural, to play the scene as they felt it—but "WITH NO PROFANITY, PLEASE." Cameras turned and swept the whole length of the battlefield, and the weary fighters began to ad lib, according to the director's instructions. Suddenly, clear above the others, came a voice into the microphones, saying, "My goodness, that was an awful battle, really!"

▽

Returning to New York aboard the S.S. Pilsudski, from Havana, are the honeymooning couple, Mr. and Mrs. Sidney Blumstein. Mr. Blumstein serves steak sandwiches with French-fried potatoes, in The Shed, adjoining Rockefeller Center, where many a Quigleyite, Universalite, RKOite, and other filmites in these parts partake of luncheon. And that's how Mr. Blumstein got his bride.

Participating one lunch time at The Shed was Miss Lillian Heller, secretary to J. Cheever Cowdin, the very big boss at Universal. Observing Miss Heller was Mr. Blumstein, and he remarked she was the "neatest little trick" he had ever seen, vowing that she would become Mrs. Blumstein. Danny Oringe, another steak-server-upper, vowed that she wouldn't, and wagered $100 on his opinion.

Danny Oringe lost, Mr. Blumstein won—a hundred dollars, Mr. Cowdin's secretary, and a wife.

Adolph Zukor's whole Paramount production division at the studio in Hollywood was worried no end the other day, and it had nothing to do with production costs. Seems that one of their little girls had gone to sleep after throwing away the alarm clock. Paramount home office publicity tells about it:

> **"Fears that Dorothy Lamour had contracted sleeping sickness were dissipated today when the actress finally awakened after a 17-hour stretch of unconsciousness. Miss Lamour went to bed at 4:30 P.M. yesterday and awakened at 9:30 o'clock this morning. But she was not sick, just exhausted. She had spent eight hours diving in and clambering out of the big special effects tank on the Universal lot, where the Paramount company making 'Her Jungle Love' filmed underwater scenes, including a submarine kiss with Ray Milland."**

▽

If he can sing in the key of G to match the voice of Walter Woolf King, at least one member of the Gryllus family, of Gainsville, Florida, is bound for fame and fortune in Hollywood.

This family of budding stars, called Gryllus neglectus by the entomologists who hope one of the group will chirp in the proper key, are more popularly known as crickets. Seems that the California branch of the family have voices that record in B flat, and this is too flat and low to match the voice of Mr. King, so Hal Roach sent a hurry call to the University of Florida to find some Florida crickets that could sing tenor for the "Swiss Miss" which Mr.. Roach is now trying to make with Stan Laurel and Oliver Hardy.

The Florida Chamber of Commerce cracked that the Florida cricket will probably get a sore throat in California.

▽

Nepotism in motion pictures has spread from Hollywood clear through to the Malayan Jungles. Paramount sent Clyde Elliott, producer-director, to the jungles some 400 miles out of Singapore to make "Booloo." Elliott saw a jungle girl named Suratna Asmara, a beauty, he wrote, and immediately set to work to get her for the lead opposite Colin Tapley. Suratna expressed willingness, and Mr. Elliott was quite elated, until the little lady added the condition that her entire family, consisting of 30 men, women and children, had to be signed also. She had her way.

▽

Wives around the Hollywood-Los Angeles sector are now allowed to fly free on United Airlines—but not scot free.

▽

The next time you eat a peanut, a paltry peanut, reflect upon the fact that beaver board, axle grease, shaving cream, ink, rope, hair oil and about 350 other things are immediate by-products of the little nut that elephants, circuses, baseball fans and a certain kind of moviegoer helped to make famous. If you don't believe it, see Pete Smith's MGM short on "The Story of Dr. Carver," a Negro slave baby, still alive, who grew in science to discover these things.

▽

Headline caption on a piece of publicity from NBC:

RADIO SEEKS BIGGER,
BETTER STEER HIDES

Paramount, last year, made "The Virginian," and took the trade press gentlemen to Richmond, the locale of the story, for the premiere. Paramount, this year, made "The Buccaneer," and took the trade press to New Orleans, the locale, for the premiere. If certain of the trade editors have any influence on Paramount, the company's big picture next year will be a colossal epic about the Riviera in Europe. Or, Bali Bali.

▽

The Los Angeles Times reports: "A new service has come to light in Hollywood. For $25 you can get a man to 'stand-in' for you at the hospital when your wife is awaiting the stork." They call it the "Hollywood Nerve Saving Service."

A lot of Hollywood producers could use the "Nerve Savers" when they show their filming cost sheets to the bankers.

▽

Eddie Klein, in London, is telling his favorite story about the film salesman who had had an "outbreak." His wife does not like outbreaks. Furthermore, he had promised to be home by eleven p.m., and here it was seven in the morning. Things looked desperate, very desperate, until the salesman got a brainstorm. Picking up a telephone, he shouted to his wife:—"Don't pay them a penny of ransom. I've escaped!"

▽

Phil Baker claims his success in Hollywood is attributable to his strict observance of a rule: "Don't send any more cigars to the Hays office—The place is on fire now."

▽

Joseph P. Kennedy, of Yonkers, is elated over President Roosevelt's appointment of Joseph P. Kennedy, of Bronxville, to the Ambassadorship at the Court of St. James's. As a matter of fact, Joseph P. Kennedy, of Yonkers, will be more than elated when Joseph P. Kennedy, of Bronxville, actually leaves for London.

Joseph P. Kenendy, of Yonkers, is a plumber, and his name is listed in the Westchester County telephone directory, whereas Ambassador-elect Kennedy, of film and banking fame, has no telephone listing. So, Kennedy the plumber gets ever so many telephone calls intended for Kennedy the statesman.

▽

Hearing, at this late hour, of Hope Hampton's determination to return to the films, Universal signing the wife of Jules (Eastman Kodak) Brulatour to star in "She Shall Have Music," the New York ***World-Telegram*** sent one of its best reporters, Douglas Gilbert, self-styled "Snoop-and-snitch" Gilbert, up to the Fifth Avenue home of the Brulatours to hear what she had to say.

Mr. Gilbert got a verification of Hope's debut as a prima donna in motion pictures, picked up a coupla anecdotes about Miss Hampton in her early film days. But the reporter became quite leary in the Brulatour home. No sooner had the French maid opened the front door and quickly ushered Mr. Gilbert into the foyer when 146 yous aped from all angles. Miss Hampton has paneled the whole place with mirrors, to give depth to the house. But it gave the jitters to the reporter. Miss Hampton came on the scene, and Gilbert was further jittered by the sight of 146 Miss Hamptons, which is practically 14 harems of Hamptons.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Gold is Where You Find It

(Warner-Cosmopolitan)

California Story

Notable in California history and not by any means inconsequential in the annals of the nation was the struggle between wheat farmers and hydraulic miners for mastery of the Sacramento valley. Showmen may refer customers to the history books for dates, underlying causes and so on, but Michael Curtiz tells it all somewhat more effectively and a deal more stirringly in this color version. It is, however, part and parcel of the growing cinema library of American history, and in this circumstance resides the surest recipe for exploitation results.

In common with most of Herr Curtiz's productions, this is in every sense a big picture. The setting, of course, is California, with its wheat fields, goldfilled mountainsides and, toward the end, vast fruit lands. The time is the '70s. California had not yet perfected a Chamber of Commerce but the Native Son had reached a high state of development. 'Frisco was a gaudy Gomorrah in the grip of the gold crowd, and Sacramento already had felt the pinch of greedy fingers not averse to conniving to stall federal court action. The downstate agrarians were a peaceful people, yet fresh enough from the battlefields of the Secession to hold the rifle in high regard as an instrument of debate.

Claude Rains, Olivia De Havilland, Tim Holt and John Litel are dropped into this setting as members of a wealthy wheat family. Into their midst comes George Brent as a mining engineer, assigned to sluice out gold from the mountainside while wooing a farmer's daughter. Matters become complicated when the owners of the mine employing him arm the workmen, resist service of a federal court injunction restraining them from mining hydraulically, a practice resultant in spoilage of farm lands in the valley through a steady spread of waste matter over the fertile acres. Farmers face miners across rattling muskets as the honest young engineer switches his allegiance, saves the day, wins the girl by blowing up a dam and flooding the countryside, the final court decision makes everything legal and shipshape.

Others in the long cast whose names mean something on marquee are Barton MacLane, Sidney Goler, Robert McWade, Russell Simpson, Sidney Toller, Margaret Lindsay and Willie Best. It might be useful to mention that it's a *Cosmopolitan* serial story by Clements Rilpey with screen play by Warren Duff and Robert Buckner, and the latest work of that dependable producer, Samuel Bischoff.

Curtiz's treatment of the mass material in hand may be described as characteristic. Some of the sets are eloquent on their own and certain exteriors attain a rugged splendor. Most memorable are shots of the San Francisco of the Seventies, tremendously effective episodes somewhat disadvantageously overshadowing sequences more pertinent to the narrative. Beautiful in a sheer picture postcard way are the slightly anticlimatic closeups of orange trees, and grape vines, while George Brent's voice explores California's future with rare prophetic accuracy. This, however, balances a kind of prologue spoken by an unidentified voice while the happy camera supplies brilliant illustration. It is conceivable that both these may come out or be shortened.

Previewed at the Warner Hollywood theatre to a highly promiseful reaction.—WILLIAM R. WEAVER.

Produced and distributed by Warner-First National. Associate producer, Sam Bischoff. Cosmopolitan serial story by Clements Ripley. Screen play, Warren Duff and Robert Buckner. Director, Michael Curtiz. Assistant director, Jack Sullivan. Dialogue director, Irving Rapper. Photographer, Pol Polito. Art director, Ted Smith. Film editor, Owen Marks. Sound, E. A. Brown. Unit manager, Frank Mattison. Gowns, Milo Anderson. Technicolor photographic advisor, Allen M. Davey. Technicolor color director, Natalie Kalmus. P. C. A. certificate number 3798. Running time, 90 minutes. Release date, February 12, 1938. General audience classification.

CAST

Jared Whitney	George Brent
Serena Ferris	Olivia deHavilland
Col. Ferris	Claude Rains
Rosanne	Margaret Lindsay
Ralph Ferris	John Litel
Lances Ferris	Tim Holt
Enoch	George Hayes
MacKenzie	Russell Simpson
Joshua	Willie Best
Slag Minton	Barton MacLane
Dr. Parsons	Harry Davenport
Deputy	Eddy Chandler
Grogan	Robert Homans
Nixon	Granville Bates
Harrison McCooey	Sidney Toler
Mr. Crouch	Robert McWade
Senator Hearst	Maroni Olsen
Senator Walsh	Clarence Kolb

Everybody Sing

(MGM)

Comedy with Music

Laugh packed and blending comedy and music, "Everybody Sing" stars Allan Jones and Judy Garland and features Fanny Brice, Reginald Owen, Billy Burke, Reginald Gardiner, Lynne Carver and Henry Armetta. It is in essence worthy screen entertainment and showmanship merchandise. The amusement values are spread so widely and effectively that the picture should have no difficulty in pleasing diversified audiences. Care and thought have been spent in accommodating the preferences of both urban and rural audiences.

Devoid of any slow spots, concentrating on comedy, much of which is tomfoolery in nature, while recognizing the importance of romantic contrast and including one bit of sympathy stimulating human interest, it has been treated wholesomely and features musical accompaniment specialties that should prove interesting to family as well as sophisticated patronage.

The yarn heroizes Judy Garland as a scapegoat who, in alliance with Jones and Miss Brice and against the handicap of a pair of nutty stage struck parents, played by Miss Burke and Owen, determines to become the family breadwinner.

Told in refreshing style, the music numbers, Miss Brice's eccentric comedy and the contributions of Carver, Gardiner and Armetta are introduced where they have direct significance in the plot.

The story takes Judy Garland from expulsion from a boarding school for profaning Mendelssohn classics in swing style, to becoming topliner in Jones' musical show under his patronage and direction, much to the amazement and horror of the parents who, nevertheless, are first to take bows for Judy as the audience acclaims her.

Previewed at the Village theatre in Westwood, the main title recalling to the audience the appearances of Jones in "Firefly" and Miss Garland and Miss Brice in "Broadway Melody," set them in a mood to expect something out of the ordinary. The manner in which the crowd responded to the film's smoothly flowing fun and music indicated that similar reactions could be expected generally.—GUS MCCARTHY.

Distributed by MGM. Produced by Harry Rapf. Directed by Edwin L. Marin. Original story and screen play by Florence Ryerson and Edgar Allan Woolf. Photographed by Joseph Ruttenberg. Release Woolf. Photographed by Joseph Ruttenberg. Music lyrics by Leo Arnaud, Murry Cutter and Bert Kalmar, Harry Ruby. P. C. certificate number 3973. Running time, 90 minues. Release date, February 4, 1938. General audience classification.

CAST

Enrico Sabini	Allan Jones
Judy Bellaire	Judy Garland
Olga	Fanny Brice
Diana Mathews	Billie Burke
Hillary Bellaire	Reginald Owens
Sylvia Bellaire	Lynne Carver
Gerrold Hope	Reginald Gardiner
Signor Vittorino	Henry Armetta
Miss Colvin	Mary Forbes
Miss Perkins	Elise Cavonna
Mlle Melloire	Cupid Ainsworth
Secretary	Marie Blake
Hillary's Secretary	Helen Troy

Paradise for Three

(MGM)

Comedy

Fast moving farce and romantic comedy, "Paradise for Three" is compounded of pleasing entertainment elements. Based on a novel by Erich Kaestner, which was welded into screen play form by George Oppenheimer and Harry Ruskin, and produced by Sam Zimbalist and directed by Edward Buzzell, the picture is played in glib fashion by a competent cast. Although the story is Continental in nature, all the characters being Germanic and the principal locale the snow covered Alps, its appeal is typically American.

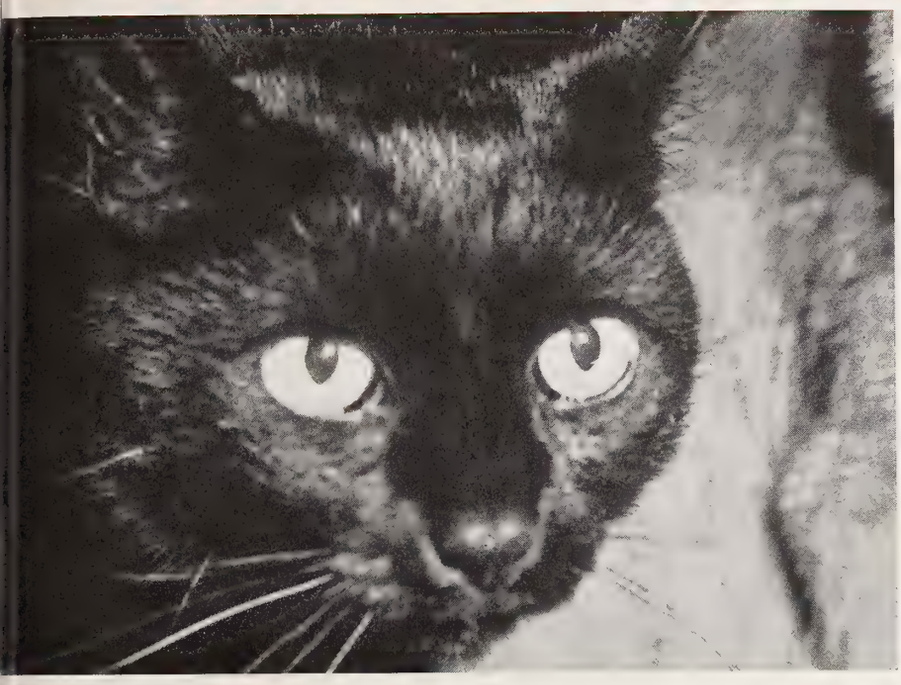
The story is based on a dual mistaken identity and fairy godfather premise.

Manufacturer "Tobler," in the company of his valet "Kesselhut," joins the winners of a slogan contest he conducted in the Alps. He poses as a poor man, meanwhile passing off the valet as rich, then joins up with the poor but ambitious first prize winner "Hagedorn." As a result of "Tobler's" plotting, innkeeper "Palter" mistakes "Hagedorn" as a man of importance while "Tobler" is treated shabbily, a circumstance which he enjoys. As the trio encounter many hilarious escapades, romance makes its appearance when "Tobler's" daughter, "Helda," arrives to investigate reports that her father is being treated with little dignity. As "Hagedorn" presses his suit with "Helda," meanwhile importuning "Tobler" to use his influence to get him a job with the contest sponsor, the entire party resents one final insult, moves out of the hotel and back to Berlin, where the boy gets the job and eventually learns the identity of "Tobler" and his fiancee.

Previewed in the Village theatre, Westwood, Cal. There was no doubt that by far the greater portion of the audience thoroughly enjoyed the film. In addition to the draw names,

(Continued on page 40)

CAT'S "MEOW" IN TECHNICOLOR?



(It can't be done!)

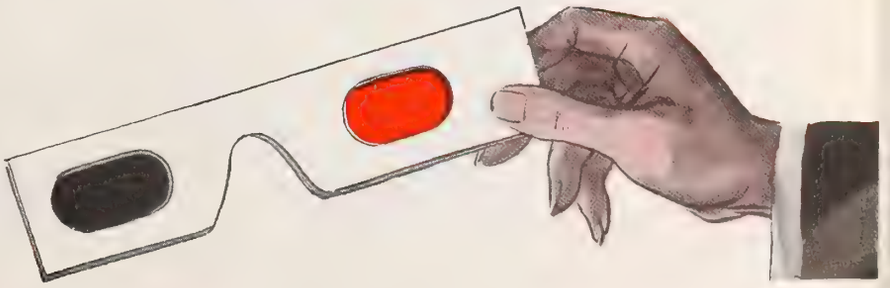
But for screen tricks that will pack theatres with howling audiences—



M-G-M's *New* AUDIOSCOPIKS

EXPLANATORY REMARKS BY PETE SMITH

Screen it fast! Advertise it Big! Showmen cleaned up with the first one. The NEW AUDIOSCOPIKS is unquestionably the greatest gross-building Short Subject ever made!



(Continued from page 38)

there is much material in the story and production detail that can be adapted to effective exploitation.—G. M.

Distributed by MGM. Produced by Sam Zimbalist. Directed by Edward Buzzell. From a book by Erich Kaestner. Screen play by George Oppenheimer and Harry Ruskin. Musical score by Edward Ward. Montage affects by John Hoffman. Dolph Zimmer, assistant director. Elmo Veron, film editor. Photographed by Leonard Smith. P. C. A. certificate number 4,000. Running time, 75 minutes when seen in Westwood. Release date, Jan. 28, 1938. General audience classification.

CAST

Fritz Hagerdorn.....Robert Young
Helda Tobler.....Florence Rice
Rudolph Tobler.....Frank Morgan
Johann Kesselhut.....Reginald Owen
Frau Julia Konkel.....Edna May Oliver
Mrs. Mallabre.....Mary Astor
Palter.....Herman Bing
Herr Bold.....Siegfried Rumann
Sepp.....Henry Hull
William Reichenbach.....Walter Kingsford

South Riding

London Film (United Artists)

Character Melodrama

Once again, Victor Saville, producer-director, has demonstrated that it is far safer, and probably financially far sounder, for British films to concern themselves with Britain, and that the Englishman, when he wants to, not only translates the English scene into convincing screen entertainment but can interest the foreign audience more than with a fictitious Vienna or a mythical Montmarte. In "South Riding," a thoughtful and studied adaptation of Winifred Holtby's novel of Yorkshire life, he has created a picture which is so exactly English as to be of interest to the English and has kept it clear of any occult parochial clichés or obscure dialect which might hinder its appeal to showmen abroad.

It is on this vividly Yorkshire setting and social structure, and the intertwining of the public and private lives of its characters, that Saville's film revolves, linking penurious squire with pretty schoolmistress, unctuous psalm singing municipal grafter with labor idealist, ramshackle slum with baronial hall, and all the personalities of municipal and county life in a pattern which is not only a social study but a clever, if deliberate, essay in the interplay of human character. Most of the film's characters are either local councillors or their associates, but the story has something more than municipal interest.

The central figure is Robert Carne, penurious Squire of Maythorpe, individualist and embittered victim of a marriage shattered in a wife's insanity. His uncompromising figure dominates the scene, pitting reason against sentiment in social reform, groping blindly for the comfort of the schoolmistress's love, watching nervously the hysterical maturing of his daughter, leading the hunt to the slaughter of the fox, melting to humane tenderness with his cattle. He it is who unmasks the graft in the Maythorpe Council, but he it is, also, who makes the housing scheme a practical proposition, and naturally is able at last to marry his newly found love.

Ralph Richardson's portrayal of this blunt but insistently sane Englishman is a brilliant piece of work, all the more interesting that it makes no concessions to physical or moral prettiness. Edna Best's Sarah Burton, his schoolteacher loyalist, too is charming, and makes the relationship convincing. John Clements as the consumptive Socialist, Edmund Gwenn the most stolidly Yorkshire character of the film, and Marie Lohr as a woman councillor, are others whose work contributes much to the total. They are not all banner names, but they will be remembered by audiences.

The narrative is traced somewhat slowly, but Jack Dennis' fluent cutting keeps it together neatly. Harry Stradling's camerawork on the rolling Yorkshire dales, on the pageantry of the hunt and the dusty halflights of the council room, is one of the film's soundest assets.

There is a grotesquely patriotic climax in which the entire populace and municipal paraphernalia of the town sing "Land of Hope and Glory" and "God Save the King" on Coronation Day. This will have to be eliminated for American consumption, if not for everywhere else.

Premiered at the London pavilion to a typical West End audience, the film was received with interest and approval, though completely without excitement or demonstration.—AUBREY FLANAGAN.

Produced by Alexander Korda and Victor Saville. A London Films production, distributed by United Artists. Directed by Victor Saville. Screen play by Ian Dalrymple. From a story by Winifred Holtby. Photographed by Harry Stradling. Film editor, H. Stewart. Special effects, Lawrence Butler. Supervising editor, Jack Dennis. Running time 90 minutes. Adult audience classification.

CAST

Sarah Burton.....Edna Best
Robert Carne.....Ralph Richardson
Huggins.....Edmund Gwenn
Madge Carne.....Anne Todd
Mrs. Beddows.....Marie Lohr
Alderman Snaith.....Milton Rosmer
Astell.....John Clements
Mr. Holly.....Edward Lexy
Lydia Holly.....Joan Ellum
Midge Carne.....Glynis Johns

The Black Doll

(Universal)

Red Herring Fare

This is another offering of the Crime Club productions by Universal for the detective mystery fans. While its keynote is murder mystery, the adaptation by Harold Burkley of the novel of the same name by William Edward Hayes injects considerable comedy into the situations, alleviating to some degree a possibly unfavorable audience reaction to the three murders whose occurrences are marked by the appearance of the black doll.

Red herrings, typical of this type of story, swim throughout the unfolding of the picture, virtually every character having an opportunity to point accusing fingers at one another.

The title affords better than average exploitation angles. The cast is composed of Donald Woods, Nan Grey, Edgar Kennedy, C. Henry Gordon, Doris Lloyd, John Wray and others.

"Nelson Rood" is slain by a thrown dagger under circumstances which point to either of two former business associates in a Mexican mine. Then one of his former associates is killed. "Nick Halstead," private investigator in love with "Rood's" daughter, gets into the case along with a small town sheriff, "Renick." After various comedy sequences in which the small black doll plays a part, "Halstead" traps the murderer and defeats an attempt to kill him.

Previewed at the Pantages theatre in Hollywood, where an audience, usually unkind to offerings of this sort, indicated the fare agreed with them.—VANCE KING.

Produced and distributed by Universal. Producer, Irving Starr. Director, Otis Garrett. Screen play, Harold Buckley. From the novel, "The Black Doll," by William Edward Hayes. Photographer, Stanley Cortez and Ira Morgan. Film editor, Maurice Wright. Art director, Ralph Berger. Settings, Emile Kuri. Gowns, Vera West. Musical director, Charles Previn. Sound, Charles Carroll. Production manager, Ben Hersh. P. C. A. certificate number 3965.

Running time, 66 minutes. Release date, January 30, 1938. General audience classification.

CAST

Nick Halstead.....Donald Woods
Marian Rood.....Nan Grey
Sheriff Renick.....Edgar Kennedy
Nelson Rood.....C. Henry Gordon
Laura Leland.....Doris Lloyd
Walling.....John Wray
Mallison.....Addison Richards
Dr. Giddings.....Holmes Herbert
Rex Leland.....William Lundigan
Esteban.....Fred Malatesta
Rosita.....Inez Palange
Red.....Syd Saylor
Coroner.....Arthur Hoyt

The Land of the Maple Leaf

(Twentieth Century-Fox)

Travelogue

A pictorial collection of some of Canada's famous and favorite landscapes, this travelogue in black and white could have been enhanced considerably by the use of color. The magnificent panoramic views of such wonder spots as Banff, the Canadian Rockies and wild woods are splendidly shot and effective in their monotone shading. Included in the prospectus of the tour are brief visits to the interesting city of Toronto, the quaint Quebec and the bustling metropolis of Vancouver. The camera views of animal life in natural habitat are well done.—Running time, 10 minutes.

Termites of 1938

(Columbia)

The Stooges Go-a-Hunting

It all depends on how you look at things and in this case, the "things" happen to be the Three Stooges. Some patrons like the boys in any form of their assorted madness; others may have other reactions. This latest of the lads' merry pranks will not settle the matter. It concerns the elementary business of exterminating. They are invited, mistakingly to a very ultra dinner party. Armed with their trusty sprays and potent powders, the Stooges arrive. When the swanky household is discovered to be infested with rodents, the sight of business recalls the exterminators to their duty and there results for a finish a wild scurry of mice and men.—Running time, 17 minutes.

Grey Owl's Little Brother

(Educational)

Excellent Nature Study

The ancient phrase, "Busy as a beaver" is given sound and simple illustration in this excellent bit of nature reporting. The title applies to an Indian brave whose little brother the beaver is. It seems that the woodsman, appalled at the ruthless slaughter of this fur bearing creature, instituted a personal crusade. Glimpses of the winning tameness of the animals toward their benefactor and the sequences depicting the beaver's minute preparations for the building of the winter's abode, makes the subject both entertaining and novel, ideally suited for children and nature groups.—Running time, 10 minutes.

Trailing Animal Stories

(Twentieth Century-Fox)

Interesting

Animal lovers particularly should enjoy the material contained in this subject from the Adventures of the Newsreel Cameraman series. Illustrating the many different and odd brands of pets and their manifold modes of training, the material is varied and exceptional. The examples are many and amusing and the net result of the camera reporting is a first rate interest story for any average audience.—Running time, nine minutes.

Screen Snapshots, No. 5

(Columbia)

Newsy

Here's more information on what film folk do in their odd moments off the screen. A few go in for trick horseshoe pitching, others disport themselves in swimming pools. When night falls all good stars are supposed to come out, and the stellar but earth bound celebrities blossom forth at the latest opening in the night club firmament. The astronomical observer of the Hollywood sky line will be able to glimpse familiar but nonetheless fascinating astral bodies of the cinema capital.—Running time, 10 minutes.

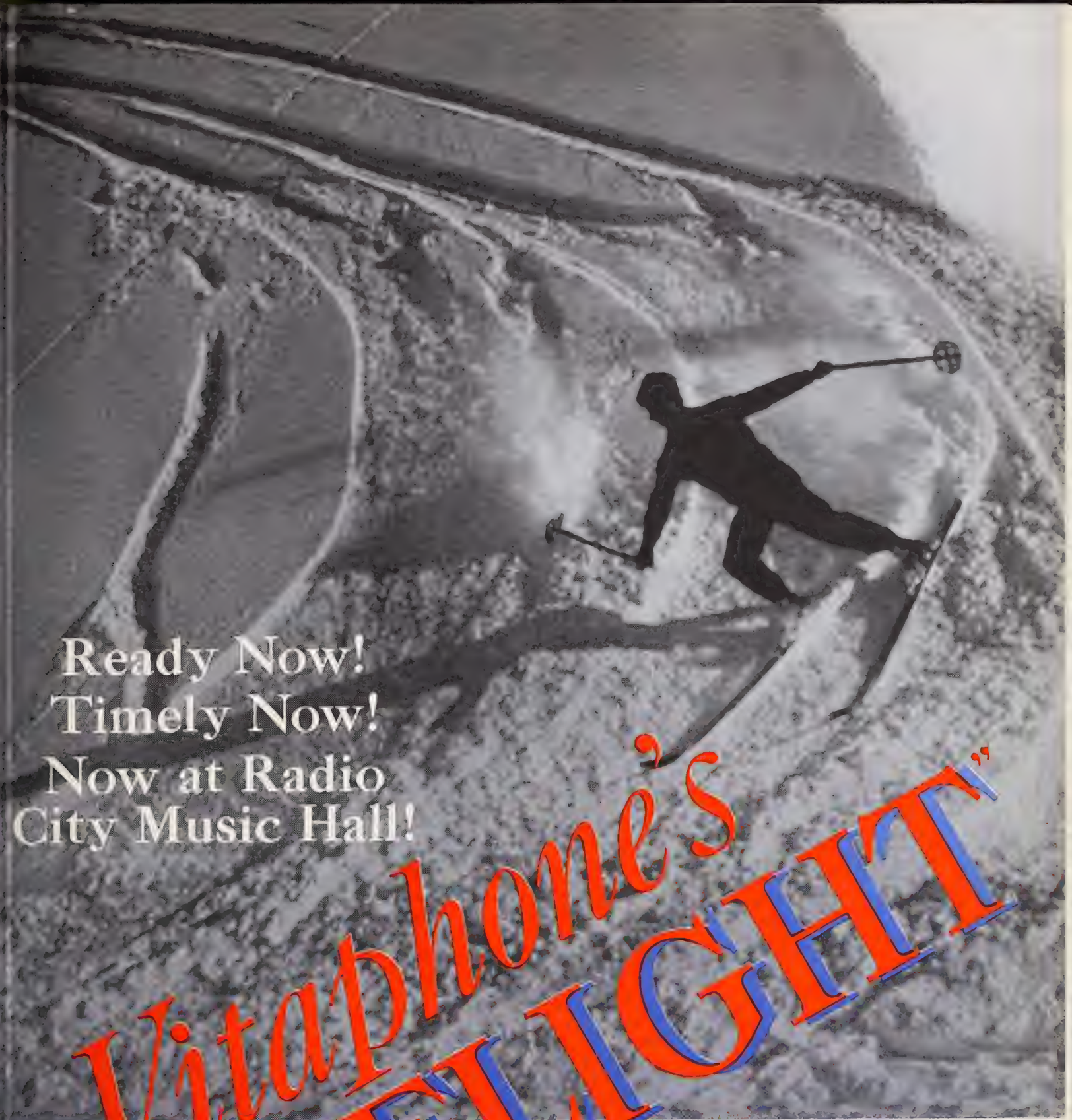
Self Control

(RKO-Radio)

Donald Does an Edgar Kennedy Turn

Reminiscent of his equally famous explosive counterpart, Edgar Kennedy, Donald Duck's attempt to practice self control is even more funny. While the pugnaciously inclined bird is resting in one of his rare moments of self composure, radio's pep talker and philosopher,

(Continued on page 42)



Ready Now!
Timely Now!
Now at Radio City Music Hall!

Vitaphone's "SKI FLIGHT"

Featuring OTTO LANG, Coach of the U. of Washington's Crack Ski Team

Film Daily: "Magnificent sport reel! No single reel made is more lucid, instructive or entertaining! Exhibitors everywhere, the deepest South included, will find 'Ski Flight' a charming addition to their programs!"

M. P. Daily: "A seasonal gem—probably the best film on the subject to date. There should even be an advance campaign on it! Vivid and beautiful!"

Get In On Top!

Call Your Warner Exchange Today!

(Continued from page 40)

syrupy sounding Uncle Smiley, is airing a prescription to curb one's temper by using the wellknown means of counting up to ten. Then —a pestiferous fly appears, followed by a smart alecky worm, and finally, a woodpecker bores through the wall of good intentions. Donald lets himself go, and the radio adviser is gagged by throttling the apparatus.—Running time, 8 minutes.

Man Bites Love Bug
(Columbia)
Mild

Routine comic antics concerning the triangular formula of husband, wife and friend, this mild and none too amusing farce features Charlie Chase in the role of an eminent author on topics of marital happiness. Asked by a friend for some professional advice to make his married life happier, Charlies enters into a far fetched conspiracy with the husband to arouse the wife's ardor for her spouse by having her wooed by Chase. As was to be expected, the lady discovers the duplicity of the male and plays them at their own game. Finally, after some agonizing moments for the actors as well as the audience, the whole mess is brought to an end. The locale of much of the story is a bedroom.—Running time, 18 minutes.

Unusual Occupations, No. 3
(Paramount)
Interesting

As interesting as seeing how the other half lives is knowing how this same class works. As have other issues in this series, this latest intallment details jobs that are a bit different from the ordinary daily bread winning occupations. Firstly, there is the lady who works dresses for the feminine wearer from the skins of rattlesnakes which she, herself, has caught. Then there is the gentleman who earns a living by valeting swimming pool bottoms. Additional odd jobs are a facial contortionist, an operator of a one-man railroad and an artist who carves from toast facial resemblances to world personalities. The concluding shots of an unusual community circus, by ordinary townfolk who have trained themselves to become skilled performers, are particularly good and interesting.—Running time, 10 minutes.

Scrappy's News Flashes
(Columbia)
Cartoon Takeoff on the Newsreels

Patterned after the current newsreels and one popular edition whose musical salutation is used as the subject's opening theme, this cartoon from the Scrappy group caricatures with amusing effect some of the prominent features sponsored by these screen reportings. There are the usual shots, but this time with calculated spoofing of such tried and trusty items of newsreel material as a baby parade, fashion displays, car testing, and sport exhibitions. The finale winds up with a humorous impersonation of a well-known comedy narrator whose dialect line is supposed to be widespread fun.—Running time, 6½ minutes.

The Stupor-Visor
(RKO-Radio)
Stupid

When Jack Norton throws his hat into the political arena, he also hurls his chapeau into the domestic ring, for his wife is just as politically ambitious, without being quite so stupid and exasperating in her campaign maneuvers. Norton devises the quixotic device of compromising his spouse's fair name. Needless to say, the little woman gets wind of his plans and turns the tables on him. When Norton frames a kidnaping charge, she breaks up that scheme. The picture is almost as dull as most political campaigns.—Running time, 17 minutes.

Pathe Parade, No. 3
(RKO-Radio)
Interesting

A well balanced and interesting collection of items is offered in the newest issue from the Parade series. First are glimpses of a baby party for the entertainment of the "best people." Next is the perennial shot of the "shag" dancers. Comes a visit to a metropolitan combination of beer garden-theatre, where smart New Yorkers blow the froth off their beer with hisses and cheers for the melodramatic personnae of a gay Ninety playlet. The final footage reveals the propaganda setup that makes the people of this country Florida-conscious. The decorative models posing in the rotogravure supplements and travel agencies's literature are high school girls who are very generously allowed to put away their school books, take out their compacts and get into their trim swim suits, all for Higher Education, of course.—Running time, 10 minutes.

The Boy Who Saved a Nation
(Columbia)
Historical Subject

Illustrating the historical record of the great work done by the Marquis de Lafayette for the success of the American Revolution (of 1776), this number from the "Strange as It Seems" series by John Hix is a fairly well prepared and moderately interesting subject. Though the acting of the unidentified players is not always of the highest caliber, the inherent dramatic element in the story of the nobly born French aristocrat, who so passionately believed in his ideals of liberty and equality for all that he left his home to suffer privations and danger in a foreign land, is portrayed in a work that should appeal mainly to the school children.—Running time, 9½ minutes.

Getting an Eyeful
(Educational)
Myopic Humor

It is certain that the well educated and skilled body of ophthalmologists throughout the land will be none too pleased with the methods of a bungling eye practitioner pictured in the leading role. Charles Kemper as the tyro eye doctor is desperately in need of making his profession a success, for on the outcome of it depends his marriage fate. Not content with almost blinding his fiancee, which action may be excused on the grounds that love is blind after all, the "doctor" practically destroys the little amount of eyesight possessed by an eccentric Russian, played by Danny Kaye. Whether the whole business is funny depends upon one's viewpoint.—Running time, 18 minutes.

Twenty Girls and a Band
(RKO-Radio)
Girls on a Hop

The band belongs to Nick Stuart and the pretty young things are enrolled in a girls' school. The leader of the ladies had engaged Nick to play the tunes at the class hop but a school rule forbids men, even professional musicians, to be around the cloistered premises. The big brutes are dressed in delicate feminine finery and smuggled past the eagle eyed dean of women. The dean learns of the trick but another strategem outwits her. The material is redeemed by the youthful charm of the girls and particularly by the sprightly singing of Miss Betty Jane Rhodes.—Running time, 18 minutes.

Deviled Ham
(RKO-Radio)
Musical

Set in a handsome Satanic background, this musical divertissement offers a brand of entertainment that can be considered only lukewarm. There are a raucous colored swing band, a pair of trick buck and wingers and a solemn faced and deep voiced singer of southern songs.—Running time, 10 minutes.

Hutchinson Leaves on Latin American Tour

W. J. Hutchinson, general foreign manager for Twentieth Century-Fox, left Saturday for Mexico and a tour of Central and South American branches. The trip, which is his first to those territories since he became foreign head, will serve to acquaint Mr. Hutchinson with the situation south of the Rio Grande. No changes or expansions are planned. He is expected back early in March.

C. V. Hake, assistant foreign manager, will leave for Australia via Hollywood February 2nd on the *Mariposa*. F. L. Harley, managing director for Great Britain, sailed Saturday on the *Ile de France* after three weeks of home office conferences. Ben Miggins, central European manager, now in Florida, is expected to return to New York late this month and then sail for Paris.

Edward Lomba, formerly Twentieth Century-Fox managing director in Spain and more recently assistant to Mr. Miggins, has been temporarily assigned to the home office and will be given a new post later.

Jewish Drive Nears Its $200,000 Goal

David Bernstein, vice-president of Loew's, who is co-chairman with Albert Warner of the amusement division in the campaign of the New York-Brooklyn Federation of Jewish Philanthropies, Saturday expressed confidence that the division would meet its quota of $200,000. The drive ends January 31st.

Checks and pledges totaling $57,000 were announced by Ed Wynn, chairman of the testimonial luncheon to Louis Sobol, Broadway columnist, at the Hotel Astor, New York, last Friday, in connection with the campaign. The total to date is $170,000, which includes $50,000 from Hollywood. All told, $5,500,000 has been raised toward the $6,250,000 campaign.

Among the large contributions in the amusement industry are: William Paley, $15,000; Harry M. and Albert Warner, $10,000; David Bernstein, $8,000; Louis Frisch and Samuel Rinzler, $5,000; Nicholas M. Schenck, $3,500; Arthur Loew, $3,000; Joseph H. Cooper, Cooper Foundation, $3,000; Frank V. Storrs, $3,000; Warners Brothers Music Company, $2,500; J. Robert Rubin, $2,500; Al Lichtman, $2,500; Bob Hall, $2,500; Sally Rand, $1,650; Abram Schwartz, $1,500; Jack Cohn, $2,500; William and Harry Brandt, $2,000; Jules Brulator, $1,250; Walter Reade, $2,000; Leopold Friedman, $1,500; Leo Feist, $1,500; C. C. Moskowitz, $1,000; B. S. Moss, $1,000; Nate Spingold, $1,000; Walter Wanger, $1,000; Barney Balaban, $1,000; William Klein, $2,600; R. S. Cohen, $1,100.

Monogram Obtains Injunction

On consent of both sides, Monogram Pictures Corporation last week was granted a permanent injunction restraining Morris Kleinerman from further alleged infringement of Monogram's picture, "Girl of the Limberlost." Mr. Kleinerman does business under the name of Star Safety Laboratory and Screen Attractions Corporation.

The Griffith Amusement Company, Oklahoma City, Okla., has acquired the Blaine and Morgan theatres in Henryetta, Okla. The houses were formerly owned by the late Charles Blaine.

No Place in Films For Self-Serving Propaganda - Hays

"There is no place in motion picture theatres for self-serving propaganda," but there is much room, still unused, for "the presentation and treatment of the greatest theses of life, literature, music and drama," Will H. Hays, president of the Motion Picture Producers and Distributors of America, declared Monday night in Philadelphia as he received the gold medal of achievement from the Poor Richard Club, on behalf of the industry. The annual dinner of the Club, on the 232d anniversay of the birth of Benjamin Franklin, was at the Hotel Bellevue-Stratford. (*Picture on page* 10).

Speaking on "What's Right with America," Mr. Hays traced the development of the industry and of the MPPDA and the progress of self-regulation within the industry, away from "bitter factionalism and trade practice confusion."

Mr. Hays emphasized the role played by the Production and Advertising Codes.

"There is inescapable responsibility consequent upon the opportunity involved in the immeasurable extent of the influence of our motion pictures—for opportunity measures responsibility," he said. "The organized industry undertook its job of self-government by methods thoroughly American in character. This had to begin with the consideration and establishment of basic principles of social responsibility."

The basic purposes subscribed to were twofold, he said: "Voluntarily to agree upon, and enforce, accepted standards in relation to good taste and wholesomeness"; and "to initiate and maintain processes of public education designed to encourage attendance for the higher types of pictures."

Behind the Advertising Code, he said, is the fact that "we cannot defend a picture, however good, condemned as harmful, improper or suggestive by the character of its advertising."

It is on the "planned path of self-regulation," Mr. Hays added, that "the twin necessities of a constantly improving quality of supply and a constantly rising standard of demand are moving forward together. The continued evolution of the screen to higher forms of entertainment may be one of the strongest fortifications of our own civilization."

Cohan Egypt Bound for World Radio Conference

E. K. Cohan, Columbia Broadcasting System director of engineering, sailed Sunday for Cairo, Egypt, where he will represent the company at the International Telecommunications Conference, including radio and television, in February. The conference, at which all the principal governments of the world will be represented, has been called for the purpose of drafting new treaties covering changes which have taken place in the field of radio and television since the Madrid Conference in 1932.

Fibber McGee, Mollie Signed by Paramount

Paramount this week signed Fibber McGee and Mollie (Jim and Marion Jordan) to a long term contract for three features a year.

The radio team's first picture under the contract will be "Summer Boarders," with Mary Carlisle and Jack Dunn in the leading romantic roles. Fibber McGee and Mollie made their motion picture debut in "This Way Please," which was released last October by Paramount.

Virginia MPTO Meet January 27

Motion Picture Theatre Owners of Virginia will meet for their mid-winter convention in Richmond, January 27th. James Hubert Price, Virginia's new governor, and Colonel John Fulmer Bright, mayor of Richmond, will speak.

William S. Crockett, of Virginia, who succeeded William S. Wilder, Norfolk, as president of the MPTO, has addressed a letter to its members urging them to be present so that there will be a 100 per cent attendance. Mr. Wilder vacated the presidency because of ill health. He had been elected to succeed Morton G. Thalhimer, Richmond, as president.

Members of the Virginia legislature, now in session, have been invited to attend the meeting. The legislators have been tendered complimentary tickets by Allen Sparrow, manager of Loew's; Sam Bendheim, Jr., of Neighborhood Theatres, Inc., and manager Beverly of the Patrick Henry.

Charles A. Somma, Richmond, is chairman of the board; Benjamin T. Pitts, Fredericksburg, vice-president; Mr. Bendheim, treasurer, and Harold Wood, secretary.

In addition to Mr. Somma, directors are: Mrs. Bertha Gordon, Newport News; Elsmore Heins, Samuel Craver, Roanoke; W. A. Byers, Norton; Nathaniel Glasser, A. E. Lichtman, Washington, D. C.; J. E. Loth, Waynesboro; W. Harmon Reed, Alexandria; W. H. Rippard, Franklin; Charles Roth, Samuel Roth, Harrisonburg; Herman Rubin, Petersburg; Frederick W. Twyman, Hunter Perry, Charlottesville; I. Weinberg, Lexington; Sydney Gates, Portsmouth; Otto Wells, William S. Wilder, Norfolk; Walter J. Coulter, Mr. Bendheim, A. Frank O'Brien, Mr. Sparrow, Frank Ponton, Mr. Thalheimer, Mr. Wood, Richmond; J. Frank Falls, C. L. Abercrombie, Danville; R. C. Overby, South Boston, and Mr. Crockett.

Paramount-RKO Pool Dissolved

With dissolution of the Paramount-RKO operating pool of the first run Newman and Mainstreet, Kansas City, William Elson continues as manager of the Mainstreet and Jerry Zigmond as manager of the Newman. Mr. Elson was director of the pool.

Pathe Plans Dionne Subject

Pathe will make a short subject with the Dionne Quintuplets for release this winter, Frederic Ullman, Jr., vice-president of RKO-Pathe News, said this week. The quintuplets will have their fourth birthday next May.

Bookbinding Press Commends Quality of QP Production

"Bookbinding and Book Production," the official business paper of the industry, has given special attention in its current issue to "Advertising the Motion Picture," a special limited edition volume issued in November by Quigley Publications for circulation among the makers of the industry's advertising. The comment follows:

"Terry Ramsaye is editor of Motion Picture Herald, and, *ex officio,* is devoted to production work for all Quigley Publications, N. Y. C., which include Motion Picture Almanac, Fame—both annual volumes—and other cinema trade publications. Motion picture companies in their trade advertising make extensive use of inserts. Over-runs to take care of spoilage, etc., accumulate in modest number from each issue, making in total a museum array of spectacular printing.

"Displaying the same interest which made him a pioneer user of color in motion picture trade paper advertising, Ramsaye recently designed an imposing item of good-will bookvertising which goes right to the head of the class. Choosing judiciously among his library of inserts, he created a hefty book, 9¼″ x 12″ and 2″ thick, with the title "Advertising the Motion Picture." The edition of 191 copies, limited by the number of copies of inserts available, was sent, with Quigley compliments, to the executives and advertising chiefs of leading film producers. The latter, to use show-business language, immediately voted the book "a wow."

"Martin Quigley's preface is set in italics opposite ornamental borders selected by Ramsaye from a 15th-century missal, with two hand-illumined initials.

"The contents are classified under such convenient titles as photography, color, process engraving, typography, paper stock, novelty, prestige copy, and humor, each section being preceded by an explanatory four-page insert chastely set in sanserifs and printed in brown ink on 100 lb. white antique American Vellum. Composition and presswork for the special inserts were supervised by Fred Forrest, Jr., of C. J. O'Brien, Inc., N. Y. C., printers to Quigley Publications.

"Insert commentary was by William R. Weaver, Hollywood editor, with embellishments by Fred-Paul Williams, both of the Quigley staff. The book was strikingly bound in bright orange Holliston Novelex cloth (with slip case of the same material) by the American Book Bindery, N. Y. C.; the title and an intriguing "QP" trade mark are stamped in black ink on the cover. Full credit is given to the advertising personnel of the producing companies for their work in designing and producing the inserts."

Danish Title Changed

The title of the film produced by the Danish company, Nordisk Kompagni, of Copenhagen, has been changed from "Laila" to "En Saga," for American distribution by Gustav Schwab.

NEW IMPERIAL STOCK; SEC REPORTS CHANGES

Stanley Company Nets $2,230,902 for Year, $777,882 Above Total for 1936

Three new stock issues, a financial reorganization, capital structure changes, transactions in stock and two financial statements, all involving corporations in motion pictures and allied fields, were the week's highlights in financial news in amusements.

Imperial Pictures, Inc., of New York, of which William M. Pizor is president, filed a registration statement with the Securities and Exchange Commission covering 961,286 shares of $1 par common stock.

Morris D. Kopple, Imperial general counsel, said that 425,000 shares are to be underwritten and resold on the basis of $1.50 a share. A. D. Braham and Company, Inc., was named underwriters. The remaining shares are to be divided as follows: 75,000 shares to underwriter as bonus for sale; underwriter to receive 100,000 optioned shares; William M. Pizor to receive 250,000 optioned shares; and employees to have 111,286 shares set aside. Mr. Pizor's and employees' shares are not to be offered for one year. All optioned shares are listed at $1.50 subject to change.

With proceeds to be used for debt reduction and working capital, Imperial is to produce a minimum of 32 features for the coming season. Distribution is planned through 25 franchised exchanges.

Cinecolor Plans Issue

The registration of securities by the Cinecolor, Inc., of Los Angeles, was resumed last week when the company asked for a new permit for a proposed issue of $250,500 worth of common stock.

The company, which engages in processing of tinted films, seeks to offer the public 111,173 shares worth $166,795. Already held by officials are 55,827 shares with face value of $83,741.

The purpose of the issue, which will be underwritten by G. Brashears and Company, Los Angeles, is to raise money for equipment and working capital.

The SEC has approved the post-effective amendment of Bausch and Lomb Optical Company, covering two new issues of $100 par 5 per cent cumulative convertible preferred and $10 par common. The company manufactures lenses for motion picture and other equipment.

Seeks to Reorganize

International Cinema, Inc., one of the largest film laboratories in Los Angeles, has filed a petition in gederal court there to reorganize under 77B of the Bankruptcy Act. The company listed assets of $714,342 and liabilities of $285,647.

The action was filed by G. P. Regan, president, through Samuel A. Miller, attorney. Indebtedness of the laboratory to various independent film producers is believed to have prompted the move. It is expected that the court will order International, which was organized in January, 1934, to file an additional statement listing debtors.

International requested the SEC on Tuesday for withdrawal of its registration statement filed in November and effective since December 8th.

Transactions of corporation officers and directors in the securities of their companies in November included the disposition of 1,400 shares of Paramount Pictures second preferred stock held by E. V. Richards, New Orleans, director, through the Rochelle Investment Corporation and another 1,400 shares held direct, it was disclosed by the SEC in its semi-monthly report January 17.

These transactions followed the disposition of 2,000 shares of the stock, held through the investment corporation, in October. At the close of November, Mr. Richards held 1,400 shares in his own name and 3,600 shares through the corporation.

Disposition in August of the last of the subscription warrants for General Theatres Equipment Corporation stock held by the Chase National Bank also was disclosed in the report. The bank sold 600 warrants in July and 2,365 in August. At the end of August the bank still held 181,213 shares of General Theatres common.

A report on Grand National showed the receipt and transfer to trust by Edward J. Peskay, officer and director, of 950 shares of common stock in November.

Stanley Company Earnings

Stanley Company of America, Pennsylvania theatre circuit controlled by Warner Brothers, earned a net operating profit of $2,230,902.27 for the year ending August 28th, according to the annual report made public this week. The figure represents an increase of $777,882 over the corresponding period ending August, 1936, when the report showed an operating profit of $1,453,020. The earned surplus on the current statement is reported as $3,492,045.90.

Stanley company earnings amount to $2.46 a share compared with $1.61 a share last year. Federal income taxes for the year ending August 28th amounted to $435,100. The net income for the year before taxes and other charges were deducted was $6,230,161.09. Dividend declared and paid amounted to $2,714,539.50.

Twentieth Century-Fox's estimated net profit of $10,000,000 for 1937 is before provision for federal taxes, Joseph M. Schenck, chairman of the board, said this week. Earnings for the year after provisions for taxes will approximate $8,500,000, Mr. Schenck said.

The board of directors of Columbia Pictures declared a quarterly dividend of $.68¾ per share on the $2.75 Convertible Preferred stock of the company, payable February 15th, 1938, to holders of records February 1, 1938.

G. L. Hutcheson, teacher of Social Sciences and director of visual education, at Murphy Jr. High School, Atlanta, Ga., has been appointed regional director of the Motion Picture Division of the National Education Association in Atlanta.

Board of Review Holds Meetings

The 14th Annual Conference of the National Board of Review of Motion Pictures opened Thursday at the Hotel Pennsylvania in New York with delegates from all parts of the United States participating in a discussion of the topic "The Film Equation in People's Lives."

Speakers on Thursday were William P. Montague, Jr., Paramount News; Sidney K. Wolf, president, Society of Motion Picture Engineers; and Herbert S. Walsh, technical supervisor, Objective Teaching Materials and Techniques, sponsored by the New York City Board of Education.

Those scheduled to speak on Friday are: Mark Van Doren, motion picture critic: The Nation; Mortimer J. Adler, University of Chicago professor; Gilbert Seldes, newspaper columnist; Alistair Cooke, author; and Ward Marsh, film critic, Cleveland Plain Dealer. Edgar Anstey, director of productions, March of Time, Ltd., London, will talk on Friday evening.

The Twenty-third Annual Luncheon will bring the three-day Conference to a close on Saturday noon. Many persons of prominence including film celebrities will be guests and speakers.

New York members of the Hostess Committee include Mrs. Oliver Harriman, Mrs. Curtice N. Hitchcock, Mrs. Alonzo Klaw, Mrs. William Barclay Parsons, Mrs. Russell H. Patterson, Mrs. William Platt, Mrs. T. Merrill Prentice, Mrs. Austin Purvis, Jr., Mrs. Jacob Gould Schurman, Jr.

MGM Short Sales Remains on Coast

Metro-Goldwyn-Mayer will keep its short subject sales department on the Coast because it has been found helpful in advising with the production department on the types of short subjects to be made, Jack Chertok, head of short subject production, said this week when he arrived in New York.

Mr. Chertok was the guest of honor at a cocktail party at the Sherry Netherlands Wednesday.

Mr. Chertok plans to stay in New York for four weeks or more during which he will make four Robert Benchley one-reelers and three or four Pete Smith subjects. Smith will dub them on the coast after their completion in the east. All work will be done at the General Service Studios, Astoria, L. I.

Novelty one-reelers and two-reel musicals and comedies are the best from a sales standpoint, the musicals having the greatest appeal in foreign countries and hence return the greatest revenue, Mr. Chertok said.

Fred Quimby, MGM short subject general manager, will remain on the coast.

National Screen Moves

National Screen Service and National Screen Accessories, Seattle, moved into their new quarters at 2413 Second Avenue this week, relinquishing their two former offices on Film Row. Harry Taylor, division manager of NSS from Los Angeles and Harry Case, manager of the Portland branch, attended the opening of the new office.

Miriam Howell, formerly of the Leland Hayward office, has been named eastern story editor for Samuel Goldwyn, Inc.

THE HOLLYWOOD SCENE

Pursuit of Genius

It came about that Boris Morros, Paramount's music chief, needed a couple of song composers. Such talent is a dime a dozen in Hollywood, but Mr. Morros didn't want the ordinary garden variety; he desired specimens of genius.

Not much difficulty was encountered in signing up Herr Kurt Weil, who will do the score and numbers of "You and Me." This gentleman, who has achieved repute in several avenues, was eager to come to the Coast. Weil left Germany for New York after he had written "Three Penny Opera," an ironic satire on all grand opera—and Herr Hitler likes grand opera, it seems. He did the music for the stage shows "Johnnie Johnson" and Max Reinhardt's "Eternal Road." His specialized talent is synchronizing dialogue to music.

But bald Boris, whose bizarre haberdashery is really quite amazing, did not find his path to "Mexico's Irving Berlin," Augustin Lara, a smoothly paved highway.

Down in Ensenada a couple of years ago, Morros heard some delightful Mexican music. Whenever he asked the identity of the composer the reply was "Lara." He began looking for "Lara." But he never could contact anyone who knew him or ever had even seen him. The Mexican government told him it had heard that Lara had been killed in a romantic escapade. But a short time ago, when Morros had "Tropic Holiday" assigned him and nearly a year and a half after he had first heard of the elusive composer, Morros got a letter from him asking, "What do you want me for?"

The explanation was quick, decisive and tempting. So much so that Augustin Lara deserted the Mexican senoritas with hardly as much as goodby to go to Hollywood.

Seven Completed

Hollywood has not gone to pot entirely. Not all the studios followed in the footsteps of Mr. Emanuel Cohen, who paid off the help, locked the door and called it a day, for the time being. As Mr. Cohen and Paramount prepared to make the Halls of Justice the locale of what probably will be production of some superheated bits of motion picture news, there were other activities.

A few of the newly started pictures seem to be of that substance in story and production values that showmen seldom find difficulty in placing before the customers. This promises to be true of Warner Bros.' two musicals, "Dude Ranch," which will have Dick Powell, Priscilla Lane, Mary McGuire, Pat O'Brien and Dick Foran for its top liners, and "Golddiggers in Paris," wherein will be seen Rudy Vallee, Rosemary Lane, Hugh Herbert and Melville Cooper, who should be remembered for his performance in "Tovarich." Similarly Paramount's "You and Me" will have Sylvia Sidney and George Raft as its stars. The cast of "There's Always a Woman," Columbia, will be headed by Joan Blondell, Melvyn Douglas and Mary Astor. Columbia also started "Outlaws of Big Bend" which will feature Charles Starrett and Iris Meredith.

Two pictures were started at Republic. Neil Hamilton and Evelyn Venable are the leads in "Hollywood Murder Mystery." "Desert Trail" will present Robert Livingston, Ray Corrigan and Max Terhune.

The principals in RKO-Radio's "Condemned Women" are Sally Eilers, Anne Shirley, Lee Patrick and Louis Hayward. Conrad Nagel, Claudia Dell, Lionel Atwill and Paul Lukas will be seen in "Maximillian and Carlotta," a Maurice Conn production. The final starting picture, "Painted Desert," Monogram will feature Tom Keane and Eleanor Stewart.

Five Called Important

Five of the seven completed productions give promise of making the important picture classification. Three of them are from Paramount. "Bluebeard's Eighth Wife" has Claudette Colbert and Gary Cooper as its stars, with E. E. Horton, Herman Bing, David Niven and Elizabeth Patterson featured. It is an Ernst Lubitsch production. Dorothy Lamour, Ray Milland, J. Carroll Naish and Lynne Overman are the principals in "Her Jungle Love," which was made in color. Among the important players in "College Swing" are Martha Raye, Burns and Allen, Bob Hope, Betty Furness, Jackie Coogan, E. E. Horton and Ben Blue.

Warners completed "The Adventures of Robin Hood," also in color. The large cast is headed by Errol Flynn, Olivia de Havilland, Ian Hunter, Claude Rains, Basil Rathbone, Patric Knowles, Alan Hale, Eugene Pallette, Herbert Mundin, Melville Cooper and Una O'Connor.

For MGM release, Hal Roach finished "Merrily We Live." It will feature Constance Bennett, Brian Aherne, Alan Mowbray, Billie Burke, Bonita Granville, Tom Brown, Patsy Kelly and Ann Dvorak.

"The Lone Wolf" was finished at Columbia. It features Francis Lederer and Frances Drake.

Monogram completed "My Old Kentucky Home," in which Evelyn Venable and Grant Richards are the leading players.

4 TONING MACHINES IN MGM LABORATORY

Four toning machines with a capacity of 5,500 feet of print an hour are being installed in a new wing of the laboratory of Metro-Goldwyn-Mayer at Culver City. The toning process was first perfected for "The Good Earth."

The new machines will tone in the original "sepia platinum" effect perfected by John M. Nickolaus and in pastel shades in tone and tint subsequently worked out by the laboratory chief.

A. G. Wise, laboratory engineer, built the machines with non-corrosion chemical tanks, and other parts of a special alloy of non-corrosive steel.

Twenty-two air-conditioning units, which first water-wash incoming air, then filter it and dehumidify it with air-mat filters, have a maximum capacity of 60,000 cubic feet an hour in air used directly on film, and 90,000 cubic feet an hour in the entire laboratory. Anti-directional turbulation to eliminate "chemical flicker" is used in the new machines, a development by Mr. Nickolaus.

Carrier regulating equipment in the chemical solution circulation holds the temperature uniform to within one-tenth of one degree. Light on the printing machines is held constant to a quarter of a volt.

Artful Dodging

To its sorrow, via a couple of lawsuits in which it was the losing party, MGM has learned that it is not always wise to be too realistic. Nowadays the shrewd minds who watch everything, even the most insignificant incident that might lead to legal jousts, are resorting to slick tricks.

One of the adventures to which any visitor to a studio thrills most is meandering through the streets of re-created cities. The other day we were wandering through the now deserted New York set on which "Man Proof" had been made. On the window of one store front appeared the name, "A. Prinzmetal, Delicatessen." But Mr. Prinzmetal, whose name was used, most likely will never be found slicing bologna in a New York delicatessen. He holds an important job in the contract department. In fact, his name is on the first studio inner door.

Another sign said "Schultz's Pawn Shop." But the Mr. Schultz whose name was used is not a pawnbroker. He works in the publicity department and we suppose it's all right with him that the studio uses his name as long as it continues to hand him a weekly pay check. The John Hennessey who the sign said was the owner of "John Hennessey's Seaman's Hall" never saw New York. He is a member of the construction department, and loaned his name, as did Sara Hazy, a secretary in the script department who was blazoned forth as the proprietor of "Sara Hazy's Boarding House."

Sam Bergner cuts film in the film laboratory but doesn't know how to cut meat, yet a sign proclaims him "Sam Bergner, Butcher." "Dr. W. H. Lothrop, Dentist" never pulled a tooth in his life. The real W. H. Lothrop is a carpenter. Harry Furber is not a fish peddler but a member of the studio's electrical department.

In the film, the fight arena can be easily identified, but nobody can say that it was called by its trademarked title. One of the fighters had his screen name changed from Slugger Flynn to Slugger Silvan for the simple reason that there have been hordes of fighters named Sullivan, but a diligent search of all record books failed to reveal a "Slugger Silvan." The cafe may resemble Jack Dempsey's but its name is "Cafe Regale."

"Myrna Williams, Seamstress," says another sign. Consulting Jimmy Cunningham's compendium of basic names published some time back in the Herald, we found Myrna Williams was none other than Myrna Loy, who volunteered her real name when the research department was stuck.

World's NUMBER ONE

FOR 1937

VARIETY's

Around-the-World

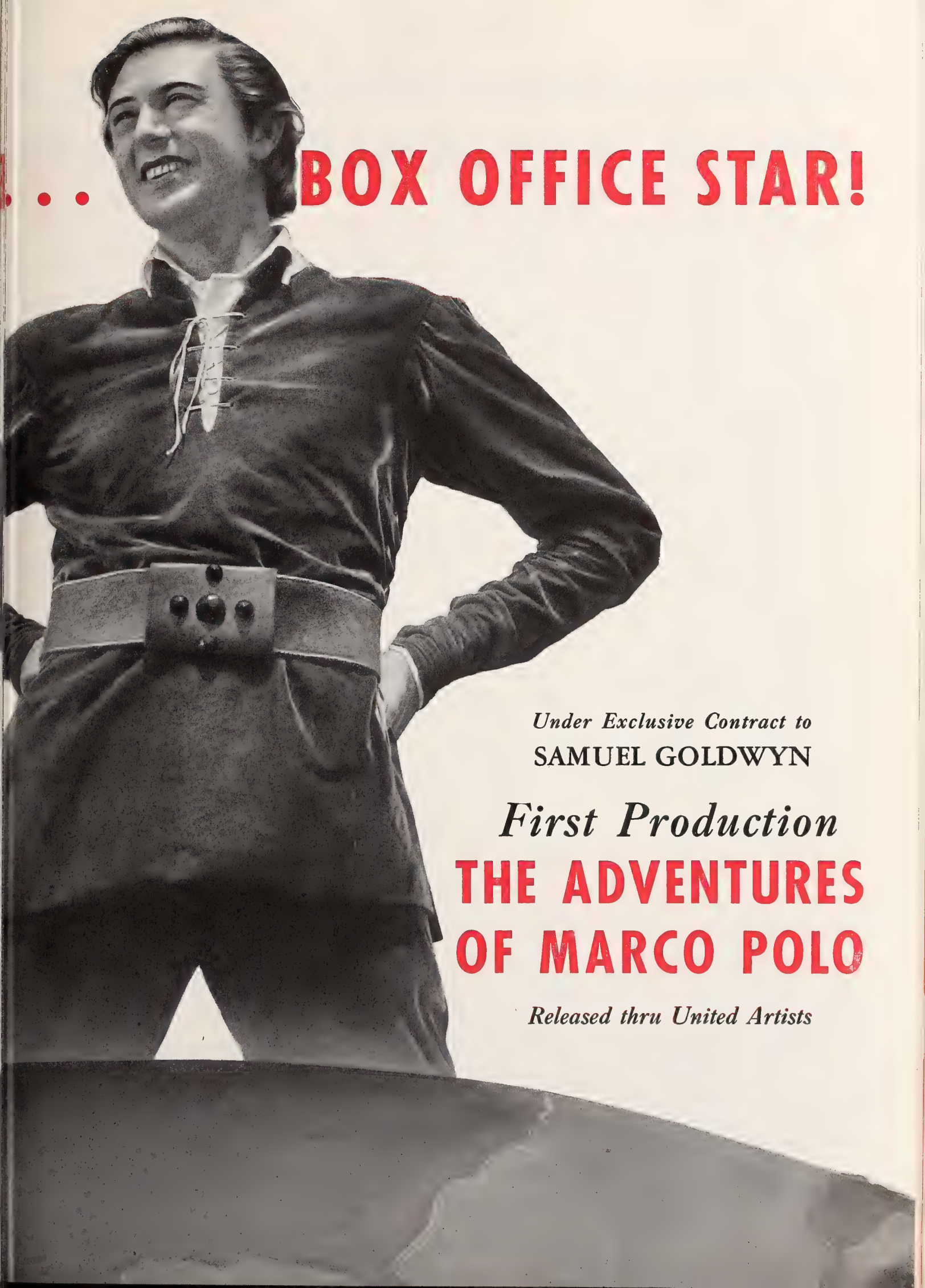
Box Office Survey

Proves

Gary Cooper

Biggest Money Draw!




. . . BOX OFFICE STAR!
Under Exclusive Contract to
SAMUEL GOLDWYN
First Production
THE ADVENTURES
OF MARCO POLO
Released thru United Artists

COHEN CONTRACT VOIDANCE BRINGS TALK OF SUIT, PROBLEM OF STARS

Four-Year Disagreement with Zukor Given as Reason for Break Instead of Storm Over Mae West Broadcast

Hollywood was speculating on the status of three stars this week and buzzing over prospects of protracted litigation following Paramount Pictures' abrupt, but complete, severance of its contract to release the product of the Major Pictures Company of Emanuel (Manny) Cohen, producer of the Mae West films. Mr. Cohen's releasing arrangement had 18 months to run.

A socalled "disagreement," extending over the last four years, between Mr. Cohen and Adolph Zukor, Paramount production chief, was given as the reason, in answer to those in Hollywood who thought that the recent storm over National Broadcasting Company's Mae West radio burlesque of "Adam and Eve" might have precipitated the break between the two organizations.

Talk of court action was started by Mr. Cohen who, in his formal announcement of Paramount's action, declared the entire matter had been placed in the hands of his attorney and that "we expect to use every available remedy to protect our rights."

The contractual status of Mae West, Gary Cooper and Bing Crosby was a topic of lively discussion because of the fact Mr. Cohen has been in the practice of holding stars under personal contract.

Mr. Cohen's two latest pictures out of a group of nine he produced for Paramount were "Every Day's a Holiday" with Mae West, and "Doctor Rhythm," starring Bing Crosby.

Neither of these pictures, it was announced, will be affected by the cancellation of the contract.

Mr. Cohen, who formerly held the Paramount production generalship, opened a public attack on the Paramount studio management but the charges failed to bring any public reply from Paramount officials.

"Major Pictures has had an exceedingly difficult time in making its motion pictures ever since Adolph Zukor assumed control of Paramount production," Mr. Cohen declared. "Notwithstanding the fact that Paramount has invested large sums of money in our pictures, there has been an utter lack of cooperation and, in fact, it has seemed to us that there has been a studied effort to place every possible obstacle in our way so as to prevent us from successfully producing pictures. We have, of course, placed the entire matter in the hands of our attorneys and we expect to use every available remedy to protect our rights. We believe there will be some very interesting facts brought to light when this matter gets into court."

Cancellation of the contract came within a few days after the announcement of preparations being made for the production of five pictures under the Paramount-Cohen contract. The status of these properties, purchased by Major for Paramount, will be determined by litigation, it was understood. The contract called for stipulated product to be delivered up to June 8th, 1939.

Mr. Cohen is believed to hold a personal contract for Miss West's services, although one Hollywood report was to the effect that Miss West's commitments with Mr. Cohen ended with her last film. Mr. Crosby had been lent to Major by Paramount and is expected to return to that studio. Mr. Cooper had a conditional one-picture-per-year contract with Mr. Cohen.

Friendly suits are expected to be instituted against Mr. Cohen by persons under contract to him personally. Among those expected to seek redress from the planned cancellation of their personal service contracts are Kitty Clancy, Beatrice Lillie and Katherine Kane.

When Paramount served notice terminating the contract last Wednesday, Mr. Cohen was reported personally to have paid $30,000 in salaries due employees of Major Pictures from January 1st. He also was said to have informed those holding contracts that while they could institute action against him the procedure would be long and drawn out and that he was willing to give them immediate settlement of 50 per cent of the face value of the agreements. The amount totaled $100,000 and Mr. Cohen said he would include the sum in his action against Paramount.

Mr. Cohen formed Major Pictures after a turbulent period in Paramount's history that brought John Otterson to the organization as president and relegated Mr. Zukor to what at the time was considered a background position. Mr. Cohen was succeeded in command of Paramount production by Ernst Lubitsch, who subsequently withdrew, to be succeeded by William LeBaron. Then Mr. Zukor moved into the position of production executive.

When news of the split between the two organizations became known, Mr. Cohen personally addressed workers in several departments of Major Pictures and then distributed the checks which were signed "Major Productions, Emanuel Cohen, president; Dorothy Krieder, secretary." In former weeks the pay checks had been marked "Paramount-Major special account."

BILL WOULD GIVE CAPITAL FIGHT FILMS

A bill to legalize exhibition of prize fight films in the District of Columbia is being prepared for introduction in Congress at the request of Commissioner Melven C. Hazen.

Interstate transportation of such films have been banned since 1910, but in many states officials have taken the attitude that the law is ineffective and have permitted the showings.

Washington exhibitors have been attempting to obtain repeal of the federal ban for some time.

New York Houses Increase to 1,081, Says Film Board

There were 1,081 theatres open in the Greater New York area January 1st with a total seating capacity of 1,249,653, or a gain of 34 theatres and approximately 13,000 seats over 1936. The figures are from the annual theatre directory of the New York Film Board of Trade, made public this week by Louis Nizer, executive secretary.

The directory shows that the total number of theatres in the metropolitan area at the end of 1937 was 1,200 having a seating capacity of 1,343,864, a gain of 36 theatres and 13,317 seats over the preceding year. Of this number, 119 theatres having a seating capacity of 94,211 were dark, an increase of two closed theatres over 1936.

Two new circuits were added during the year, bringing the total to 48 individual circuit operations. There were 761 theatres with a seating capacity of 1,032,829 in circuits. The totals represent an addition of 50 theatres with a seating capacity of 54,157 to circuit operations in 1937.

Independents Decrease

Independent theatre operations totalled 439 houses with 311,035 seats, a decrease of 14 theatres from the previous year. New Jersey independent operations accounted for all of the decrease, ending the year with 145 houses as compared with 158 last year, while New York State's 294 independent houses remained unchanged.

Affiliated circuit operations in New York State added 14 theatres with a seating capacity of 27,064 in 1936, bringing the total to 66 theatres with 119,371 seats. Unaffiliated circuits in New York State added nine houses bringing the total to 434 theatres with a seating capacity of 505,262. In New Jersey, unaffiliated circuits account for 127 houses with 128,381 seats, a gain of 24 theatres for the year.

There were 1,177 sound theatres, of which 96 were closed on January 1st, and 23 silent theatres, all dark. This represents a gain of 33 sound theatres and three silent theatres.

Brooklyn led the boroughs with a total of 239 theatres open. Manhattan had 216 open; Queens and Long Island, 156; the Bronx, 91 and Staten Island, 17. New York State outside the metropolitan area, had 862 theatres and 984,305 seats compared with 839 theatres and 979,698 seats at the end of 1936. New Jersey, exclusive of the metropolitan New York area, had 338 theatres with 359,559 seats compared with 325 theatres and 350,849 seats the preceding year.

Brandt Theatres, with a total of 77 houses, is the largest circuit numerically, affiliated or unaffiliated, covered by the report. Loew's circuit is second with 71 theatres; Skouras is third with 67, and RKO Booking Corporation fourth with 60.

GOVERNMENT STARTS NEW SURVEY OF PRODUCTION ON JANUARY 25th

Previous Study Showed Employees Increased from 19,602 in '29 to 27,417 in '35, Payroll $85,027,612 to $101,754,426

Details of film production activity in 1937 are being investigated by the United States Census Bureau in connection with the biennial census of manufactures, and questionnaires are to be mailed out to all known companies January 25th, asking for information regarding employment, expenses and nature of production.

Schedules for the film production industry were drafted so as to bring out data peculiar to that activity, such as the number and cost of pictures produced, by classes; cost of studio supplies, personnel, fuel and energy, and so on.

Motion picture production has been included by the Census Bureau under manufactures for several years, previous censuses showing that the number of establishments, after dropping from 142 in 1929 to 92 in 1933, rose to 129 in 1935, while the number of persons engaged in the industry during the same periods dropped from 19,602 to 19,037 and then rose to 27,417, while annual wages and salaries dropped from $85,027,612 to $71,343,941, and then increased to $101,754,426.

The latest census, for 1935, showed that 1,094 theatrical films were produced in that year at a cost of $129,836,134, and that $5,001,321 was spent in production of news and advertising pictures, $369,796 on educationals and $2,635,564 on other types.

The 1935 theatrical film production compared with 1,059 features costing $77,535,515 in 1933 and 1,204 costing $118,716,041 in 1929.

All Required to Participate

The federal law requires every manufacturer (producers and studios included) to report to the Bureau of the Census, and provides penalties for failure to do so. The same law also provides that any information in regard to the studio or producer as supplied by either to the Census Bureau for statistical purposes under this census-taking project is confidential. No one except a sworn Census Bureau employee is supposed to see the returned blanks or any parts of the contents therein. They are not available to any other Government agency, and cannot be used for purposes of investigation, regulation or taxation, according to the law. They are said to be used solely for preparing statistical information on the business population, business resources and business activities.

Report for Each Plant

The Department of Commerce, parent division of the Bureau of Census, at Washington, is official conductor of the census, acting under Congressional Act as approved on June 18, 1929. The 1937 census actually gets under way January 25th, when schedules will be mailed to all studios and producers, and manufacturers in other lines. It is intended to cover all establishments making products valued at $5,000 or more during 1937. Exhibition and distribution are excluded.

The blank carries the request that producers and studios describe their plant or studio, filing a separate report for each plant. The term "plant" refers to the entire establishment at one location. A combined report, however, may be filed for two or more plants or studios if (1) they are located within the corporate boundaries of the same city, town or village, or (2) if they are at different locations in the same county but not within the corporate boundaries of cities or other municipalities having 10,000 inhabitants or more.

The Census Bureau asks, specifically, for the name of the plant, the name of its owner or operator, whether the concern is incorporated and the address of the home office, and whether the studio was purchased, sold or leased since Dec. 31, 1935, together with the name and address of the seller, buyer, lessor or lessee, and date of the change.

The official filing the return also must describe the character of the work performed at the plant, that is, whether studio or laboratory work.

Work Hours Also Sought

Another inquiry concerns the time in operation and the hours of labor, the number of days the plant or studio is actually engaged in production during the year, the normal number of hours worked weekly and the normal number of shifts used per day. They must stipulate whether the daily shift is employed on a six-day, five-and-a-half-day week, or on some other basis.

The Census Bureau requires that the studio or producer report on the total numbers of salaried employees and officers, together with their respective total salaries, bonuses and other compensation. The number of workers must be listed by months.

Also required are the costs of materials and supplies, fuel purchased, cost of electrical energy and cost of studio, laboratory and other work done for the company on the outside.

Reporting on Product

Product made during the year must be reported as follows: Number of feature pictures, color films, black-and-white films, non-theatrical pictures, advertising, educational, industrial and news reels; also, unfinished production costs, and the cost of the positive film used, in 35 and 16mm widths. Receipts for use of studio facilities must be reported, and receipts for laboratory work (including developing and printing) done for others.

If the studio's or producer's books do not give the information required to answer any of the inquiries, they are compelled to supply estimated figures, and, if any questions are unanswered, the government will re-submit the questions.

The report, it is said, while it should relate to the calendar year 1937, may cover the business fiscal year ending within the period from April 1, 1937, to March 31, 1938. In either case, a full year's operations should be covered, unless, of course, the plant began to operate or ceased to operate within the year. The report should cover all production activities and such auxiliary activities as are carried on at the plant or in immediate connection therewith.

Employees Classified

Producers and studios are not required to include data for construction of or additions or major repairs to plant, or for new installations or major repairs of equipment; actual operations only are involved.

To be reported as working personnel, under "salaried employees," are: All employees whose duties are concerned with supervision and such activities as planning, designing, acting, the operation of cameras and other mechanical equipment, etc., and the keeping of records, accounts and correspondence, together with managers, superintendents, scenario writers, unit managers and assistant directors, technical staffs, wardrobe designers, laboratory supervisors, extra talent, auditors, bookkeepers, clerks, stenographers and other clerical employees.

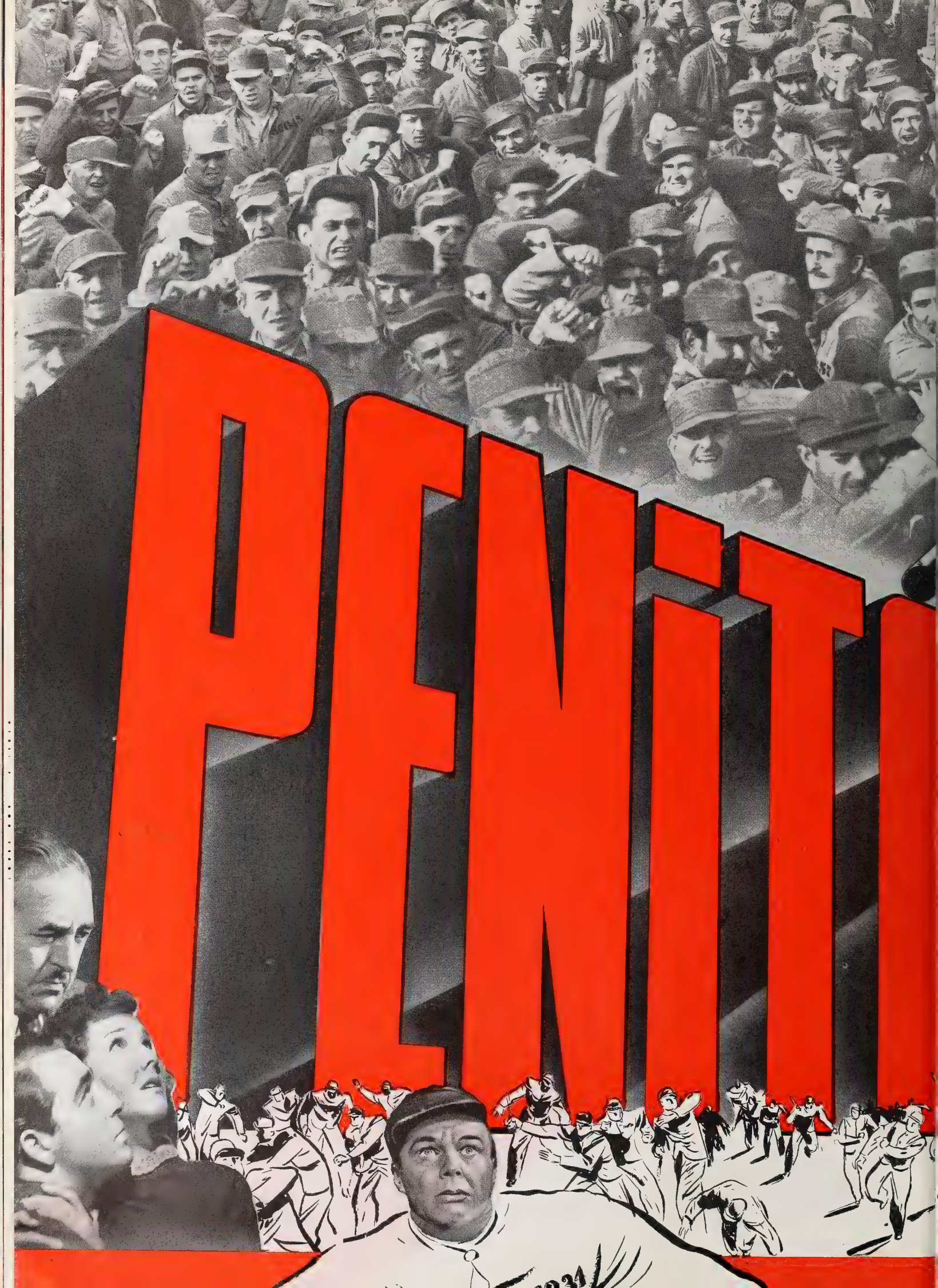
Another classification to be reported is "wage earner," to include skilled and unskilled workers of all classes, including carpenters, painters, prop makers, molders, laboratory and wardrobe workers, property men, drivers, engineers, firemen, watchmen, packers and the like; also foremen and overseers in minor positions who perform work similar to that done by the employees under their supervision.

U.S. Housing and Security Boards And Navy Have New Film Plans

Uncle Sam's position as a distributor of motion picture films is extended by the new production of a series describing the Government's housing program, to be set this week, and by last week's acquisition of ten films for the Social Security Administration. These are but two of the many "alphabetical" divisions of the New Deal which are resorting to the screen to spread their programs. Also, the new Navy appropriations bill for the coming fiscal year carries the usual $85,000 item for film service for ships at sea, the sailors making up the difference between that sum and $315,000 for the annual cost of supplying screen entertainment.

The Housing Administration at Washington was to open bids on Thursday for the production of short subjects describing that part of the government's program. The contemplated series will consist of one "general" introductory film of between 2,000 and 4,000 feet, and such other short films as the FHA may deem expedient, not to exceed 4,000 feet each. Bids are being submitted on the basis of both sound and silent 35mm film and for reduction of both to 16 mm. Master negatives and one print are to be furnished on each subject.

The Security Administration series of ten shorts, describing methods followed in the various states for applying the Act, were made by Pathe, for $3,000 per subject. The contracts call for the production of as many as 48 films, one for each state.


PENITI



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HEART-THROBS!
THRILLS!

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MARC LAWRENCE ★ **DICK CURTIS** ★ **ANN DORAN**

From the play by MARTIN FLAVIN • *Screen play by* FRED NIBLO, Jr. *and* SETON I. MILLER • *Directed by* JOHN BRAHM

A Columbia Picture

SEARS CALLS CHANCE GAMES "TRASH"; EIGHT MORE STATES ATTACK POLICY

New York Independents Prepare Huge Giveaway; Bronx District Attorney Says He Will Arrest Bingo Operators

Gradwell L. Sears, general manager for Warner Brothers, upon leaving Hollywood for New York this week said exhibitors should stop running "gambling halls," through chance games, and return to operating legitimate film theatres.

In New York City the chance games situation remained practically unchanged, with independents going ahead with their plans for a mammoth giveaway and the major circuits waiting for the independents to make the next move.

In the Bronx, District Attorney Samuel J. Foley announced that he would arrest and prosecute operators of Bingo as violators of the lottery law.

Chance games developments were reported from many local situations this week, most of them unfavorable to the practice.

"Showmanship is fast becoming a lost art in the film business because of exhibitors degrading their theatres with Country Stores, Turkey Nights and other destructive giveaways when they should be plugging pictures instead," Mr. Sears said.

"If exhibitors would devote as much time to merchandising great shows to customers as they do to putting over audience games which drive away business the entire industry would be better off. Hollywood isn't falling down, it's the exhibitor.

"Motion picture theatres," he emphasized, "are built for motion pictures, not to be used as gambling halls or for lotteries. Hollywood obviously can't step into theatres and sell the fine product it makes. That is up to the exhibitor. Unless theatres wake up and go to work, producers will be compelled to cut production budgets.

When "Hypo" Loses Strength

"Hollywood delivers great attractions and the distributors do all they can to help exhibitors put them across," Mr. Sears said, "but the theatres themselves fail to come through with the follow-up which is vital to both the producer and themselves. Turkey Nights, Country Store and such industry ailments are like hypodermics. After you give the patient a lot of shots in the arm he can't live without them. And then what happens when the hypo doesn't help the patient any more?

"Theatres are not playing fair with Hollywood by not getting all the money they should from its product. It's certainly time the theatremen became smart and got back into the show business. If they don't junk Turkey Nights and all the other trash which is ruining the industry and discouraging producers they will end up in financial suicide."

Giveaway to Be "Biggest Ever"

Plans for the promotion of a mammoth giveaway, or a series of such giveaways, among theatres belonging to the Independent Theatre Owners Association, New York, are progressing rapidly, Harry Brandt, president of the ITOA, said. While Mr. Brandt would not comment on the amount of cash involved, it is understood the figure would exceed all others offered in New York City theatres, if not in the entire country.

It is expected that major circuits will meet the competition engendered by the ITOA by offering an amount still larger.

Mr. Foley said the chief factor in prompting his decision to ban Bingo, was the entrance of disreputable elements into the enterprise, managing Bingo games in churches in return for a percentage of the profits, often as high as 60 per cent.

Throughout the Bronx, he said, many clubs, ostensibly of a political nature, had been organized solely to reap profits from Bingo games.

Favor State Ban in Iowa

In a meeting at Des Moines, the county attorneys of Iowa went on record favoring a state legislative act to prohibit Bank Night and all other socalled gift enterprises. They requested that the attorney general of the state draft such a bill and propose it to the 48th general assembly for enactment.

The resolution said in part:

"We believe that the Bank Night scheme has a demoralizing effect upon the public and that it encourages a spirit of gambling, that it tends to break down the enforcement of laws against other forms of lottery and gambling, and that it tends to embarrass county attorneys in the enforcement of laws against lotteries and gambling."

At Detroit Nathaniel H. Goldstick, assistant corporation counsel, ruled that "any and every form of cash giveaway is strictly out, including Screeno, Bank Night and Bingo games."

Refuse to Issue Warrants

In view of the fact that neither the district nor city attorney of Milwaukee, Wis., has been willing to issue warrants against managers of any of the 18 houses raided by police in their drive to ban Bingo, Hollywood, Bank Night and similar games, exhibitors there are continuing to feature the games.

The Milwaukee chief of police, Joseph Kluchesky, said that his department would continue to raid theatres where the games are played, despite the officials' refusal to issue warrants.

Walter Mattison, city attorney, has declared that he wants police to "bring us a case in which all conditions of an illegal lottery are present," while Herbert J. Steffes, district attorney, said that he would not take action until he had received an opinion from the attorney general on the applicability of the state gambling and lottery statures to games in theatres.

Two Acquitted at Newark, Ohio

Frank King, manager of Shea's Midland, Newark, Ohio, and his assistant, Joseph Hackenberry, have been acquitted by a jury on a charge of violating an anti-gambling order for Bank Night operation.

The city council of Sheridan, Wyo., is considering an ordinance banning all drawings, including Bank Night, "if such drawings contribute to traffic congestion or interfere with the general health and welfare of the citizens of Sheridan."

San Francisco theatres are continuing operation of chance games despite the recent ruling of U. S. Webb, state's attorney general, that all such devices violate the state anti-lottery law.

John J. Breslin, prosecutor of Bergen county, N. J., said that he would take steps to prosecute theatre owners using Bank Night or any other game.

Despite a decision at Paducah, Ky., that Bank Nights are in violation of the Kentucky lottery laws, Bank Nights at Louisville will not be interfered with until the court of appeals so rules, according to Director of Safety McMeekin.

WB Plans Release Of Nine Features

Warner Brothers will release nine of its important pictures of the season during the next few months, Gradwell L. Sears, general sales manager, announced this week when he arrived in New York City from the Coast where he conferred with H. M. Warner, president; Jack L. Warner and Sam E. Morris, vice-presidents; Hal B. Wallis, in charge of production; S. Charles Einfeld, director of advertising and publicity and Sam Schneider, home office executive.

The features are "The Adventures of Robin Hood," "Fools for Scandal," "Gold is Where You Find It," "Jezebel," "Swing Your Lady," "Women Are Like That," "Girls on Probation," "The Kid Comes Back," and "A Slight Case of Murder." The possibilities of roadshowing "The Adventures of Robin Hood," "Jezebel," and "Gold is Where You Find It," were discussed. Most of the pictures, Mr. Sears said, will be released during the current "Sears drive," which, he said, is ahead of the mark set last year.

H. M. Warner Mr. Einfeld and Mr. Schneider are expected in New York late this week. Joseph Bernhard, head of theatres, returned to New York from the conferences Wednesday. Mr. Morris, who has charge of foreign sales, also arrived in New York and he announced his company's production plans in England are being held in abeyance until after adoption of the English quota.

Herman Maier, who has charge of theatre construction, sailed Saturday on the Ile de France after revealing that Warner Brothers plans building no other foreign houses except the one now under construction in London.

Joseph S. Hummel, general foreign sales manager, is now in Sydney, Australia, and will not return to the United States until May, the company announced.

Shapiro and Klein Complete New Script

Victor Shapiro and Herbert Klein, whose collaborative story, "Here Comes the Band," was produced by Metro-Goldwyn-Mayer, have finished work on a new original, "Her Private Business," purchase of which is expected to be announced soon by a major company.

Plan Short Subject Meet

Plans for increasing the number of short subjects dealing with patriotic matters to be made by Warner Brothers for the 1938-'39 season will be discussed in Hollywood at conferences to be held in February or March. Harry M. Warner, Jack L. Warner, Hal Wallis, S. Charles Einfeld and Norman Moray, Vitaphone sales manager, will take part in its meetings.

"TEN BEST" ON EASTMAN FILM EXCLUSIVELY

EVERY one of the "Ten Best Pictures" selected in the 1937 critics' poll of the *Film Daily* was "shot" on Eastman Super X Panchromatic Negative .... Release prints for all ten were made on Eastman Positive .... An impressive double demonstration of Eastman's current contributions to motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Positive* and *Super X Negative*

IN COURTS

ASCAP to File Florida Action

Fourth legal action of American Society of Composers, Authors and Publishers attacking the constitutionality of state legislation designed to bar it from operating within state boundaries is expected to be filed at Tallahassee, Florida, within the week.

The decision to proceed with the Florida litigation was made when it became evident that ASCAP's action to invalidate Nebraska legislation barring the society from operating within that state could not be tried until next fall. In a preliminary attack on the legislation ASCAP succeeded in obtaining an injunction restraining Nebraska officials from enforcing the law but it is not expected that a trial of the case to test the constitutionality of the law could be concluded this winter.

Actions to enjoin Montana and Washington from enforcing anti-ASCAP legislation were heard by statutory courts eight months ago but no decisions have been made yet.

Dismiss LaVarre Suit

Justice Timothy A. Leary dismissed the $50,000 breach of contract suit brought by William LaVarre, writer, against Warner Brothers in New York supreme court. Justice Leary ruled that the testimony offered by Mr. LaVarre failed to prove a cause of action and refused to permit the case to go before a jury. Mr. LaVarre testified that he had been employed in 1932 by Warners to write scripts for Warren William, Ruth Chatterton and Barbara Stanwyck. He claimed that his story, "Bedside Manner," had been produced as "Bedside," and his script, "Fated Woman," had been produced as "Gambling Lady."

End Plain Talk Suit

The infringement suit brought by Plain Talk Magazine, Inc., against Screen Classics, Inc., and Columbia Pictures, has been marked "settled and discontinued" in the United States district court in New York. Terms of the settlement were not revealed. The complaint charged "deliberate piracy and infringement" in "Norton 1, Emperor of America," of "The American Emperor," short story by David W. Ryder, which was published by *Plain Talk* in 1928. A permanent injunction was sought.

Wade Loses to Disney

John P. Wade, a writer, this week lost a Los Angeles superior court suit in which he sought damages from Walt Disney for alleged plagiarism of a script in connection with "Mickey's Polo Team."

Major Leslie E. Thompson, executive of RKO Theatres, has been awarded a parchment scroll by John W. Davis, chairman of the United Hospital Campaign, in appreciation of his services in its recent appeal for aid to hospitals in New York. Major Thompson acted as chairman of the motion picture division of the professional section.

Cartoon Suit Settled In Out of Court Action

The suit in which Exclusive Movie Stulios, Inc., charged that Samuel Levy and Levy's Sport Shop, Jersey City, violated copyright law by distributing alleged pirated prints of Paramount's Betty Boop and Popeye cartoons was settled out of court this week with substantial cash payment, according to Phillips and Nizer, attorneys for the plaintiff.

Exclusive Movie Studios' contract with Paramount grants it exclusive rights to distribute 16mm. prints of the subject two years after their theatre release dates. However, according to the complaint, prints were distributed before that time by the defendants, who were without rights.

Ambassador-Malcolm Pact Approved by Federal Court

Federal Judge George Cosgrave, Hollywood, has approved a compromise agreement between Ambassador Pictures and Marks and Malcolm Trading Company and Malcolm Film Laboratories whereby the latter two companies are to retain possession of 24 pictures made by Ambassador until approximately $60,000 owed them by Ambassador is repaid.

Campaign Launched For Depinet Drive

An advance road campaign for RKO's "Ned Depinet Drive" was underway this week with Cresson E. Smith, western and southern sales manager, and Walter Branson, midwest district manager, making a tour of cities that will end in Denver Friday. Mr. Branson was chosen by the field sales forces as drive leader for the United States and Canada.

Their itinerary follows: St. Louis last Friday; Chicago, Saturday; Milwaukee and St. Paul, Monday; Des Moines and Omaha, Tuesday; Kansas City, Wednesday; Oklahoma City, Thursday, and Denver, Friday. They plan to return to Chicago for the official opening of the drive January 29th. It will last for 15 weeks, ending May 13th.

Evens Elected Club Barker

Harold W. (Chick) Evens, manager of Loew's theatre, St. Louis, has been elected chief barker of Tent No. 4, St. Louis Variety Club. Other new officers are: Tony Matreci, owner-manager of the Uptown theatre, assistant chief barker; George Wiegan, St. Louis Amusement Company, dough guy, and Percy Barr, National Screen Service manager, property master.

"Spanish Earth" in Philadelphia

"The Spanish Earth" has opened at the Europa theatre, Philadelphia, as a result of the overruling of the censors' band by Governor Earle. "Spain in Flames" was to have been shown on the same program, but the censor board has appealed from Judge Louis E. Levinthal's overriding of its ban and the case is still pending.

Producing Negro Film

Oscar Micheaux has completed plans for an all-negro feature which will be produced and directed by him at the Producers' Service Studios, New York. Lester Lang will photograph the film.

OBITUARIES

Louis M. Boas Dies; Partner Of Marcus Loew

Louis M. Boas, prominent in theatrical and amusement enterprises for more than 30 years, died unexpectedly Monday night at his home in Boston. He had worked at his office Monday with A. Dolphus Burroughs, his partner of 20 years.

Mr. Boas was formerly in partnership with Marcus Loew in the management of a theatre circuit. He was born in Providence, R. I., in 1884. His entire career had been given to management of theatres and amusement houses. Many years ago he was manager of the Loew's Columbia and Orpheum theatres in Boston. He was treasurer of the Friars Club.

Surviving are his widow, the former Margaret Gallagher; a son, Herman, of Boston; a daughter, Mrs. Marguerite Ross, of Boston, and three brothers, Ralph, professor of philosophy at Johns Hopkins University, and Bernard Boas of Providence.

Goesta Ekman

Goesta Ekman, 48, Swedish film star, died in Stockholm, Sweden. He was noted on the Continent for his portrayal of Shakespearean roles. He is featured in "Intermezzo," which now is showing at the Cinema de Paris, New York.

John H. Mannix

John H. Mannix, father of Edward J. Mannix, Metro-Goldwyn-Mayer executive, died in Fort Lee, N. J., at the age of 87. Also surviving are a widow and a granddaughter, Mrs. W. S. Van Dyke, 2nd, wife of the MGM director.

Whitaker Ray

Whitaker Ray, 55, theatre man who for many years was associated with the Erlanger interests and Jed Harris, died on Friday in Brooklyn of a heart attack.

Helen Strickland

Mrs. Helen Strickland Conness, 75, actress, known on the stage by her maiden name, died last Thursday in New York.

Homer Bassford

Homer Bassford, St. Louis newspaper man and motion picture critic of the St. Louis *Star-Times*, died there last week, from a complication of diseases. He was 67.

John Yous

John Yous, owner and operator of the Delphus at Mount City, Mo., died there.

Grace G. Landy

Mrs. Grace G. Landy, a Broadway musical comedy actress of a generation ago, appearing with three sisters under the name of the Four Merrill Sisters, died last week in East Hempstead, N. Y.

IN THE CUTTING ROOM

Fools for Scandal

(Warner)

Comedy Romance

A ready cue to the entertainment and exploitation potentialities of this comedy romance, which co-stars Carole Lombard and Fernand Gravet, may be found in the series of productions beginning with "My Man Godfrey" and continuing through "Nothing Sacred," which established Miss Lombard as a ranking comedienne, and "The King And the Chorus Girl" which introduced Gravet to American audiences.

Thematically the story, with everything in dialogue, situations and characterizations carefully and tastefully treated, constitutes a return to the intimate bedroom farce comedy idea. As it amplifies title significance, the locales being London and Paris, an impoverished baron becomes infatuated with an American movie star traveling incognito. Becoming her cook, he serves her breakfast while she is in bed. The innocent episode becomes the basis of a choice bit of scandal which disrupts her romance with her fiance, but also leads to the star's discovering that her cook is a nobleman and thus a legitimate person to marry.

Genesis of the production is a stage play, "Return Engagement," which Herb and Joe Fields adapted. Herb Fields was associated with "Luckiest Girl in the World" and "Love before Breakfast" Joe Fields with "When Love is Young" and "That Girl from Paris." The final feature which Mervyn LeRoy will produce and direct for Warners, it will strengthen its production detail with music and lyrics by Richard Rodgers and Lorenz Hart, and dance sequences directed by Bobby Connolly.

The principal supporting players are Ralph Bellamy, Allen Jenkins, Marie Wilson, Isabel Jeans, Marcia Ralston and Heather Thatcher. Specialty numbers will present Jeni LeGon, noted colored dancer, and Les Hite and his orchestra.

Release date: *In April,* 1938.

Bulldog Drummond's Peril

(Paramount)

Melodrama

The ingredients going into the production are those that were parts of the earlier Paramount "Bulldog Drummond" releases—mystery, intrigue, adventure, romance and comedy. As in the other cases, all will be treated in melodramatic fashion. The same players featured in the recent "Bulldog Drummonds," John Barrymore, John Howard, Louise Campbell, Reginald Denny, Nydia Westman and E. E. Clive, are again to be the principals. Also to be seen are Halliwell Hobbes, Elizabeth Patterson, Michael Brooke, the English nobleman lately prominent in print, and Matthew Boulton.

The story is based on "The Third Round," written by H. C. McNeile, creator of the "Bulldog Drummond" character. The screen play was completed by Stuart Palmer, long associated with the preparation of mystery melodramatic screen pieces such as "Forty Naughty Girls," "The Plot Thickens," "Murder on the Blackboard" and "The Penguin Pool Murder," all of which, it will be recalled, detailed the adventures of Oscar Piper and Hildegarde Withers. Direction is in the hands of James Hogan, who made "Ebb Tide."

In the plot, "Drummond" whirls into one of the most exciting events of his career when three men fight for possession of a formula for the manufacture of diamonds. The story is being worked out to accentuate the theatrical and showmanship values. Real diamond dealers, sensing the threat artificial gems would be to their business, determine to prevent its development. Amid comedy, romance and excitement, Scotland Yard is called in and the formula of the great diamond manufacturing discovery is turned over to science.

Release date: *March* 25, 1938.

The Crime of Dr. Hallet

(Universal)

Sociological Melodrama

This production will concern itself with a topic that occasionally has been used as a subject of motion picture fiction and realism. At this writing, while the picture will contain love interest, it will be barren of comedy.

The locale is a Sumatran jungle. There a research doctor is experimenting with a formula for a serum to halt a tropical pestilence. His formula is accidentally completed by an assistant, who becomes a martyr to medical science when he permits himself to be inoculated with a specific which the research doctor believes will be a cholera cure. Assuming the dead doctor's identity, forging his name to drafts which enable him to continue his experiments, the researcher falls in love with a woman doctor whom his foundation has sent as an assistant. Finally, to complicate the melodrama, the widow of the deceased man turns up in the jungle, and threatens to expose the scientist. She is stricken with red fever, and saved by the serum. Her decision to pose as a newspaper heroine who broadcasts a great scientific discovery clears the way for romantic happiness.

The production will feature Ralph Bellamy, William Gargan, Josephine Hutchinson, John King and Barbara Read. The story is based on an original by Carl Dreher, previously associated with pictures as a sound engineer but contributor of articles to many scientific magazines. The screen play is credited to Lester Cole, recently associated with Universal and Republic, and Brown Holmes, long in the employ of Warner Bros. The director, S. Sylvan Simon, recently made "Prescription for Romance."

Release date: *March* 4, 1938.

Penrod's Double Trouble

(Warner)

Comedy

"Sheer public demand," says Arthur Eddy of the publicity department, "impelled Warners to the immediate production of another 'Penrod' story." If the recent previews of "Penrod And His Twin Brother," are to be credited, there is substance in Mr. Eddy's remark.

As was its predecessor, "Penrod's Double Trouble" is being aimed directly at both juveniles and those in audiences who have not forgotten that they once were young.

Using the Booth Tarkington characters, Crane Wilbur, onetime screen idol, and Ernest Booth have concocted an original screen play in which "Penrod" and his juvenile G-men again are the centers of attention. As did "Twin Brother," "Double Trouble" will feature Billy and Bobby Mauch. With them are Charles Halton, again as "Mr. Bitts," and Bernice Pilot, Phillip Hurlick, John Perrone, Billy Lechner, Billy Wolfstone, Jackie Morrow, Donald Hulburt, Jerry Tucker and Jack Cunningham as the youthful contingent. New faces include Sonny Bupp, Gene and Kathleen Lockhart, Dick Purcell and Hugh O'Connell. Lew Seiler, maker of "Larger Than Life" and "Turn Off the Moon," succeeds William McGann as director.

The story promises to be the most exciting, funniest and fastest "Penrod" to date. "Rodney Bitts" is at the bottom of things that get "Penrod" into trouble. Denied permission to attend a carnival, "Penrod" goes anyway. Hidden in a captive balloon basket which is deliberately freed, he is blown away. The big reward offered brings gangsters onto the scene. They attempt to pass off "Penrod's" double as the missing lad. But the Junior G men, with the aid of the impersonator rescue "Penrod" and confound the criminals.

Release date: *In April,* 1938.

Wide Open Faces

Columbia-David L. Loew

Comedy

This is to be a typical Joe E. Brown picture and so a comedy of errors. Considering that the appeal of such pictures, particularly to youngsters but also to a great many adults, caused the nation's showmen to vote Mr. Brown as the 17th ranking box office personality in the Herald-Fame poll, it is evident that there is a demand for typical Joe E. Brown pictures.

Always humorous, clean and exciting, "Wide Open Faces" has the comedian the central figure in a small town's welcome and regaling a gang of crooks who, of course, no one realizes are criminals bent on recovering hidden loot. Proceeding from one hilarious episode to another, the star is alternately a hero and scapegoat. Eventually, however, in sequences which develop a plethora of variations of the hurly-burly chase idea, the star and his girl friend recover the hidden loot from the crooks and he becomes a hero who suffers from aunt-in-law trouble.

The supporting cast includes such fun makers as Alison Skipworth, Lyda Roberti, Lucien Littlefield, Sidney Toler, Barbara Pepper, Stanley Fields and Berton Churchill. Exponents of the melodramatic contrast who nevertheless are comedians in character include Alan Baxter and Dick Rich. Jane Wyman is the girl with whom Brown is in love and she also is the source of his civic mindedness.

Release date: *March* 3, 1938 (*tentative*).

Men Are Such Fools

(Warner)

Romantic Comedy

This picture will not try to prove that men are complete fools so much as it will that women are pretty smart and know what means to adapt to get what they want. For its subject

(Continued on following page, column 3)

EXHIBITORS AND RENTERS WILL CONFER IN LONDON

Shareholders of Newsreel Circuit Demand Inquiry; Associated British Securities Issue

by AUBREY FLANAGAN
in London

General problems of the trade will be discussed on February 1st at a joint meeting of the Kinematograph Renters Society (distributors) and the Cinematograph Exhibitors Association.

It is expected that the exhibitor organization will bring up the rentals situation for consideration. Preliminary conversations already have been held by the presidents of the two trade organizations.

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Reciprocity and Treaty

Mark Ostrer's appeal for reciprocity, at the recent annual meeting of Gainsborough Pictures, Ltd., of which he is chairman, is figuring in speculation in London as to the forthcoming provisions of the British-American trade treaty, now being drafted.

Unless British producers of quality product have an outlet in America, just as American producers must be able to recover a sizeable share of their cost in England, "the producing industry in this country will continue to be a very profitless business," Mr. Ostrer said.

Throughout the past year, the shareholders were told, the cost of production in England had continued to be high, and only in the second half had the producers recorded a profit. The chairman attributed the loss in the first half of the year, despite economies, to the low return from the American market.

Gainsborough's trading account reflected a loss of £11,098 ($55,490) compared with £79,524 for the previous year. Current liabilities were £131,261, a decline of £86,024, because of repayment of a large part of loans and advances, and a bank overdraft of £11,644 was cleared off the books. Fixed assets, at £56,912, were £3,081 below the previous year's. This was attributed to excess of depreciation over outlay for additional studio equipment.

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Newsreel Circuit Inquiry Asked

Shareholders of Capital and Provincial News Theatres, Ltd., at a stormy meeting on Tuesday discussed a proposal to appoint a shareholders' investigation committee and it ultimately agreed that the new board which includes John Diamond as chairman and S. Seeman as managing director should conduct an investigation into the company's affairs.

Norman Hulbert, founder of the company, and V. Hardy, a director, have resigned.

The association of Mr. Seeman with the company will link five Capital newsreel theatres with 10 others specializing in news and short subject programs.

▽

PCT Construction reported a profit of $500,000 for the year ended Sept. 30, 1937. The company granted in excess of $6,000,000 in advances to Provincial Cinematograph Theatres, Lt., and associated companies, during the year, an increase of $100,000. These loans are secured by liens on freehold and leasehold properties.

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Associated British Issue

Associated British Pictures Corporation is arranging a new security issue to go to debenture and shareholders, consisting of 1,500,000 five-shilling shares to be sold at 14 shillings, nine pence each.

The proceeds will be used to complete payments on properties acquired by the company, and to consolidate its position.

▽

British Film Exports Gain

British exports of exposed positive film for 1937 totaled 22,772,882 feet, according to figures issued by the Board of Trade. The total represents an increase over the 1936 aggregate of 472,350 feet. The total value of the 1937 exports was £129,767.

Imports during 1937 totaled 20,984,593 feet, a decrease of 2,354,150 feet from the 1936 total. The 1937 imports were valued at £167,296.

National Decency Legion Classifies 17 Productions

Of 17 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 13 were approved for general patronage and four were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage; "Change of Heart," "Eva" (German), "Harlem on the Prairie," "In Old Chicago," "Lost Ranch," "Love Is a Headache," "Mama Runs Wild," "The Old Barn Dance," "Orphan of the Pecos," "Paroled to Die," "Outlaws of the Prairie," "She's Got Everything," "En Saga." Class A-2, Unobjectionable for Adults: "Action for Slander," "Loco Lindo" (Spanish), "Tears of Love" (Arabic), "Women in Prison."

Decency Legion Secretary Praises Ontario Censors

No organized action with regard to films is required in the Province of Ontario because of the co-operative attitude of the Ontario Censors, Reverend M. J. McGrath, secretary of the Toronto Council of the Legion of Decency said this week. Occasional objectionable details slip through in the examination of films, he said, "but censorship in Ontario is quite satisfactory."

The comment was made following announcement that representatives of the Catholic church in the Province of Quebec had threatened a boycott of theatres of an alleged lowered standard of censoring in that Province.

CUTTING ROOM

(*Continued from preceding page*)

matter it treats of a boy and girl, who, although they are in love, are also caught in the maelstrom of business life in the radio-advertising smart set of New York. Directly it concerns a young fellow who hasn't much push, and his girl friend who is quite ambitious, with the boy endeavoring to convince the girl she should be his wife rather than a business executive. Naturally there are romantic and business complications which are being depended upon to accentuate the comedy.

The picture is from a Cosmopolitan Magazine story by Faith Baldwin. Her most recent screen contribution is "Portia on Trial," but she is remembered for "The Moon Is Our Home" and "Skyscraper Souls." The screen play was completed by Norman Reilly Raine, creator of the "Tugboat Annie" stories and collaboration on "Zola" and "Mountain Justice," and Horace Jackson, who did "Women Are Like That." Direction is by Busby Berkeley, who made "Hollywood Hotel."

Wayne Morris, featured in "Kid Galahad" and "Submarine D-1," and Priscilla Lane occupy the leading roles. The principal's supports include Humphrey Bogart, last in "Swing Your Lady," Penny Singleton, formerly Dorothy McNulty, also in that picture, Hugh Herbert, now in "Hollywood Hotel," Marcia Ralston, Gene and Katherine Lockhart, Johnnie Davis, Mona Barrie and Donald Briggs.

Besides the showmanship inherent in the title, there is the prestige which Morris is finding, especially with women patrons. In fact, inasmuch as the story idea is not exactly new, the picture almost automatically demands that considerable attention be paid to all the featured personalities.

Release date: *In April*, 1938.

Heart of Arizona

(Paramount-Sherman)

Romance and Adventure

Like the "Charlie Chan" and "Jones Family" pictures, and others, the Harry Sherman productions based on the Clarence Mulford "Bar 20" yarns have proved that there is a public demand for the series picture in which the same leading players continually are featured. The demand was so great that it elevated Bill Boyd to a close second place in the 1937 MOTION PICTURE HERALD poll of western actors.

Although all outdoor action-adventure-romance pictures must, it seems, follow the same general pattern, the production superiority with which Mr. Sherman has endowed his films have elevated them, as they did Boyd, to high regard by the public, particularly the western fans. Here "Hopalong" comes to the rescue of an innocent woman convict. Aided by his familiar adult pals and a young boy, he frustrates a rustling attempt. In the exciting skirmish the woman whom Hopalong has grown to love is mortally wounded, but before she dies she entrusts her daughter to "Hopalong's" care.

With Boyd will be seen the familiar George Hayes and Russell Hayden. The boy, Billy King, made his screen debut two or three "Hopalongs" back. The girl is Natalie Moorhead, and the supporting cast consists of John Elliott, Dorothy Short, Alden Chase, John Beach, Lane Chandler and Leo McMahon.

Adaptation of the Mulford story is credited to Norman Houston, who did "Hopalong Rides Again." The director, Lesley Selander, in addition to handling several Buck Jones features, also made "Partners of the Plains" and "The Barrier."

Release date: *April 22*, 1938.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 15, 1938, from 59 theatres in 12 major cities of the country was $823,805, a decrease of $244,513 from the total for the preceding week ended January 8, 1938, when 62 theatres in 13 large cities aggregated $1,068,318.

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Theatres (Average weekly grosses for 60 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston							
Boston	3,246	25c-55c	$17,700	"A Damsel in Distress" (RKO) and "Tarzan's Revenge" (20th Cent.-Fox)	10,000	"Crashing Hollywood" (RKO) (stage: Phil Regan)	22,000
RKO Memorial	2,907	25c-55c	13,600	"You're Sweetheart" (Univ.) (stage: Ethel Waters) (35c-65c)	26,000	"A Damsel in Distress" (RKO)	13,000
Loew's Orpheum	2,970	25c-55c	14,500	"Rosalie" (MGM) (2nd week)	16,000	"Rosalie" (MGM) (1st week)	20,000
Metropolitan	4,332	25c-65c	26,200	"Love and Hisses" (20th Cent.-Fox) (stage: Ella Logan)	19,000	"Wells Fargo" (Para.) (stage: Little Jack Little and Orch.)	25,000
Paramount	1,793	25c-55c	8,000	"Missing Witnesses" (F.N.) and "Love on Toast" (Para.)	6,000	"Thrill of a Lifetime" (Para.) and "Night Club Scandal" (Para.)	8,100
Chicago							
Chicago	4,000	35c-75c	35,500	"Wells Fargo" (Para.) (stage: Ted Weems and Orch.) (2nd week)	30,000	"Wells Fargo" (Para.) (stage: Ted Weems and Orch.) (1st week)	39,500
Garrick	900	35c-75c	6,800	"Submarine D-1" (F.N.) (2nd week)	6,500	"Submarine D-1" (F.N.) (1st week)	7,000
Oriental	3,490	35c-75c	17,500	"Thrill of a Lifetime" (Para.) (plus vaudeville revue)	18,200	"Every Day's a Holiday" (Para.) (stage: Ina Ray Hutton and Orch.)	25,000
Palace	2,509	35c-75c	19,900	"You're a Sweetheart" (Univ.) (stage: Red Skeleton and revue) (2nd week)	18,400	"You're a Sweetheart" (Univ.) (stage: Red Skeleton and revue) (1st week)	26,800
Roosevelt	1,591	35c-75c	13,000	"Bad Man of Brimstone" (MGM)	14,000	"Love and Hisses" (20th Cent.-Fox) (2nd week)	9,200
State-Lake	2,776	20c-55c	14,800	"Living on Love" (RKO) (stage: Lita Grey Chaplin and revue)	14,200	"Women Men Marry" (MGM) (stage: Ann Pennington and revue)	15,300
United Artists	1,700	35c-75c	17,500	"Rosalie" (MGM) (3rd week)	11,000	"Rosalie" (MGM) (2nd week)	14,000
Cleveland							
Allen	3,000	30c-55c	5,700	"Charlie Chan at Monte Carlo" (20th Cent.-Fox) (4 days) and "Thank You, Mr. Moto" (20th Cent.-Fox) (3 days)	4,500	"Tovarich" (W.B.)	10,000
Hippodrome	3,800	30c-55c	12,700	"Stage Door" (RKO)	17,000	"Love and Hisses" (20th Cent.-Fox)	14,000
RKO Palace	3,100	30c-75c	17,800	"She's Got Everything" (RKO) (stage: Three Stooges)	17,500	"Wise Girl" (20th Cent.-Fox) (stage: Harriet Hoctor-Jane Pickens)	21,000
State	3,500	30c-55c	17,200	"The Last Gangster" (MGM)	13,500	"Rosalie" (MGM)	24,000
Denver							
Denham	1,500	25c-40c	6,700	"Wells Fargo" (Para.) (2nd week)	11,500	"Wells Fargo" (Para.) (1st week)	12,500
Denver	2,500	25c-50c	9,600	"Love and Hisses" (20th Cent.-Fox)	9,000	"Tovarich" (W.B.)	13,000
Orpheum	2,600	25c-40c	7,300	"Rosalie" (MGM) and "Danger Patrol" (RKO) (2nd week)	8,750	"Rosalie" (MGM) and "Danger Patrol" (RKO) (1st week)	14,000
Los Angeles and Hollywood							
Carthay	1,518	50c-$1.50	11,800	"Snow White and the Seven Dwarfs" (RKO) (3rd week)	14,008	"Snow White and the Seven Dwarfs" (RKO) (2nd week)	20,479
Chinese	2,500	30c-75c	11,600	"The Last Gangster" (MGM) and "You're Only Young Once" (MGM)	11,860	"Love and Hisses" (20th Cent.-Fox) and "Checkers" (20th Cent.-Fox)	16,676
Hillstreet	2,700	30c-65c	8,000	"A Damsel in Distress" (RKO) and "Living on Love" (RKO) (4 days-2nd week)	5,700	"A Damsel in Distress" (RKO) and "Living on Love" (RKO) (1st week)	9,000
Loew's State	2,500	30c-75c	14,700	"The Last Gangster" (MGM) and "You're Only Young Once" (MGM)	16,442	"Love and Hisses" (20th Cent.-Fox) and "Checkers" (20th Cent.-Fox)	19,336
Pantages	3,595	30c-65c	8,100	A Damsel in Distress" (RKO) and "Living on Love" (RKO) (2nd week)	5,400	"A Damsel in Distress" (RKO) and "Living on Love" (RKO) (1st week)	10,000
Paramount	3,595	30c-65c	18,400	"Wells Fargo" (Para.) (plus stage show) (2nd week)	18,900	"Wells Fargo" (Para.) (plus stage show and New Year's Eve showing of "Every Day's a Holiday") (1st week)	26,097
W. B. Hollywood	3,000	30c-65c	10,400	"Tovarich" (W.B.) (2nd week)	15,900	"Tovarich" (W.B.) (6 days-1st week)	21,200
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Rosalie" (MGM)	12,500	"True Confession" (Para.)	13,000
RKO Orpheum	2,900	25c-40c	7,200	"Submarine D-1" (F.N.)	6,250	"You're a Sweetheart" (Univ.) (8 days)	7,000
State	2,400	25c-55c	5,600	"Wells Fargo" (Para.) (2nd week)	6,900	"Wells Fargo" (Para.) (1st week)	9,000

[THEATRE RECEIPTS—CONTINUED]

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Montreal (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)							
Capitol	2,547	25c-60c	9,300	"The Perfect Specimen" (W.B.) and "First Lady" (W.B.)	10,000	"Love and Hisses" (20th Cent.-Fox)	10,500
Loew's	3,115	25c-50c	11,000	"You're a Sweetheart" (Univ.) and "The Westland Case" (Univ.)	7,500	"45 Fathers" (20th Cent.-Fox) "Beg, Borrow or Steal" (MGM).... (plus stage show)	12,500
Palace	2,600	25c-65c	10,500	"Rosalie" (MGM) ..... (2nd week)	7,500	"Rosalie" (MGM) ..... (1st week)	9,000
Princess	2,272	25c-65c	7,600	"The Last Gangster" (MGM) and "Borrowing Trouble" (20th Cent.-Fox)	10,000	"I'll Take Romance (Col.) and.... "It Can't Last Forever" (Col.)	8,000
New York							
Astor	1,142	55c-$2.20	15,600	"In Old Chicago" (20th Cent.-Fox)	19,793	.....	
Capitol	4,700	25c-85c	33,400	"Rosalie" (MGM) ..... (2nd week)	31,552	"Rosalie" (MGM) ..... (1st week)	44,000
Criterion	1,700	25c-75c	12,000	"It's All Yours" (Col.).....	10,000	"Manhattan-Merry-Go Round" ... (Rep.)	13,000
Paramount	3,700	25c-99c	36,100	"Wells Fargo" (Para.)..... (stage: Fred Waring and Orch.) (3rd week)	34,200	"Wells Fargo" (Para.) ..... (stage: Fred Waring and Orch.) (2nd week)	50,000
Rialto	594	25c-55c	7,700	"Lights Out" (RKO).....	6,000	"You're Only Young Once" (MGM)	5,500
Rivoli	2,200	25c-99c	23,100	"Wise Girl" (RKO).....	18,000	"Hitting a New High" (RKO)..... (2nd week)	15,400
RKO Music Hall	6,200	40c-$1.65	79,000	"Tovarich" (W.B.) ..... (plus stage show) (2nd week)	77,000	"Tovarich" (W.B.) ..... (plus stage show) (1st week)	115,800
Roxy	5,954	25c-75c	35,400	"Love and Hisses" (20th Cent.-Fox) (plus stage show) (2nd week)	33,000	"Love and Hisses" (20th Cent.-Fox) (plus stage show) (1st week)	58,000
Strand	3,000	40c-99c	20,800	"Hollywood Hotel" (F.N.).....	31,000	'Submarine D-1" (F.N.)..... (2nd week)	20,000
Oklahoma City							
Criterion	1,300	10c-40c	5,300	"True Confession" (Para.).....	4,600	"Man-Proof" (MGM) ..... (plus stage show) (10c-55c)	8,100
Midwest	1,500	10c-40c	4,300	"You're a Sweetheart" (Univ.)....	5,000	"Rosalie" (MGM)	5,050
Tower	1,100	10c-35c	....	"Rosalie" (MGM)	2,500	"Wells Fargo" (Para.).....	3,500
Philadelphia							
Aldine	1,300	40c-65c	9,200	"The Hurricane" (U.A.)..... (3rd week)	7,600	"The Hurricane" (U.A.)..... (2nd week)	14,000
Boyd	2,400	40c-65c	14,800	"Man-Proof" (MGM)	12,500	"Tovarich" (W.B.) ..... (2nd week)	12,500
Fox	3,000	40c-65c	17,000	"Rosalie" (MGM) ..... (2nd week)	17,500	"Rosalie" (MGM) ..... (1st week)	25,000
Stanley	3,700	40c-65c	15,700	"You're a Sweetheart" (Univ.)....	11,500	"True Confession" (Para.).....	20,000
San Francisco							
Fox	5,651	15c-75c	11,000	"Wells Fargo" (Para.)..... (2nd week)	14,000	"Wells Fargo" (Para.)..... (1st week)	34,000
Golden Gate	2,850	15c-55c	16,600	"Wise Girl" (RKO)..... (plus vaudeville)	14,200	"Hitting a New iHgh" (RKO)..... (plus vaudeville)	20,000
Orpheum	2,440	15c-75c	8,200	"I'll Take Romance" (Col.) and.... "A Girl with Ideas" (Univ.)	8,000	"You're a Sweetheart" (Univ.) and "The Shadow' '(Col.) (2nd week)	8,200
Paramount	2,670	15c-75c	13,300	"Bad Man of Brimstone" (MGM) and "Beg, Borrow or Steal" (MGM)	19,500	"Rosalie" (MGM) ..... (2nd week)	12,000
United Artists	1,200	15c-75c	6,900	"Nothing Sacred" (U.A.)..... (3rd week)	5,800	"Nothing Sacred" (U.A.)..... (2nd week)	8,500
Warfield	2,680	15c-75c	15,300	"Love and Hisses" (20th Cent.-Fox) and "Thank You, Mr. Moto" (20th Cent.-Fox) (2nd week)	6,700	"Love and Hisses" (20th Cent.-Fox) and "Thank You, Mr. Moto" (20th Cent.-Fox) (1st week)	15,550
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"Rosalie" (MGM) ..... (2nd week)	6,800	"Rosalie" (MGM) ..... (1st week)	10,500
Liberty	1,800	30c-55c	7,700	"The Hurricane" (U.A.)..... (2nd week)	8,500	"The Hurricane" (U.A.)..... (1st week)	12,500
Orpheum	2,450	30c-40c	6,000	"Bad Man of Brimstone" (MGM).. and "Breakfast for Two" (RKO)	7,850	"Love and Hisses" (20th Cent.-Fox) and "Daughter of Shanghai" (Para.)	8,400
Paramount	3,050	30c-40c	5,200	"Wells Fargo" (Para.) and..... "Borrowing Trouble" (20th Cent.-Fox) (2nd week)	6,800	"Wells Fargo" (Para.) and..... "Borrowing Trouble" (20th Cent.-Fox) (1st week)	8,900

WHAT THE PICTURE DID FOR ME

Columbia

DEVIL IS DRIVING, THE: Richard Dix—Doubled this with "Let Them Live," Universal. These two pictures were shown on one program. Both are good melodramas, which did a fair business so close to Christmas. The playdates were December 19 and 20. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

IT HAPPENED IN HOLLYWOOD: Richard Dix, Fay Wray—Good entertainment. Will not disappoint you for a program picture. Will fit in anywhere. Running time, 67 minutes. Played December 29-30.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

IT HAPPENED IN HOLLYWOOD: Richard Dix, Fay Wray—A disappointing picture and a flop at our box office. Richard Dix usually draws pretty good, but not with stories like this one. A very poor story. Running time, 67 minutes. Played January 1-2.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

LIFE BEGINS WITH LOVE: Jean Parker, Douglas Montgomery—A light, clever comedy that pleased about all. Everyone thought it good and said so as they went chuckling out the door. Not a Sunday picture, but one you'll make a little on. Running time, 68 minutes. Played January 5-6.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LOST HORIZON: Ronald Colman—Truly a great picture which was appreciated by most of our patrons. We advertised it strongly and had considerably better than normal business. Played December 24-25.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MORE THAN A SECRETARY: Jean Arthur, George Brent—A very fine comedy that just lacks a little more punch to be a big hit. A lot of laughs. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROARING TIMBER: Jack Holt—This was a good lumber camp drama with more than enough thrills to satisfy the action loving fans. This was doubled with "Way Out West," which was a very good Laurel and Hardy feature comedy. This program gave us a satisfactory Sunday and Monday gross.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WESTBOUND MAIL: Charles Starrett—These westerns are not in the class with Hopalong Cassidys or Gene Autry or Dick Foran. Business fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

ADVENTUROUS BLONDE, THE: Glenda Farrell, Barton MacLane—Just a picture. Got by. Good for bottom of dual bill only.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart —A good picture. Will please the most finicky audience. Pat O'Brien and Bogart do one swell piece of acting. Running time, 77 minutes. Played January 2-3-4.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Grand National

TEX RIDES WITH THE BOY SCOUTS: Tex Ritter—This star is building up to a fine following here. A fair little western but not up to his usual standard. The recording on our print was not at all good. Action in this picture was not quite strong enough. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

Metro-Goldwyn-Mayer

BRIDE WORE RED, THE: Joan Crawford—No go for the small town. Joan does not draw for me and this picture did not please.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy, Lionel Barrymore—One of those outstanding, really big pictures that will please 100 per cent and particularly suited to situations where a portion of the patronage consists of seafaring folks. This production can't miss, so pay the high rental cheerfully, splurge on your advertising and publicity, because after it is all over you will find a very generous amount left in the money bag for your efforts, even after all the expenses have been deducted.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy—I selected this one for the New Year's Holiday program. This will no doubt be included in most selections of the ten best. It is a masterpiece from every angle. I have one great fault to find with this, and to me a very grave fault, and that is the horrible death of Spencer Tracy. Here was one of the most lovable characters ever portrayed killed when he could so easily have been permitted to live. If his death meant the saving of other lives, there would have been some excuse for it, but in this picture his death is an accident. It is true his death gave Freddie Bartholomew a chance to emote, but Freddie did plenty of fine acting long before Tracy's death in this picture. Freddie could have been reunited with his father, and Spencer could have become a life long friend of Freddie. What a grand finish that would be to send the patrons away happy instead of saddened by the tragedy. This picture is so good that it is a success in spite of this tragic death. Business was not as good as last New Year's but was quite fair, everything considered.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CONQUEST: Charles Boyer, Greta Garbo—As good a picture as Metro ever made, that did not click here. Garbo again comes to the fore as an actress but must take second place to Boyer. He is the best we have seen this season and must be considered seriously when the Academy Awards are to be placed. A picture like this is too heavy for small town and is to be considered a flop where the sophisticates are not in abundance. Do not try it on a Sunday crowd unless you want to take a beating. Running time, 112 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

CONQUEST: Greta Garbo, Charles Boyer—Personally, I thought that thjs was quite a picture. Not so good on Garbo's part but Boyer was great. The picture was interesting, had that spark that kept it so for its full length, and that's something. My patrons —those who came—evidently enjoyed it also as our last two days were fairly good, but the first day made us a new low to remember Loew's. It seems as though many would-be critics gave "Conquest" the bad end of the works and that kept the people away. Those who did come were liberal in their praises, but no more, please. Praises alone buy no groceries. Running time, 112 minutes. Played January 2-4.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DAY AT THE RACES, A: Marx Brothers—A real tonic for the sick ticket office. Admittedly, the Marx Brothers are not the average exhibitor's idea of quality comedy, but they are insofar as the customer is concerned. Since the patron is always right, get this picture and forget your troubles as you listen to your house fairly vibrate with unstinted and at times continuous outbursts of prolonged laughter. This production is good at the box office, and will stimulate your sluggish liver as well through its real mirth provoking qualities.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones —A grand picture in every respect. Money spent on it like a drunken sailor throws it, and as a result it cost us about 60 per cent of the gross.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LAST GANGSTER, THE: Edward G. Robinson, Rose Stradner—Nothing wrong with this. Did good in box office and heard no kicks. I believe it will rank tops of all pictures of its kind. Running time, 80 minutes. Played December 29-30.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MADAME X: Gladys George—Pretty heavy entertainment, but did not hear any criticisms. Drew fairly well.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

NAVY BLUE AND GOLD: Lionel Barrymore, Robert Young, James Stewart, Florence Rice—One of the best and good any place and time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—This production screams to a new high in macabre, suspenseful drama, and will thoroughly please those patrons who delight in horror stories. The picture is not suited to children, for it will have them looking under beds at night, and it is likely to evoke some unfavorable comment from the conservative parents contingent. It should not be passed by, however, for it will produce average results at the box office.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

PARNELL: Clark Gable, Myrna Loy—An Irish picture in a 70 per cent French town that just made film rental. A fine picture that should do business. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SARATOGA: Jean Harlow, Clark Gable—Thank you, Metro. A natural for our town, with a 50 per cent increase the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SONG OF THE CITY: Dean Jeffries, Margaret Lindsay—Good action and comedy relief. No complaints.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

WAY OUT WEST: Laurel and Hardy—A very good Laurel and Hardy feature comedy. Doubled with "Roaring Timber." This program gave us a satisfactory Sunday and Monday gross.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

DOUBLE OR NOTHING: Bing Crosby, Mary Carlisle—We thought this was fine. Few said they didn't care especially for it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

FORLORN RIVER: June Martel, Larry Crabbe—Doubled this with "The Road Back" and a Stooges comedy, "Cash and Carry." This combination gave us a better business than expected.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—Entertaining drama of the early days in the Pennsylvania oil boom. Pleased New Year's Eve and the following evening.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

HULA HEAVEN: Eddie Peabody—Here is a short that deserves extra billing in any spot. It's a short four star feature with Eddie Peabody "hittin' a new high" in instrumental technique, against an atmosphere of hula dancers and Hawaiian scenery. Book it and feature it. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

JUNGLE Pprincess, THE: Dorothy Lamour, Ray Milland—Very fine. Played return engagement on Bargain Night. If you haven't played it, my advice is to do so.—Sammie Jackson, Jackson Theatre, Flomation, Ala. General patronage.

LOVE ON TOAST: Stella Ardler, John Payne—Here is another that has a meaningless title, but proved to be a fair program picture. These new stars seem to have the "makings" and satisfied.—P. G.

(*Continued on following page*)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Estee, Estee Theatre, Parker, S. D. Small town patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—A pleasing picture, although not as strong as the usual comedies in which Charles Ruggles is cast. Played January 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MOUNTAIN MUSIC: Martha Raye, Bob Burns—We did very good business, principally because of the drawing power of Bob Burns and Martha Raye. However, there was a difference of opinion as to the merits of the production. Played December 18.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

NIGHT CLUB SCANDAL: Lynne Overman, John Barrymore, Louise Campbell—Fairly good program picture that pleased weekend patrons. Cannot see where title came from, however. Played January 7-8. —P. G. Estee, Estee, Theatre, Parker, S. D. Small town patronage.

PARTNERS IN CRIME: Lynne Overman, Roscoe Karns—A little picture that is allocated too high, for no reason at all. Where, oh where are the pictures that Zukor was going to give us this season. Overman has always been a draw here, but somehow Paramount has lost its yumph. Ran it on a double feature, thank goodness, and just got by. Running time, 62 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur, James Ellison, Charles Bickford—An outstanding epic of the West, well cast, well acted and well photographed. Gary Cooper as "Wild Bill" Hickok gives an outstanding performance and one that will be long remembered. There is not a letdown in the entire picture; it carries you along breathlessly with its tense dramatic scenes and should be amongst the first ten of 1937. The supporting cast handled their roles to perfection and Jean Arthur in particular made an excellent "Calamity Jane." It is very seldom that a picture of this type deserves praise, but Paramount should be congratulated in bringing to the screen such an outstanding western drama. Running time, 110 minutes. Played January 8th.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

SWING, HUTTON, SWING: Ina Ray Hutton and Orchestra—A made to order short for the younger generation. Snappy music, put over in Ina's inimitable style, and as an added treat a trio sings "Bugle Call Rag." One thing, however, Ina should stick to leading the orchestra and do less parading around as it distracts the audience. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

TEXAS TRAIL: William Boyd, George Hayes—Same old story. Whenever Hoppy comes to town business is good. Excellent story.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

TEXAS TRAIL: William Boyd, George Hayes—Drew good but not "Hoppy's" best. Was a little better constructed than the general run of westerns, but then, all Hopalongs are. Audience paid a great deal of attention to this so they evidently enjoyed it. Running time, 80 minutes. Played December 31-January 1.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable.—Nice little musical that gets by nicely and will please. Not big but entertaining all the way. Running time, 81 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable—Is the sweetest picture I ever played since my theatre opened November 18th and it was very sweet at the box office. Played January 1.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. General patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable, Mary Livingstone—Went over fairly well. Paramount had better make some really good pictures for a change. Their product has been pretty weak this year.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

WAIKIKI WEDDING: Bing Crosby, Bob Burns, Martha Raye—This is very good. The kind that will get them in and please about as near 100 per cent as possible. Business better than average. Running time, 87 minutes. Played December 11-12.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

Republic

DUKE COMES BACK, THE: Allan Lane, Heather Angel—Here is one that ranks right up with the best of them, smoothly made, direction 100 per cent, and how interesting story, and while it has special appeal to fight fans, it will also please all of them.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GIT ALONG LITTLE DOGIES: Gene Autry—Another good musical western from Republic. Perfect entertainment where western pictures are liked. Played to a nice house. Running time, 60 minutes. Played December 24-26.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

HEARTS IN BONDAGE: James Dunn, Mae Clarke —Just a fair program picture. Running time, 67 minutes. Played December 18-19.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak—Is very poor. Bad recording and nothing to it. If had to do it again, would play on a dime night and forget it. Played December 14-15.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. General patronage.

ROUND-UP TIME IN TEXAS: Gene Autry, Smiley Burnette—Congratulations, Mr. Autry, Screen's No. 1 Cowboy (according to recent poll). Fine western. Played Christmas night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry—Here is a smooth running picture that will please all of the western fans and most of them that claim they do not like westerns.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

RKO-Radio

FIGHT FOR YOUR LADY: John Boles, Ida Lupino, Jack Oakie—Who ever said RKO could not make good pictures? This picture is a natural for small towns, with Oakie as usual stealing the picture. This picture is not a big picture, but is as good a midweek or double feature as one would care to show. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie—The first time in sending reports of "What the Picture Did for Me" and my reason is that I want to make a report on one picture that really gave a headache to me and everybody that seen it. "Hitting a New High," which was played on a midnight show New Year's Eve, is the biggest headache I ever had and that is certainly starting the year of 1938 right, thanks to RKO for giving me such a hot date, which should have been called "Hitting the First Headache of the Year." No more chances will I take from RKO. —Miss Ouida Stephano, Grove Theatre, Groveton, Texas. General patronage.

LIFE OF THE PARTY: Gene Raymond, Harriet Hilliard—Very good. Just the type for a small town. Not so hot first night, but the second night was like a dream. Played November 22-23.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. General patronage.

LIVING ON LOVE: James Dunn, Whitney Bourne —A dandy comedy and will hold up its end on your double feature program.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—A very good picture. Fine entertainment for any audience. Everyone enjoyed Bobby's singing. Played to a nice house. Played December 4-5.—Fischer & Bichler, Mattray Theatre, Strasburg, N. D. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou—A smash in any man's language. In any spot, extended runs. Running time, 83 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

THERE GOES THE GROOM: Burgess Meredith, Ann Sothern—I don't believe I could have booked a better picture for my New Year's Eve show. This was very good. All enjoyed it and heard many good remarks about it. Didn't do bad on it either. Running time, 60 minutes. Played December 31.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Twentieth Century-Fox

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—Fine. Played second time.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BIG BUSINESS: Jed Prouty, Spring Byington—A very good family picture. Seemed to be enjoyed by all. Running time, 61 minutes. Played December 31-January 1.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DANGER—LOVE AT WORK: Ann Sothern, Jack Haley—Mildly amusing only. Another of the cycle of "nut" pictures that are being inflicted by various producers. Paramount had "Blossoms on Broadway." Which of all the companies will have the "nuttiest" remains to be seen.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

45 FATHERS: Jane Withers, Thomas Beck—Good in any spot that likes Jane Withers. Pleased all here. Lots of audience appeal. Plenty of laughs and a good story. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

HEIDI: Shirley Temple—Here's the gal that puts a new spirit in us exhibitors. How we like to see her around. We considered this one of her best. Business fine in spite of adverse conditions.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HEIDI: Shirley Temple—The best Temple for some time. I thought Shirley was slipping, but if so they certainly came back for this one. Did capacity business for a two-day showing, and pleased everyone.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

LIFE BEGINS IN COLLEGE: Ritz Brothers—This drew excellent business, but opinion was divided. Too much of the Ritzes seemed to be general opinion. I believe they go over better when they are not featured. Picture drew swell and I imagine another one of them would, but I'm afraid that would about finish them.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

SING AND BE HAPPY: Tony Martin Dixie Dunbar—Fine little programmer.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THIS IS MY AFFAIR: Robert Taylor, Barbara Stanwyck—We have yet to make anything on Robert Taylor since "Magnificent Obsession." I personally think he is much overrated. The gals, I guess, are getting snooty, or their judgment is getting poor. No biz.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WIFE, DOCTOR AND NURSE: Warner Baxter, Loretta Young, Virginia Bruce—An excellent picture. Pleased the ones that came. Business off just before Christmas.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

United Artists

KNIGHT WITHOUT ARMOR: Marlene Dietrich, Robert Donat—A class "A" production (according to many of the published reviews) that simmered down to a class "D" in my situation, where the folks come in overalls and what have you. Take refuge in your projection booth before the closing scene to avoid being ruffled by the many dirty looks which will be directed your way by dissatisfied customers leaving the house. Show the picture, if you must, and charge the loss off to experience.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

STAND-IN: Leslie Howard, Joan Blondell—A poor programmer. Not a big picture as they would make you believe. Not worth playing unless you have to. Pleased no one except the exchange, as I bought it for extended runs at extended run prices and run it one day, and that was a week too long.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

STAR IS BORN, A: Janet Gaynor, Fredric March —The best Thursday-Friday I have had. Fine business and a grand show for all. Played December 23-24.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. General patronage.

STAR IS BORN, A: Janet Gaynor, Frederic March —A class "A" production producing results at the box office that will exceed your fondest dreams and expectations. You will be smart to book this picture, proud when your play dates arrive, and happy when you count the cash after it is all over. And the complete satisfaction with which your patronage will receive this production will be a revelation and an inspiration for months to come.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—A class "A" production that greatly pleased everyone from the local minister and high school principal down to the modest logger and fisherman. Prepare your box office for unprecedented activity and be at hand to greet with a big smile the drove of completely satisfied customers pouring forth through the doors at the close of the exhibition.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—Is very beautiful. The best color picture made, but it's not a small town picture. Played December 26-27.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. General patronage.

WALTER WANGER'S VOGUES OF 1938: Joan Bennett, Warner Baxter—Should the writer be addicted to superlatives he would be tempted to use them to their fullest extent in favor of one of the grandest pictures of its type ever produced. Even our weekend western fans forgave us for not giving them a western. It has been a pleasure for us to show it and can readily see why it's a top picture. Business good in spite of icy roads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

ADVENTURE'S END: John Wayne, Diana Gibson —Our people did not care for this. Very English.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CARNIVAL QUEEN: Dorothea Kent, Robert Wilcox—A very good action laid in a carnival. Pleased. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LET THEM LIVE: Nan Grey, John Howard—Doubled this with "The Devil Is Driving." These two pictures were shown on one program. Both are good melodramas which did a fair business so close to Christmas. The playdates were December 19 and 20. A plea could go out to all "Devil Drivers" to "Let Them Live."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LET THEM LIVE: John Howard, Nan Grey—Swell picture. Will stand alone any day of week and will please the most finicky crowd. Many favorable comments. We built the balance of program up with shorts. Running time, 76 minutes. Played December 31-January 1.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Alice Brady—This came along at just the right time for my patrons to appreciate something foolish. This type of show will not go too often but is OK once in a while. Drew good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

ROAD BACK, THE: Richard Cromwell, John King—This is a hard picture to advertise. If you show a trailer with war scenes, that would hurt business. If you tell them that it is a sequel to "All Quiet on the Western Front," I am not so sure that many care to see a sequel to this famous drama at this time, so we just advertised the stars and title. Doubled it with a Zane Grey story, "Forlorn River," and a Stooges comedy, "Cash and Carry." This combination gave us better business than expected. Many came to see "The Road Back"; Zane Grey fans came for their favorite, and the kids came to see "The Stooges." "The Road Back" should more than satisfy and it pleased our patrons. It is a worthy sequel to "All Quiet."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ROAD BACK, THE: Richard Cromwell, John King—This production will result in a mixed reaction from your audience. It will thoroughly please the rabble, provoke some unfavorable comment from the intellectualists and offend a very few through its vague suggestion of propaganda. However, this drama is sufficiently entertaining to please 80% of your patrons, therefore book it and be satisfied with a fair "take."—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

SMOKE TREE RANGE: Buck Jones—An average western to less than our normal business for this type of show. It was just one of those unaccountable things. Played January 8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

WEST BOUND LIMITED: Lyle Talbot, Polly Rowles—I never recall seeing a poor railroad drama and of all thrills invented to thrill movie patrons none seem to equal the thrill of railroad train roaring down the track at 60 or 70 miles an hour and in danger of being wrecked. A train going 60 miles an hour seems to provide more thrills than an auto going a hundred miles an hour. But to get back to West Bound Limited. A highbrow might pick it to pieces, but the plain folks who patronize the "Myrtle" found this very much to their liking. I, for one, would like to see more railroad dramas. It is true that plots for railroad dramas are limited, but so are plots for westerns or mystery dramas. The cost of making railroad dramas should be within the reach of even most independents. Business on this was a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warner Brothers

ANOTHER DAWN: Kay Francis, Errol Flynn—Very good picture. Weak on drawing power for me as are all Kay Francis pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SLIM: Pat O'Brien, Henry Fonda—Fine programmer. Stars great.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WHITE BONDAGE: Jean Muir, Gordon Oliver—Very good little program. Played on prize night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Short Features

Columbia

BIG SQUIRT, THE: Charlie Chase—A good comedy. Will please all. Lot of good comedy. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

CALLING ALL CURTAINS: Broadway Comedies—Good comedy. Will please. Running time, 20 minutes. R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

COMMUNITY SING: No. 1—Played it on New Year's Eve show and did the folks ever sing! The songs were familiar enough to try singing them. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DRUG STORE FOLLIES: Roscoe Ates—Not so very good but passed o. k. Running time, 10 minutes. —A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GLEE WORMS: Color Rhapsodies—This colored short cartoon was fully appreciated here and would recommend it for any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LODGE NIGHT: Andy Clyde—Columbia seems to have the answers when it comes to putting over comedies, this one included.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PLAYING THE PONIES: Three Stooges—Fairly good. Made the kids shout and yell and adults weren't to be outdone. Running time, 20 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SCREEN SNAPSHOTS: No. 1—An excellent history of the old stars and up to date. Very interesting reel. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

GIRLS AHOY!: Buster West, Tom Patricola—Very good two-reeler. My first with these stars. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PAPER HANGERS, THE: Terry-Toons—Good cartoon. They'll like it. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PLAY BALL: Terry-Toons—Fair cartoon. This series not as good as other companies' cartoons. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TRAILER PARADISE: Song and Comedy Hits—The usual Cabin Kids reel that pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

BOSKO AND THE PIRATES: Harman-Ising—Good entertainment. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

COLORFUL BOMBAY: FitzPatrick Travel Talks—Good entertainment. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

KING WITHOUT A CROWN, THE: Historical Mysteries—No good. Has nothing of interest in it. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LAND OF INCAS: FitzPatrick Travel Talks—Nice color and as a whole the reel was interesting and good. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LITTLE BUCK CHEESER: Harman-Ising—One of the finest of the colored cartoons. The mice in this are better than Disney's. Too bad this is the last of these cartoons from Metro.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAIL AND FEMALE: Our Gang—I believe this was enjoyed more by adults than any "Our Gang" to date. Don't pass this one up. This will make 'em chuckle. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NEWS OF THE DAY: Metro has sure spoiled this News. I wonder if there is anything else going on besides football games. My people are sure getting fed up on them. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

OLYMPIC SKI CHAMPIONS: Pete Smith Specialties—For appreciative winter sport audiences this is tops.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PACIFIC PARADISE: MGM Miniatures—Those who have not booked this, be prepared for a real treat, with Cliff Edwards doing his bit.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PENNY WISDOM: Pete Smith Specialties—Best Pete Smith played to date. In color. A lesson in cookery that will open the eyes of many a housewife. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

RUSHIN' BALLET: Our Gang—Usual Our Gang hit.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SOME TIME SOON: Musical Comedies—About as poor a musical as we have played. The leading lady was outstanding and I believe if given a chance should be well accepted in a feature production.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SONG OF REVOLT: Tabloid Musicals—A historical picture of how the French national anthem was written. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

(Reports continued on following page, column 2)

NEW CONTRIBUTORS FROM THREE STATES

Frrom Texas, Washington State and Iowa come three showmen reporters to "What the Picture Did for Me" this week. They are:

Nino Sunseri, Naselle Theatre, Naselle, Washington

Ouida Stephano, Grove Theatre, Groveton, Texas

Louis J. Frana, Olympic Theatre, Calmar, Iowa.

Mr. Frana returns to the corps of contributors after more than a year's absence.

Mr. Sunseri calls upon far western exhibitors to join him in providing larger representation of Pacific Coast exhibitors in the department reports.



THEATRE ACCOUNTING

by WILLIAM F. MORRIS

(Certified Public Accountant)

●

A system devised expressly for keeping a correct tabulation of receipts and expenses.

All the information required by the Social Security Act can be easily and quickly obtained both weekly and for longer periods as the total is accumulated.

●

TELLS ALL THE FACTS ABOUT YOUR BUSINESS EACH WEEK

- Payroll data for Social Security Taxes.
- Profit at a glance—Daily or Weekly.
- All expenses deducted—including Rent, Taxes and Depreciation.
- Complete record of advance bookings.
- Itemized Schedule of All Assets and Equipment with Table of Depreciation Rates.
- Does not require a bookkeeper to handle it.

$4 ENOUGH FOR A FULL YEAR'S BOOKKEEPING

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER NEW YORK

QUIGLEY BOOKSHOP
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GENTLEMEN:
Please send me WILLIAM F. MORRIS' THEATRE ACCOUNTING. Enclosed find remittance of $4.00.

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ADDRESS .....

CITY..... STATE.....

(Continued from preceding page)

Paramount

FOOTBALL TOUCHER DOWNER: Popeye the Sailor—Fine cartoon. Running time, one reel.—Sammie Jackson, Jackson, Flomaton, Ala. General patronage.

IT'S A GOOD STUNT: Paragraphics—One of the most novel shorts we have played. Showed it to a Friday-Saturday crowd and the thrills were very well received.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

KILLER OF THE TONTO: Paragraphics—Fair one-reeler. Nothing extra.—Sammie Jackson, Flomaton, Ala. General patronage.

LET'S GO LATIN: Xavier Cugat and Orchestra—A fine little band number wherein again Paramount comes to the front with their short subjects. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PAN-AMERICAN CHAMPIONS: Grantland Rice Sportlights—Well worth playing. Most interesting and instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SERVICE WITH A SMILE: Betty Boop Cartoons—As good a black and white as anyone could ask for. This series is becoming more popular with each showing. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO-Radio

BAD HOUSEKEEPING: Edgar Kennedy—Usual Kennedy short with the usual Kennedy chatter. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

CALIFORNIA MISSIONS: World on Parade—series dealing with the mission in California established by the Friars. Good entertainment. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

DEVILLED HAM: Nu-Atlas Productions—An excellent one-reel musical with an outstanding toe dance.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME: No. 4—This is the poorest we have played this season. Slow, dull and uninteresting.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

ROYAL STEEDS: Sports with Bill Corum—This is the best Corum we have run. If your clientele likes horses, play this one up big and you will not be disappointed. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Twentieth Century-Fox

MOTOR MANIACS: Adventures of the Newsreel Cameraman—These adventures of the newsreel cameramen are outstanding. This one has a wagon load of thrills in it. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

ALPINE CLIMBERS: Mickey Mouse—This is very outstanding. Make it a point to play it, you'll never regret it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MODERN INVENTIONS: Silly Symphonies—This one is positively a scream. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Vitaphone

CALLING ALL KIDS: Joe Palooka—These comedies are well taken by our weekend crowds. This one, however, was not up to the usual standard. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Indiana. Small town patronage.

CHECK YOUR CASH: Vitaphone Novelties—Just so-so. Card tricks, etc.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GEORGE HALL AND ORCHESTRA: Melody Masters—Fair musical. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

GHOST TO GHOST HOOKUP: Radio Ramblers—Played on Saturday night. Only fair. Nothing extra. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GIVE ME LIBERTY: Broadway Brevity—Color short, deals with Patrick Henry's speech. Running time, 20 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

JACK DENNY AND ORCHESTRA: Melody Masters—We have played better musicals than this one, but do not feel it was poor fan fare.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Cnaada. General patronage.

POETS OF THE ORGAN: Vitaphone Novelties—Very good. Wonderful music.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PORKY'S DUCK HUNT: Looney Tunes—A knock-out black and white cartoon. We played it the second time repeat.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE BROADWAYITES: Big Time Vaudeville Reel—Only fair. In fact, hardly that good. Did not care for it at all. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

VITAPHONE FUNSTERS: Big Time Vaudeville Reel—Very entertaining. These Warners know their musicals.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WOODS ARE FULL OF CUCKOOS: Merrie Melodies—One of the best shorts we have run in this series. The caricatures of the radio and screen stars are tops. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Serials

Republic

PAINTED STALLION, THE: Ray Corrigan, Hoot Gibson—On chapter 10 and going over fine. Better than "Tracy," I think. Wish Gibson had more to do than he has.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Two Greenland Houses Equipped With Sound

by KRIS WINTHER

in Copenhagen

Two motion picture theatres in Greenland have been equipped to show talking pictures. The equipment, made by Bofa, a Danish manufacturer, were presented by E. Schnedler-Sorensen of Copenhagen to the theatres in Julianehaab and Godthaab, Greenland. The former has a seating capacity of 300, while the other has 150. Both houses have been showing silent pictures for some years with projectors donated by Mr. Schnedler-Sorensen.

Shows for the Esquimaux are free, the Danish state authorities bearing such expenses as are not covered by Mr. Schnedler-Sorensen, who also loans films for showing in the Greenland theatres.

The Esquimaux attend the theatre approximately twice a week, preferring newsreels and travelogues. Comedy and action have no special attraction for them and comic cartoons are decidedly unpopular. The Esquimaux want reality and will burst into laughter at romance as was evidenced by a trial showing of the Shirley Temple picture, "Stowaway," which caused unbounded hilarity under all sentimental sequences.

Horne to Become Producer Agent

Hal Horne has announced plans for opening an office in the RKO Building, New York, to serve as a producers' representative, His clients, he said, will include Walt Disney Productions, Edward Small Productions and a group of British producers.

Mr. Horne said also he will have an interest in a new Small company, which is now in process of organization.

A new attendance record for the 1,000-seat Loew's Parkway, Wilmington, Del., was set during the first six days "Rosalie" was played, Frank J. Murphy, manager, said. In the six days 17,732 persons attended the theatre.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHAMPIONS OF 1937

On the following pages may be found a layout of pictures embracing the Quigley Award Winners for the year 1937. Their campaigns were of a calibre consistent with the high quality of these Competitions.

That recognition should be given the hard-working man in the field is indeed a worthy attribute to the motion picture industry. On this occasion of announcing, in picture form, the 1937 Quigley Award Winners, we are but paying these gentlemen their due.

Quigley Awards today have assumed an importance to the man in the field that is inestimably valuable. May the year 1938 see all Round-Tablers redoubling their efforts to gain the distinction of earning one of these coveted Awards.

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SELLING "SHORTS" LONG

Joe Stribling of the Kiowa Theatre, Hobart, Oklahoma, has evolved a scheme to sell "shorts" that has proven tremendously successful for him; so much so, in fact, that he is using it on his feature pictures. It sounds mighty good to us.

Stribling hired two young ladies (well known in Hobart) to call every person in town and get the following information: Name, phone, address, type of picture, short and star they liked best. The people were told that later they would be called and reminded when their favorite star, picture or short was to play at the Kiowa Theatre.

The cards with the information marked on them are filed under the names of the various shorts and feature picture type, and cross filed (Mrs. Jones likes Popeye, Travelogues and dramatic features so she gets three cards); the play dates for these features are marked on a memo pad for the cashiers, who during the dull hours before the pictures play, call these people and remind them that their favorite star, or short is to be played at the theatre the next day.

The result of this is that the patrons are extremely interested and flattered that the theatre goes to the trouble of calling them especially.

On an actual check on March of Time, when this scheme was first started, it was found that *eight out of every ten people who were called, came to the first evening show and thanked Stribling for calling them.* Some gave the management other shorts and feature types they wanted to be called for.

Thanks, Joe, for passing this splendid and money-getting idea on to fellow Round Tablers!

KEEP AT IT!

Round-Tabler J. Mel Gow, of the Capitol Theatre at Nanaimo, British Columbia, relates an example of how perseverance has overcome an otherwise immovable resistance.

It seems Gow has been at his theatre for four years, and during that period has never been able to get the schools to co-operate with him *under any conditions* until now.

Persistence, however, has been rewarded and to a point far beyond his expectations.

First of all he has been fortunate in placing "Study Guides" in high schools. *Since this, they have formed a special class of forty to fifty students to study motion picture direction and production.* One boy has been appointed to pick up a photo from Gow on each attraction, which is displayed on the school bulletin board in the auditorium.

On all historic attractions the students take the story and study it in advance of the play-date, they are asked to see the attraction and then they are queried by the principal concerning all angles, direction, production, sound, acting, etc.

The special class that has been formed is planning on attending in a body to see every attraction that they take for a study. Monthly programs are mailed to all principals and placed on the bulletin boards of their respective schools.

Perseverance rewarded? And how!

△ △ △

Terry C. W. Leung conveys the extremely interesting and gratifying news of the big business being enjoyed by theatres in Hong Kong, even though that city is in the midst of China's war for self-preservation.

Terry states that cinema business has improved on the whole, due to refugees from all parts of China patronizing the theatres. He reports that many smaller theatres are reaping big profits from the Chinese-taken war news which play to six or seven performances a day of an hour's duration each. Larger theatres have also been doing big business due to the newsreel shots.

We feel sure, Mr. Leung, that your friends across the sea are delighted to know of this and would like to hear from you often regarding cinema news in Hong Kong.

Jack Goldstein

Round Table In Pictures



Described elsewhere in this issue is Lee Kline's eye arresting atmospheric front for "Alcatraz Island" at the Colonial Theatre, Germantown, Pa. Consisting of used boards repainted, display was replete with scene stills. Policemen were stationed at either side of box office.



Unusual, indeed, was use of Marx Brothers masks and horseshoes attached to seats of the Paris Theatre, Paris, France, for Elias Lapinere's date on "Day at the Races." Also described in this section is detailed account of sweepstake contest held in conjunction.



In advance of "A Damsel in Distress," R. W. Rhodes, Colonial Theatre, Akron, Ohio, tied up local dancing schools on a contest. Above is shown pair of Fred Astaire's autographed shoes secured from the Studios, which were awarded to best dancing couple so judged by representatives from two leading radio stations. Announcements were made daily over the air tieing in contest with the engagement at the Colonial and cooperating dance salons also plugged the date.



In a tieup with the Deputy Chief for Traffic Squads in Rochester, Art Krolick for the "Boy of the Streets" date at the Regent Theatre secured permission to distribute 200 cards as shown at left to all gas stations, parking spaces and road intersections in an advance campaign for the premiere engagement of the picture. Promotion was also arranged with local camera dealer whose newspaper ads included still of star, blowup of ad appearing in store window and theatre lobby.

On Atlantic City's famed Steel Pier, United Artists exploiteer Saul Renick for the engagement of "The Hurricane" there erected an immense electric sign which projected over the ocean front. Title letters measured eight feet in height with cast names listed directly below. Also planted in huge electric letters were wishes for a Happy New Year.





Quigley November Silver Plaque winner Lyle Harding, Sheridan Square Theatre, Pittsburgh, is awarded his plaque by Jock Sutherland, renowned coach of the University of Pittsburgh Panthers. Interested onlookers in the usual order are: All-American Marshall Goldberg; C. J. Latta, Warner Assistant Zone Manager; "Jock" Sutherland; All-American Frank Souchak, Lyle Harding and Joseph Feldman, Director of Advertising and Publicity for Warners' in Pittsburgh.





With one of the acts in "Manhattan Merry Go Round" featuring Max Terhune and his "dummy," Dave Jones, advertising manager Kerasotes Theatres, Springfield, Ill., located an amateur ventriloquist and planted him in front of theatre. Over public address system, man read script containing plugs about the picture to assembled crowd.

Here shown is "Hollywood Hotel" display created by Manager Rudy Kuehn and Assistant Bob Deitch, Stanley Theatre, Jersey City. Built of compo board with transparent windows, lighting effect was in series permitting various windows to light up at intervals.

QUICK REPORTS FROM THE FIELD

Kiddie Campaign

Concentrating on the children of Brandon, Vermont, Pearce Parkhurst, Brandon Theatre, distributed "Heidi" heralds, requesting each kiddie to have five friends sign their names and addresses in the space provided to prove they had read the picture copy. Pearce reports that the beauty of the idea was that each child in town was a walking ad for the picture and he also increased his mailing list as a result. To repay the children for their efforts, the manager distributed small Shirley Temple mirrors.

Through cooperation of school authorities, the picture was plugged in classrooms and teachers were urged to bring their pupils in groups. For the front of his house, Parkhurst used large cutout of Shirley atop his marquee with oversized cutout title letters.

Dance Contest

Through tieup with all local dance schools and the Akron *Times-Press,* R. W. Rhodes, Colonial Theatre, Akron, Ohio, for "Damsel in Distress" planted a Fred Astaire dancing contest. Promoted from studio, autographed shoes used by the star in making the picture were placed on display in the lobby two weeks ahead (see photo in Round Table picture section) and given to the best amateur dancer so judged by a committee which included representatives from WADC and WJW. As a result of the radio stations tying in, Rhodes was assured plenty of publicity over the ether.

Also promoted was distortion mirror from local amusement park, with the theatreman making up a "fun house" for his lobby. Paper came through with break, using two good pieces of art and story, plus a break in the Sunday roto page. Day ahead of opening, boy in tails and topper walked about town carrying sign reading, "You will be unfair to yourself if you don't see," etc., etc.

POPCORN
● SOUTH AMERICAN
● JAP HULLESS
● BABY GOLDEN
● WHITE PEARL
● WHITE RICE
● YELLOW PEARL
Also Popcorn Seasoning, Popping Oil, Bags, Cartons, Salt, and Popcorn Cones in Seven Flashy Colors.
H. B. HUISINGA
DELAND, ILLINOIS
Grower of pure-bred varieties of popcorn

MAKES SCRAP BOOK CATALOGUE STYLE

During the past three years, Frank Ellis of the Del Rio Theatre, in Los Banos, California, has catalogued a scrap book from the MOTION PICTURE HERALD *which gives him immediate access to the things most important to him, without going through a stack of books. Part of the titles in his scrap book are as follows:*

THEATRE OPERATION:

Small Towns, Patrons' Rights, Fire and Emergency, Employees' Training and Kiddies' Clubs.

EXPLOITATION:

Seasonal Displays, Newspaper ads.

ROUND TABLE:

Good-Will, Passes, Hitting the Ball, Staff-Happy.

His other titles are: Maintenance Tabs, Reviews, Better Theatres, Theatre Law, Hollywood Scenes.

Barrett Wins Prize

Commonwealth Amusement Corporation closed its annual fall and winter managers' contest with Rex Barrett, manager of the Uptown, Columbia, Mo., winning the grand prize.

The contest this year was divided into a six-week steeplechase and an eight-week fall derby, with lap, race and grand prizes. Mr. Barrett led in the first, the six-weeks' campaign, with Jack Stevenson of the Gillioz Theatre, Monett, Mo., second, and Wendell Lenhart of the Plaza and Royal Theatres, Trenton, Mo., third. Prize winners in the last eight-week run were M. B. Smith, State, Garden City, Kan., L. W. Morris, Plaza and Strand, Great Bend, Kan., and Rex Barrett.

"Topper" Stuff

At a recent picnic and fishing contest, F. P. Larson, Paramount, Idaho Falls, Idaho, erected a large sign at entrance to grounds offering as a prize guest tickets to "Topper" to party making the largest catch for the afternoon. Every corner in business district was stencilled with picture title, all laundry bundles carried an insert card and thru tieup with chain grocer, all bags were imprinted. Bookmarks were planted in libraries and book stores and announcements made over address system at local dance hall.

Newspaper Contest

In connection with the recent showing of "High, Wide and Handsome" at the Strand Theatre, Lowell, Mass., Nat Silver planted a contest in local daily for which passes were awarded those submitting list containing greatest number of films in which the four leading stars had played. In addition to contest rules, paper ran stories and art work of Irene Dunne. Street photographer snapped pictures of crowds which were run in paper the following day, to those whose photos were circled guest tickets were awarded on proper identification.

Through tieup with local furrier, lucky numbered cards were distributed, beautiful fur coat going to winner. In connection with the giveaway, fashion show was held on theatre stage, mannequins modelling latest in fur fashions.

Street Ballys

For his "Topper" date at the Paramount, Waterloo, Ia., Bob Fulton put usher on street week ahead of opening dressed in high hat and tails who stopped pedestrians asking them to list cast appearing in picture. To those correctly responding, guest tickets were awarded. Another street bally was bannered car with chauffeur in livery and copy reading "reserved for the personal use of Mr. Topper."

Through tieup with 25 merchants, each store's window carried a lucky numbered card and to persons holding corresponding numbers, gifts were awarded by the individual stores.

Lost and Found

Day in advance of the premiere of "Shall We Dance," publicity head Lou den Hartogh, under the supervision of Manager Max Westebbe at the Tuschinski Theatre, Amsterdam, Holland, dropped 15,000 inexpensive purses about the streets, each containing herald plugging the picture. Coupon was also enclosed inviting finders to fill in their names and addresses, and to those presenting coupons at box office, tinted photos of Rogers or Astaire were presented.

Thus with the large number of names and addresses available, the first Dutch Fan Club was organized. Exploitation campaign was backed by a number of window displays in leading shops and a Gershwin hour broadcast over station AVRO, supplemented a week later with another broadcast over VARA.

DECEMBER PLAQUE CAMPAIGNS SHOW OUTSTANDING INITIATIVE

Lee Kline and Elias Lapinere, December Winners, Have Outstanding Creative Entries

Originality plus hard work is reflected in the campaigns which won the Quigley December Plaques for Lee Kline of Germantown, Pennsylvania, on "Alcatraz Island," and E. Lapinere of Paris, France, on "A Day at the Races."

Silver Plaque winner Kline, assisted by Al Zimbalist, had many civic tieups, including for the first time in Philadelphia, a talk on "Crime Does Not Pay," which was delivered by a City-State chief executive, in the person of E. M. Hackney, Chief Probation Officer. Special herald was issued to kiddies calling their attention to this talk to be delivered from the stage of the theatre. Its effectiveness is best proved by the fact that the theatre played to the greatest amount of children that matinee than any other in the past two years.

Huge full-size theatre front was used, giving a generous display to stills. See photo in Round Table Picture Section, and giant enlargements were used on massive truck display sent through the streets.

Station WTEL allowed complete spot announcements throughout the day for one complete week in advance.

Two excellent newspaper contests were planted in the Germantown *Telegraph* and the Germantown *Bulletin*. The *Bulletin* placed their contest on the Editorial Page, in direct opposition to their policy.

A special board was displayed showing photos obtained at the local Detective and G-Men offices. Also displayed entire full page of Philadelphia *Enquirer,* based on "Alcatraz" with photos furnished by theatre.

Special letter was sent to Business Men's Association and read at meeting and carefully edited letters also sent to practically every labor union in Philadelphia. These displayed on their bulletin boards.

The local Police Force marched to the theatre on a tieup conveying messages of careful driving to Captains of the school patrol squads.

First time worked in neighborhood theatre was securing cooperation of merchants on "Inquiring Reporter" stunt in the neighborhood, offering radio and passes as prizes.

Display of an electric chair, a flock of radio tieups, stamping of practically every paper bag in town, newspaper publicity in generous measure, stenciling of sidewalks in neighborhood, window displays, and other ideas were effected too numerous to mention.

Significant concerning the whole campaign, is the fact that this prize-winning entrant accomplished all this in a neighborhood theatre, at an amazingly low cost.

A Word Concerning Our Friend in Paris

For the release of "A Day at the Races" at Le Paris, well-known Champs Elysees theatre, the huge campaign executed by Elias Lapinere (Silver Plaque winner, June, 1936) was topped by a novel exploitation event at the premiere: The Marx Brothers Sweepstakes.

(Since racing is so popular in Paris, the main object of the campaign was to connect the Marx Brothers with the races.)

The principal of the Sweepstake was using the big race at the end of the picture as though it were a real one, with the result uncertain. Twenty horses were supposed to run in it, and each of the Sweepstake tickets bore a number from 1 to 20. All spectators attending the performance at the time the Sweepstake took place were given one of these numbers free of charge. Holders of tickets which bore the number 7 (the horse Harpo rides to victory) participated in a prize-drawing after the show, each receiving a prize of some sort.

Prizes were obtained at no cost to the theatre. These included an automobile, a week's holiday for two people at leading French winter resort, another holiday at a summer resort, radio sets, a suit of clothes or a costume by the greatest tailoring house, a dress by a famous couturier, a gold watch, field glasses, etc.

Advertising for this picture and the Sweepstake stunt started several months before playdate. Through a tieup with the State Lottery authorities, a poster was printed at their expense to advertise both the actual (official) Sweepstake Derby (which is connected with the French Derby, the Grand Prix de Paris) and "A Day at the Races." This poster was displayed in lottery bureaus all over Paris.

The press campaign also started many months in advance: articles with special drawings were sent out to the dailies, photomontages and illustrations to the illustrated weeklies.

By an arrangement with the PARI MUTUEL URBAIN (official State-controlled horse-race betting organization, known as the P.M.U.), a poster was displayed in the 250 P.M.U. offices in Paris. The slogan used was: "Horse-racing followers, this is *your* picture."

A special folder advertising both the picture and the Sweepstake was distributed in the big Paris cafes and restaurants.

On the opening day, a big Paris broadcasting station made a series of announcements of the premiere and the Sweepstake, adding that it would broadcast the prize-draw in the Le Paris lobby after the show.

Several other effects had helped to create a typical race-course atmosphere for the show. Special entrance tickets exactly reproducing race-course tickets in their shape, but with humorous changes in the text had been printed; many spectators wore them in their lapels. The stalls in the theatre were called "pelouse," meaning "course," while the balcony, more expensive, was termed "pesage," which stands for "enclosure," and these words were used on tickets and theatre signs.

In addition, imitation lucky horse-shoes marked "A Day at the Races," Le Paris and Marx Brothers masks were placed on all seats before the show. (See photo in Round Table picture section.)

RE-CHRISTENS MAIN STREET

Jack Hazlett of the Dickinson Theatre, Slater, Missouri, pulled a dandy as part of his campaign on "52nd Street."

A quote from one of the newspapers there will best describe it:

"On Friday night, December 31, at 7:15 o'clock in front of the Dickinson Theatre, the Hon. Mayor E. D. Riley will christen Main Street to its new name of "52nd Street."

In addition to this, Hazlett arranged for special ceremonies in front of the theatre, and also received permission to put up the new street signs and the local High School Band played in front of the theatre before the ceremonies, which were attended by city officials.

Let's Hear from You

"In Old Chicago" Opens At Astor

The world premiere of "In Old Chicago" was held Thursday, January 6th, at the Astor Hotel in New York midst excitement seldom, if ever, rivalled by any picture opening.

Publicity and Advertising Director Charles E. McCarthy's Twentieth Century-Fox forces staged a campaign so vigorous in attention-attraction that several new precedents were established.

Due to the huge 12-day advance advertising campaign, with the resultant thousands of inches of publicity and pictorial layouts in the newspapers and metropolitan magazines, the ticket agencies were besieged with requests for seats a week ahead.

For weeks in advance the production was heralded by extensive layouts in national magazines and metropolitan newspapers throughout the country. "Look" and leading fan magazines gave it huge spreads. The Chicago Tribune printed a full front-page color roto section of sets in the picture, and the New York papers carried an unprecedented amount of feature stories and art in advance of the opening.

Numerous radio plugs preceded the opening, including the Jimmy Fiddler and Rudy Vallee national network programs.

So much interest was created that it prompted the Associated Press, United Press, INS and other syndicates to cover the opening as a news story.

Wallpaper designed from authentic antique patterns, old gas fixtures wired for electricity, and an old-fashioned frieze were part of the decorations in the lobby.

The front of the theatre was enlivened by miniature montages, and hand-carved mouldings appeared over the entrance. Superimposed upon these was a five-part lunette, and spotlights of different colors were trained upon special pictures.

THE CHAMPIONS OF 1937



RAY BELL
Loew's Palace
Washington, D. C.



PAUL BINSTOCK
Marboro Theatre
Brooklyn, N. Y.



JOHN BURHORN
Gayety Theatre
Chicago, Ill.



JOE DI PESA
Loew's State
Boston, Mass.



BARNEY DOBRANS
Crown Theatre
New London, Conn.

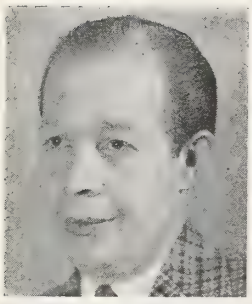
GOOD-BYE 1937!

HAIL the showmen champions of 1937! Noting the excellence of the campaigns which won Quigley Awards for them this past year, we invite every one of these gentlemen to stand up and take a bow!

Ray Bell of Washington "rang the Bell" in no uncertain manner in last year's Competitions, winning two Awards, the only man in the group to accomplish this feat.

It is with deep regret that we omit the picture of Hal Grady of Lubbock, Texas, winner of last January's Silver Plaque, due to his untimely decease last year.

Congratulations, showmen champions, on your magnificent work!



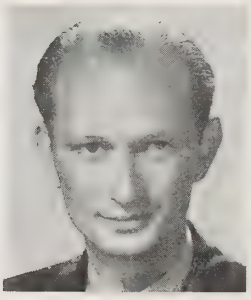
REX WILLIAMS
Hoosier Theatre
Whiting, Ind.



JOHN TUCKER
Manos Theatre
Vandergrift, Pa.



CLYDE SMITH
Paramount Theatre
Hot Springs, Ark.



JULES SELTZER
Warner Theatres
Philadelphia, Pa.



JAMES REDMOND
Bonham Theatre
Fairbury, Neb.

E. A. PATCHEN
Main Theatre
Pueblo, Colo.



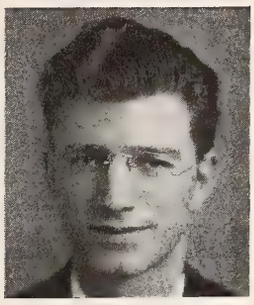
QUIGLEY AWARD WINNERS



LYLE HARDING
Sheridan Square
Pittsburgh, Pa.



RUSS HARDWICK
Plains Theatre
Clovis, N. M.



TED KIRKMEYER
Rio Theatre
Helena, Mont.



R. LEE KLINE
Colonial Theatre
Germantown, Pa.



ELIAS LAPINERE
Paris Theatre
Paris, France

HELLO 1938!

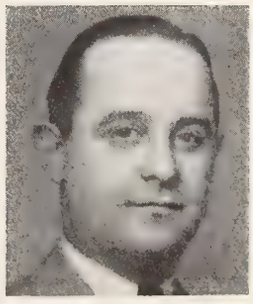
WHO will be the Showmen Champions of 1938? The race is on (as of Jan. 1), the field has been widened to five classes and all entries are even. Furthermore, under the new system of Awards, which will be made quarterly, this is a challenge to real showmanship!

Remember, a Silver Plaque will be awarded to each winner in each class every three months. Citations of Merit will be issued to runners-up in each class. Also, Honorable Mentions will be granted to those who are not winners of the aforementioned, but deemed worthy of recognition.

Let's Go!



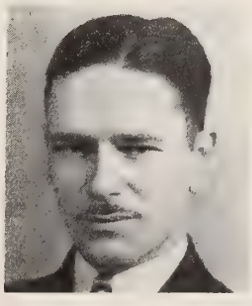
GEORGE LIMERICK
Yale Theatre
Cleburne, Texas



EDDIE McBRIDE
Loew's State
Syracuse, N. Y.



CHET McSWAIN
Granada Theatre
Plainview, Texas



H. C. MAIN
Hanson Theatres
Toronto, Ont., Can.

RAY O'CONNELL
Capitol Theatre
Lancaster, Pa.





GUY MARTIN
Colfax Theatre
South Bend, Ind.

FURTHER AWARDS EXPRESSIONS

H. D. BUCKLEY

Vice President
United Artists Corporation

I note with interest that the Quigley Awards Competitions will be continued for 1938 and I am, of course, glad to again serve as a Judge on the Committee.

The Competition engendered by the Quigley Awards, in my opinion, is a very considerable factor in promoting better advertising and exploitation for the motion pictures of all producers and thereby a considerable influence for better grosses.

I have at times marveled at the efficiency and scope of many of the campaigns submitted and I am sure the men in the field are stimulated to greater effort in the hope of winning the recognition and rewards that go to the Quigley Awards winners.

I think the sponshorship of this enterprise by MOTION PICTURE HERALD is a service to the Industry.

▽

AL ADAMS

Director of Advertising
and Publicity
Republic Pictures

I shall be very happy to serve as a judge of the Quigley Awards during 1938. With all the top-spot stunts of the real showman brains of the business pouring across your desk weekly, I've always regarded a couple of hours spent in the offices of Manager's Round Table a liberal education.

▽

CARTER BARRON

Division Manager
Loew's Theatres
Washington, D.C.

Experience has proved that sincere inspired effort on the part of showmen has always been a boon to the box office. Naturally any competition which brings about this inspiration and zest for added work must contribute extra dollars to the box office of this country. And, I sincerely believe that the Quigley Competitions have made their contribution, and I hope that in 1938 the showmen of this country will rally to the Competitions with renewed zest.

▽

JOHN HICKS, JR.

Vice President
Paramount Pictures

I will be glad to serve as a judge on the Quigley Awards Competitions Committee for 1938. I consider the Quigley Awards an excellent stimulus, especially in foreign countries, particularly at this time when so many big pictures are on the market which need special handling in the way of advertising, publicity and exploitation.

▽

ARTHUR FRUDENFELD

Divisional Director,
RKO Theatres, Cincinnati

I am glad to see that you are continuing the Quigley Awards for 1938. There is no question as to the value of this Competition as a stimulant to live and wide-awake showmen everywhere.

I shall be happy to serve as a Judge.

FEELS COMPETITIONS INSPIRATION TO MEN

I shall be very happy indeed to serve as a Judge on the Quigley Awards Competitions Committee for 1938.

You will find me at all times in full sympathy with your Quigley Awards plan because I realize the great amount of good they do year after year.

In recently examining campaigns submitted from all over the United States and from Europe on outstanding pictures developed by our Industry, I was amazed to see the extent to which theatre managers go in their efforts to get the greatest possible return out of each individual picture.

I feel that your Quigley Awards inspire theatre managers to give their best performances.—A. W. SMITH, JR., General Sales Manager, United Artists Corporation.

R. B. WILBY

President, Wilby-Kincey
Atlanta, Ga.

I should be very glad to serve on your Awards Committee. . . . I do not think that there is any question that the Quigley Awards do stimulate effort to exploit pictures.

▽

HARRY LONG

Division Manager, Loew's Theatres
Cleveland, Ohio

I shall be happy indeed to serve on your Quigley Awards Competition Committee for 1938. We find that these competitions serve as an incentive for our publicity department to exert added energy in an endeavor to present an outstanding campaign in the interest of an attraction.

The Managers' Round Table should certainly be proud of its activities because it accords the men in the field an opportunity to become acquainted through the medium of your columns . . . observe what other managers and publicists are accomplishing in their respective localities and in a sense one feels that they know the others in the industry by reading the accounts of their exploits and viewing the pictures of stunts and ideas as published in your section of that weekly publication.

▽

R. J. O'DONNELL

General Manager, Interstate Circuit
Dallas, Texas

I was very glad to get your letter advising me that the Quigley Awards Competitions would be continued in 1938.

I feel that these competitions are of great value to our industry, particularly from a theatre operating standpoint, as they stimulate the competitive spirit and individual initiative, and in the final analysis, that of itself is the essence of show business.

RICK RICKETSON

President, Fox Intermountain Theatres
Denver, Colo.

I will be very happy to serve again as a Judge on the Quigley Awards Competition.

I believe this is one of the best showmanship stimulators in the industry. One of my managers has won an Award and several have received Honorable Mention. On each occasion, the recognition of the Quigley Award has been accompanied by a special award from the Fox Inter-Mountain Theatres.

We want to cooperate with you in making the Quigley Awards for 1938 even more highly regarded among our managers and the theatre men of this territory. Real showmanship is needed more today than ever.

▽

ARCH REEVE

Assistant Director of Advertising
20th Century-Fox Film Corporation

The Quigley Awards deserve the enthusiastic support and attention of every organization in the industry.

Through the stimulation of competition, recognition and reward, this activity has added considerably to the fund of sound exploitation knowledge and has uncovered a valuable source of advertising manpower for distributors as well as exhibitors.

Worthy of particular commendation for its fairness, is the new plan of Managers' Round Table, whereby only theatres of comparable size and location are in competition.

▽

HARRY C. ARTHUR, JR.

Roxy Theatre
New York City

Thank you very much for again honoring me in allowing me to serve as a judge on the committee for 1938 Quigley Awards Competition.

The Quigley Awards have proven one of the most important factors in the continued progress made by exploitation and advertising men throughout the industry.

I am sure that their consistent efforts to distinguish themselves in the Quigley Awards Competition have done much to improve box office returns of the attractions which had the benefit of those strong exploitation campaigns.

▽

GEORGE LIMERICK

Manager, Yale and Palace
Cleburne, Texas

Wish to state that on the Quigley Award and First and Honorable Mention certificates that we in Cleburne won in 1937, in each instance our box office has shown the result of our effort.

Besides being an added boon to box receipts, the enthusiasm which they have created among my staff, to me would be second in importance. On each of the four Awards we have won, my complete staff feels that they have a personal interest and it gives them renewed hope each time we have been able to win a plaque or First Mention in your competition.

MEN IN FIELD PRAISE AWARDS

RAY O'CONNELL

Manager, Capitol
Lancaster, Penna.

Quigley Awards stimulate box office grosses by giving the operator an opportunity to achieve recognition in the field as a whole.

A winner's prestige is enhanced by the fact that the Quigley Award is becoming recognized as a mark of distinction in the community at large, winning him the confidence of his patrons and enabling him to make a consistently better showing.

▽

E. R. HARDWICK

Manager, Lyceum
Clovis, New Mexico

Quigley Competition, when participated in with the idea in mind of profitably increasing the gross rather than the winning of an Award—with the advertising budget maintained with the possible gross considered—acts as a stimulant, a profitable one to business, and improves the standard of publicity.

Thus handled, the winning of an Award is an incentive to go out and sell again. I probably have gained prestige through winning in the Quigley Competition.

▽

W-CLYDE SMITH

City Manager, Paramount, Central and Spa Theatres
Hot Springs, Ark.

The Quigley Awards Competition has always been a grand incentive to every showman and to those managers fortunate enough to have actually won a Quigley Plaque and Honorable Mention, its worth is even more evident.

Many of us can thank the Quigley Awards either directly or indirectly for the better positions we now hold. The value of the Quigley Awards competitions in building box office grosses is unparalleled. . . . And I might add that no greater thrill could come to me than to win one of those Grand Awards.

▽

E. A. PATCHEN

Ad Chief, Lincoln Theatres
Lincoln, Neb.

The campaign which gave me the Bronze Plaque last year also gave me one of the best grosses of the year and the picture was not a box office champion nationally. That should prove that the effort put forth in trying for a Quigley Award actually pays off in dollars and cents.

▽

MATT SAUNDERS

Manager, Poli's
Bridgeport, Conn.

The Quigley Competitions act as a strong stimulant for managers, assistant managers and publicity men.

Efforts to have an outstanding and unusual campaign are put forth and the result is increased box office grosses.

The younger men in the field get a wonderful opportunity to obtain recognition.

WINNING RECOGNITION BROUGHT SALARY RISE

Quigley Competitions provide an extra incentive for increased efforts and better grosses, in addition to giving added recognition to those managers participating from their superiors.

In my case my efforts in 1937 *have brought me a very nice increase in salary, in addition to exceedingly good returns at the box office, each time a campaign was executed with the Quigley Award in mind.* — WAYNE SWEENEY, *Manager,* LaPorte, LaPorte, Ind.

MELVIN L. GOLD

Manager, Calumet
Hammond, Ind.

I feel that the Quigley Awards are in a class by themselves in that they inspire showmen to reach a goal where national recognition is obtained for their endeavors. MOTION PICTURE HERALD and the Quigley Awards should have the unflinching support of every theatre owner for transfusing blood into what might otherwise be theatre anaemia.

▽

JOE STRIBLING

Manager, Kiowa
Hobart, Okla.

There is little doubt that the Quigley Awards stimulate grosses. It is impossible to use a campaign good enough to win one of your Awards and not do good business. They also enhance a theatreman's prestige. I know how I feel about those who have won plaques.

▽

C. E. McSWAIN

Manager, Granada
Plainview, Texas

I appreciate the chance to comment on the Quigley Awards and it is my opinion and belief that any showman would be as proud to have a Plaque as I am. The Quigley Awards have done a great service in the promotion of selling features and short subjects, and I am sure that during the next year the Quigley Awards will prove even more popular than ever.

▽

J. H. ROBERTS

Manager, Star
Hereford, Texas

The best trade stimulus we have are the Quigley Awards. Any enterprising managers secretly covets one of plaques.

BILL BELL

Adv't. Manager, Majestic
Houston, Texas

Any man who works in the publicity field, dealing in originality as his main stock in trade, likes to feel that there is somewhere he can turn for a little modest recognition of his mental labors. Because of the nature of exploitation work a man makes a bragging fool of himself if he talks about what he has done, but in the case of the Quigley Awards competition, he is merely making a public record of his ideas and industry.

Personally, not being of the back patting clan, I like to know that there is a place where I can outline my work in a business-like manner.

▽

WALTER F. DAVIS

Manager, Capitol
Regina, Sask.

I have never won a Quigley Plaque, but have six Honorable Mentions framed on my office walls. Anything of a competitive nature is bound to spur up the managers and directly or indirectly they are bound to receive recognition from their superiors.

▽

ARLIE CRITES

Manager, Lindsey
Lubbock, Texas

While I have not been fortunate enough to win a Silver or Bronze Plaque, I have been awarded both a First and Honorable Mention Certificate during 1937, and I can definitely say that on each campaign our grosses were right at the top. This I attribute to the extra push given the pictures and of our decision in advance to enter each in the Quigley Competitions.

▽

DAN KRENDEL

Manager, Tivoli
Toronto, Ontario

The Quigley Awards are definitely an invaluable incentive to theatre men to prove their worth not only to their superiors, but more important, to justify their own confidence in their ability to handle their current assignment with a view to stepping into bigger jobs with the knowledge that they are prepared to handle them in an expert manner.

▽

PETE EGAN

Manager, Palace
Calgary, Canada

We believe the Quigley Competitions are one of the finest things in the theatre world, as it keeps a manager pepped up and gives him a chance to get ideas from other managers both in the United States and Canada to help put over his product. Having won a couple of First Mentions and Honorable Mentions in this competition, I can tell you it was quite a thrill and I am sure that our Company is always glad to see any of its managers mentioned in the Quigley Awards.

MALCO "MOVIE NEWS" YEAR OLD; EXCELLENT LOCAL FEATURES

Complete Outline of Carefully Planned Publication; No Cost to Theatre

Following our recent publication of Manager Frank Shaffer's house organ for the Warners' Virginia Theatre in Harrisonburg, Va., we received a house organ from City Manager W-Clyde Smith of the Malco Theatres, Hot Springs, Arkansas. Clyde's organization operates the Paramount, Central, Spa and Roxy Theatres. The name of their publication is the MALCO MOVIE NEWS, and it celebrated its first anniversary last December.

That the Malco News is the result of much time and careful thought is evidenced by its contents. Also worthy of special recognition is the excellent manner of distribution worked out by Clyde, who is well known to Round Tablers.

Following is a complete outline of the Malco Movie News as submitted by our fellow member.

1. MALCO MOVIE NEWS

House Organ of the Malco Theatres of Hot Springs, Arkansas, operating the Paramount, Central, Spa and Roxy Theatres. This paper is published weekly and is read by over 20,000 Happy Readers and will celebrate its first anniversary December 18 of this year. This paper was created to bring the people of Hot Springs into a closer proximity with the moving picture industry and the added fact that it is our aim to have programs of our pictures and dates in every home in Hot Springs.

2. CIRCULATION

The circulation of MOVIE NEWS is 6,000 copies weekly, making its appearance every Friday morning.

3. TRADE TERRITORY COVERAGE

Delivered every Friday morning with the Arkansas Gazette, Arkansas' largest and most circulated newspaper, to all towns and communities within a radius of forty miles of Hot Springs with special attention to tourists' camps and the immediate vicinity.

4. DISTRIBUTION

The distribution of MOVIE NEWS is perhaps its greatest value. The city is divided into seven routes. Each route has a supervisor and three boys, whose specific instructions are "do not miss a house and all copies behind the screen door." The supervisors are chosen for their honesty, integrity and ability to see that their job is complete. Weekly meetings of all supervisors tend to complete a harmony of which we are proud. Complaints are adjusted and suggestions are listened to in an effort to keep the morale above reproach. All hotels and rooming houses are delivered room to room with a few left in the lobby for convenience of all patrons. A special stand in lobby of each theatre reminds the patron that MOVIE NEWS is published for his interest and a sign invites him to take one home and any suggestion to further its appeal will be greatly appreciated. Trade territory coverage must be considered with this distribution.



MALCO AMUSEMENT
PROGRAM
PARAMOUNT
CENTRAL
SPA
Read By Over
20,000
Happy Readers

MOVIE NEWS

AND MERCHANT'S SHOPPING GUIDE

Delivered to your home every Friday by noon. If you do not receive your copy call Postal Telegraph. It will be delivered at once by Messenger Boy, FREE. Call POSTAL TELEGRAPH

VOL. 1 — NO. 40 HOT SPRINGS NATIONAL PARK, ARKANSAS—FRIDAY, S EPT 17, 1937 FREE EVERY WEEK

ONE OF THE LIGHTER MOMENTS IN "DOUBLE OR NOTHING" STARRING BING CROSBY AND MARTHA RAYE SCHEDULED TO OPEN SUNDAY AT THE PARAMOUNT THEATRE

How to win an argument with your husband is illustrated here for all wives by agile Miss Ames of the celebrated Ames and Arno comedy dance team, who come to the screen with Bing Crosby in Paramount's "Double or Nothing." The family fight (orthodox version) is under way. After some preliminary skirmishing, wifey sits on hubby and chews his ear. Then both fall on their ears. Refreshed by this pause, they go into the second phase, with hubby having his innings. But wifey will have the last word, never fear.

ONE OF THE MASTHEADS CREATED BY SMITH

5. COST AND EXPENSE

The entire cost (including mats, cuts, materials, printing costs and distribution) runs approximately $50.00 weekly. *Merchants' advertising pays all cost, with the theatres receiving 50 per cent of the entire paper for their attraction at no cost.* The theatre offers readers guest tickets in the merchants' ads in an effort to stimulate interest (please note: in copies that make up of guest ticket offerings assure theatre an additional plug on the picture that we are showing).

6. FEATURES

A. "Previews and Reviews" of all coming attractions.

B. Weekly column on "Theatre Service, Operation, Personnel," etc., by staff editor.

C. "Sports Column" by local high school journalist.

D. "Radio Column," courtesy of NBC and Columbia network.

E. Local "Round the Town" column by V. Gage, local newspaperman.

F. "Timely Thought of the Day" by Reverend John Bendelow.

G. "Hollywood News and Gossip," courtesy of Paramount, RKO and Metro-Goldwyn-Mayer Film Studios, Hollywood, California.

H. "Local Stories" by staff editor.

7. SPECIAL FEATURES

Interviews with all screen, stage and national celebrities visiting in Hot Springs.

During Spring Race Meet MOVIE NEWS carries current morning line and MOVIE NEWS' selections for the day.

8. SOURCE OF MATERIAL

Mats, cuts and reading material received weekly from RKO, Paramount and Metro-Goldwyn-Mayer Film Exchanges in Hollywood, California. Radio and schedule programs received weekly from NBC and Columbia Broadcasting Companies. "Movie Spotlight" mat service received weekly from Columbia. Feature stories from regular theatre press books. *All material gratis.*

9. POSTAL TIEUP

Arrangements with local Postal Telegraph whereby any persons not receiving their MOVIE NEWS merely call Postal Telegraph and a messenger boy delivers a copy free. In return for this courtesy we run a special ad on the top of the front page, calling attention to this fact. The publicity derived is ample reward for this feature, this being the opinion of the Telegraph Company.

10. MISCELLANEOUS

A check up convinced us that the local newspaper failed to cover the city as we desired and it was to this end that our paper was aimed. We consider MOVIE NEWS the best medium of advertising that we have and owing to Hot Springs being a resort city, our News is read even more by visitors than the local newspaper. Our wide distribution affords us excellent opportunities for tie ups with all leading merchants for cooperative pages, etc.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Jo Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Roaring Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Sing While You're Able	Pinky Tomlin-Toby Wing	Mar. 20,'37	66	
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60. Nov.	13,'37
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12,'37		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15,'37†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Fields (G)	Helen Beverley-M. Goldstein	Oct. 11,'37†	105. Jan.	15,'38
Coming				
Yankel the Blacksmith				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62. Dec.	25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92. Oct.	9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82.)				
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62. Oct.	23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61. Nov.	6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68. July	24,'37
(Explanation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 18,'37†	67. Nov.	27,'37
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64. Oct.	23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85. Dec.	25,'37
I Promise to Pay (G)	Lee Carrillo-Chester Morris	Apr. 21,'37	65. Feb.	27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68. Aug.	14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80. Aug.	7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65. July	24,'37
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37	69. May	29,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68. Oct.	9,'37
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118. Feb.	27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56.)				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†	64	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68. Nov.	6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6,'37†	56	
One Man Justice	Chas. Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37	62. Apr.	10,'37
Penitentiary	Walter Connolly-Jean Parker	Jan. 17,'38†	79	
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37	67. Apr.	3,'37
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65. Aug.	28,'37
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59. Dec.	4,'37
She Married an Artist	John Boles-Luli Deste	Nov. 25,'37†	78	
(See "In the Cutting Room," Oct. 9,'37.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76. Feb.	13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37	55	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65. Nov.	13,'37
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37	62. Mar.	20,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	67. Nov.	20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68. Feb.	13,'37
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59	
Coming				
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†		
Crime of the Year	Robert Paige-Jacqueline Wells			
Extortion	Scott Colton-Mary Russell			
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 14,'38†		
Holiday	Katharine Hepburn-Cary Grant			
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 4,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Lone Wolf in Paris	Francis Lederer-Frances Drake			
Making the Headlines (G)	Jack Holt-Beverly Roberts		*65. Jan.	8,'38
(Reviewed under the title, "The House of Mystery.")				
Outlaws of the Big Bend	Chas. Starret-Iris Meredith			
Paris on Broadway	Lanny Ross			
Rolling Caravans	Jack Luden-Eleanor Stewart			
Start Cheering	Jimmy Durante-Joan Perry	Feb. 28,'38†		
(See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)				
There's Always a Woman	Joan Blondell-Melvyn Douglas			
When G-Men Step In	Don Terry-Jacqueline Wells			
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60. June	19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37	64. Mar.	20,'37
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It on Love	Szleczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Dec. 24,'37†	88	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Once a Week	Kabos-Perezel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Oresl	Apr. 12,'37	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37	91	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Tempest in a Charda	Javor-Lazar	Jan. 7,'38†	90	
Tomi (G)	Pecsi-Adam	Sept. 11,'37†	81. Oct.	30,'37
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25,'37†	87	
Coming				
I Married for Love	Kabos-Radai	Feb. 4,'38†	84	
Noszty Lad, The	Javor-Szorenyi		97	
Texas Mammy	Fedak	Feb. 18,'38†	89	
Yellow Roses	Kabos	Mar. 1,'38†	90	

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88.)				
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70.	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55.	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Dance, Charlie Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'36
(Exploitation: Nov. 27,'37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61.	Mar. 6,'37
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15,'38†	109.	Dec. 25,'37
Love Is on the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96.	Mar. 6,'37
Men in Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82.	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Shi the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58.	Mar. 27,'37
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				

Coming

Title	Star
Accidents Will Happen	Ronald Reagan-Gloria Blondell
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts
Girls on Probation 278	Bonita Granville-Dolores Costello
Gold Is Where You Find It 255	George Brent-O. de Havilland
(See "In the Cutting Room," Nov. 13,'37.)	
He Couldn't Say No (G)	Frank McHugh-Jane Wyman
(Reviewed under the title, "Larger Than Life.")	
Slight Case of Murder, A	Edw. G. Robinson-Jane Bryan
(See "In the Cutting Room," Dec. 18,'37.)	
Women Are Like That	Kay Francis-Pat O'Brien
(See "This Woman Is Dangerous," Oct. 23,'37.)	

Title	Rel. Date	Running Time Minutes	Reviewed
Feb. 19,'38†			
Feb. 5,'38†		62.	
Feb. 12,'38†			
		*60.	Dec. 11,'37

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82.	
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept. 5,'37†	96.	
Greece of 1938	Newsreels	Jan. 9,'38†	90.	
Kaincurgea Zoe	Rita Karmen	Nov. 7,'37†	115.	
Reborn	Elene Papadake	Dec. 5,'37†	90.	
True Love	Sophea Domogloy	Oct. 3,'37†	85.	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37	65.	
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love	Anna Neagle-T. Carminati	Dec. 24,'37†		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
Sailing Along	Jessie Matthews-Jack Whiting	Jan. 20,'38†		
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Silent Barriers (G) 3606	Richard Arlen-Lilli Palmer	Apr. 29,'37	83.	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65.	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64.	
Where There's a Will 3624	Will Hay	July 26,'37	74.	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37	73.	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Title	Star
Asking for Trouble	Jessie Matthews
Blue Lagoon, The	
False Witness	Nova Pilbeam
Girl Was Young, The (G)	Nova Pilbeam-Derrick de Marney
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	
Illegal Holiday	John Lodge-Margaret Lockwood
Rob Roy	
Show Goes On, The	Anna Neagle-T. Carminati
Strange Boarders	Tom Walls-Renee Saint Cyr
Such An Enmity	
Wheel Spins, The	
Wife of General Ling	Griffith Jones-Adrienne Renn

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61.	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3,'37†	56½.	
Damaged Goods 175	Pedro de Cordoba	Aug. 21,'37	59.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½.	June 12,'37
Frontier Town 220	Tex Ritter	Nov. 19,'37†	58.	
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37	77.	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3,'37†	76½.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½.	May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22,'37†	58.	Oct. 9,'37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75.	Oct. 16,'36
(Reviewed under the title, Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58.	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64.	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49.	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17,'37†	71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½.	Jan. 16,'37
Mr Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12,'37†	68.	Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60.	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37	56.	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56.	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37	58½.	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook-V. Hooper	Jan. 23,'37	61.	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept. 10,'37†	61½.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Sept. 30,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 29,'37†	66.	Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½.	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5,'37†	63.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29,'37†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept. 24,'37†	57.	
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37	63.	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73.	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37	76½.	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct. 15,'37†	61.	Mar. 6,'37

Coming

Title	Star
Angels with Dirty Faces	James Cagney
Death Takes a Cruise	
Don't Lead With Your Heart	Anna Sten
Flash Casey, Candid Cameraman	Eric Linden
Gorgeous	Anna Sten
Honolulu Honeymoon	
King of the Sierras 207	Rex-Shiek
Love Me Again	Anna Sten
Love Runs Into Money	
Murder at the Rancho	Ken Maynard
Orchid Girl	Anna Sten
Painter in the Sky	
Renfrew Rides North	James Newill
Rollin' Plains 217	Tex Ritter
Shadow Murder Case, The	Rod La Rocque-Astrid Allwyn
(See "In the Cutting Room," Jan. 8,'38.)	
Snow Covered Wagons	
Spy of Napoleon (G)	R. Barthelmess-D. Haas
Utah Trail	Tex Ritter
Wallaby Jim in Trouble	George Houston

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is China		Dec. 1,'37†	68.	
White Ivory	Jack Mulhall	Mar. 1,'37	69.	

Coming

Title	Star
Early Bird, The	Richard Hayward
Irish and Proud of It	Richard Hayward
Jeanne	Gaby Morlay

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct. 15,'37†	.82.	
Business In Distress	Czech Film	Oct. 15,'37†	90	
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec. 12,'37†..	74.	Feb. 2,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37†..	75	
Song of the Lark	Czech Film	Dec. 8,'37†	90	
Student's Romance, The (G)	Patric Knowles	Oct. 10,'37†	.78.	Aug. 10,'35
Voice of India	Hoefler Expedition	Oct. 1,'37†	..70.	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37	...85.	Mar. 20,'37

Coming

I Give My Heart	Gitta Alpar		78..	
Invitation to the Waltz	Lilian Harvey		74.	
Kathleen	Sally O'Neil-Irish Cast		75.	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept. 11,'37†	....9 rls.	
All Men Are Wild	Paul Javor	Oct. 21,'37†	...9 rls.	
Anniversary	Imre Raday-Ida Turay	Dec. 10,'37†	.10 rls.	
Bride from Toreske	Paul Javor	Oct. 1,'37†	10 rls.	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,'37†	.8 rls.	
Exception Granted	Imre Raday-Klari Tolnay	June 11,'37	..9 rls.	
Hotel Springtime	Gy Kabos-Anna Tekes	Nov. 30,'37†..	10 rls.	
I Picked You for My Husband	Paul Javor	Nov. 4,'37†..	..9 rls.	
It Happened in Budapest	Gy Kabos-Zita Perezel	Sept. 21,'37†..	9 rls.	
Pay, Madame	Paul Javor	May 30,'37....	8 rls.	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,'37†..	.8 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37†..	10 rls.	

Coming

Man Sometimes Errs	A. Tekes-A. Pager	Feb. 4,'38†..	10 rls.	
Sutyi, the Lucky Child	Adam Klari	Jan. 11,'38†..	9 rls.	
Village Rogue, The	M. Dayka-Z. Gregor	Jan. 21,'38†..	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept. 15,'37†	....73.	Sept. 11,'37
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37	.....90.	

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
I Demand Payment	Betty Burgess-Jack LaRue			
Night of Crime				
Sky Girl				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	..69.	Aug. 28,'37
Bad Man at Brimstone (G) 812	Wallace Beery-V. Bruce	Dec. 31,'37†..	.89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec. 3,'37†..	.72.	Dec. 4,'37
Between Two Women (G) 737 (Exploitation: Jan. 1,'38, p. 58.)	Virginia Bruce-Franchot Tone	July 9,'37.	..89.	July 3,'37
Big City (A) 801 (Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)	Spencer Tracy-Luise Rainer	Sept. 3,'37†..	..80.	Sept. 4,'37
Bride Wore Red, The (G) 804 (Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)	Joan Crawford-Franchot Tone	Oct. 8,'37†..	.103.	Oct. 2,'37
Broadway Melody of 1938 (G) 739 (Exploitation: Nov. 13,'37, p. 62.)	Eleanor Powell-Robt. Taylor	Aug. 20,'37..	.110.	Aug. 21,'37
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)	F. Bartholomew-Spencer Tracy	June 25,'37..	.116.	Apr. 3,'37
Conquest (A) 805 (Exploitation: Dec. 4,'37, p. 70; Dec. 11,'37, p. 76; Jan. 8,'37, p. 82.)	Greta Garbo-Charles Boyer	Oct. 22,'37†..	.112.	Oct. 30,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84.)	Marx Brothers-Allan Jones	June 11,'37..	.111.	June 19,'37
Double Wedding (G) 807 (Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82.)	William Powell-Myrna Loy	Oct. 15,'37†..	..87.	Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37....	.89.	July 3,'37
Family Affair, A 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37....	.69.	Mar. 20,'37
Firefly, The (G) 809 (Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	..138.	July 24,'37
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11,'36....	.72.	Oct. 31,'36
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64.)	Paul Muni-Luise Rainer	Aug. 6,'37	...139.	Feb. 6,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr. 23,'37....	.76.	Apr. 24,'37
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37....	.109.	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov. 12,'37†	...81.	Nov. 13,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†..	.78.	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37....	.69.	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan. 14,'38†..	.73.	Jan. 15,'38
Madame X (A) 806	Gladys George-Warren William	Oct. 1,'37†..	..72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37.	..90.	Apr. 28,'34
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan. 21,'38†..	.95.	Dec. 18,'37
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†..	.71.	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37....	.70.	June 26,'37
Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)	J. MacDonald-Nelson Eddy	Mar. 26,'37....	.Mar.	18,'38†..
My Dear Miss Aldrich (G) 803 (Exploitation: Dec. 25,'37, p. 56.)	Edna May Oliver-W. Pidgeon	Sept. 17,'37†..	.73.	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37....	.105.	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov. 19,'37†..	.94.	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37....	.117.	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37....	.67.	Feb. 6,'37
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June 4,'37....	.119.	June 12,'37
Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)	Jean Harlow-Robert Taylor	Mar. 19,'37.	...84.	Mar. 20,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37....	.70.	Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr. 16,'37....	.127.	July 17,'36
Rosalie (G) 816 (See production article, Nov. 6,'37, p. 34.)	Eleanor Powell-Nelson Eddy	Dec. 24,'37†..	.122.	Dec. 25,'37
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July 23,'37....	.94.	July 24,'37
Sinner Take All (A) 712	Bruce Cabot-Margaret Lindsay	Dec. 18,'36....	.74.	Dec. 18,'36
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37....	.69.	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37....	.94.	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37....	.66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov. 26,'37†..	.80.	Nov. 20,'37
Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69.)	Constance Bennett-Cary Grant	July 16,'37....	.97.	July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	.126.	Jan. 24,'31
Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.)	Laurel and Hardy	Apr. 16,'37....	.64.	Jan. 2,'37
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept. 10,'37†..	..61.	Sept. 11,'37
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec. 10,'37†	...77.	Nov. 27,'37

Coming

Arsene Lupin Returns (See "In the Cutting Room," Dec. 18,'37.)	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†		
Benefits Forgot (See "In the Cutting Room," Dec. 4,'37.)	Walter Huston-James Stewart	Feb. 11,'38†		
Everybody Sing 819 (See "In the Cutting Room," Dec. 4,'37.)	Allan Jones-Judy Garland	Feb. 4,'38†		
Fanny (See "Madelon," "In the Cutting Room," Jan. 15,'38.)	Wallace Beery-M. O'Sullivan	Apr. 1,'38†		
Girl of the Golden West	Jeanette MacDonald-N. Eddy	Mar. 18,'38†		
Marie Antoinette	Norma Shearer-Tyrone Power			
Merrily We Live	Constance Bennett-Brian Aherne	Mar. 11,'38†		
Paradise for Three (See "Three Men in the Snow," "In the Cutting Room," Dec. 25,'37.)	Frank Morgan-Robt. Young	Jan. 28,'38†		
Swiss Miss	Laurel and Hardy			
Test Pilot (See "In the Cutting Room," Jan. 8,'38.)	C. Gable-M. Loy-S. Tracy	Mar. 25,'38†		
Yank at Oxford, A	Robt. Taylor-M. O'Sullivan	Feb. 18,'38†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug. 25,'37†..	.59.	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July 4,'37†..	.65.	Nov. 20,'37
Boy of the Streets (G) (Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70.)	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†..	.76.	Dec. 11,'37
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept. 29,'37†..	.58.	Oct. 2,'37
County Fair (G)	John Arledge-Mary Lou Lender	Nov. 24,'37†..	.72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov. 3,'37†..	.53.	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct. 30,'37†..	.61.	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept. 2,'37†..	.56.	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†..	.62.	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37†..	.62.	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†..	.59.	
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†..	.62.	
Paradise Isle (G) (Exploitation: Sept. 18,'37, p. 83.)	Warren Hull-Movita	July 21,'37†..	.73.	Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14,'37†..	.55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec. 15,'37†..	.53.	
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†..	.69.	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept. 22,'37†..	.62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec. 8,'37†.		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37†..	.70.	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan. 12,'38†..		
Where Trails Divide	Tom Keene	Oct. 15,'37†..	.59.	

Coming

Code of the Range	Tim McCoy			
Female Fugitive				
Marines Are Here, The				
My Old Kentucky Home	Grant Richards-Evelyn Venable	Feb. 9,'38†		
Painted Trail	Tom Keene			
Port of Missing Girls	Judith Allen Milburne Stone	Feb. 23,'38†		
Ridin' Gent	Tim McCoy			
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande	Movita			
Saleslady	Anne Nagel-Weldon Heyburn	Jan. 26,'38†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wanderer of the West	Jack Randall	Mar.	16,'38†	
Where the West Begins	Jack Randall	Feb.	2,'38†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,'37† 98.	Sept. 25,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37† 97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Lee Carrillo-Jean Parker	Nov.	12,'37† *93.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37† 67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37† 82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	
Bulldog Drummond Comes Back (G) 3709	J. Barrymore-Louise Campbell	Sept.	24,'37† 64.	Sept. 11,'37
Bulldog Drummond's Revenge (G)	J. Barrymore-Louise Campbell	Jan.	7,'38† 60.	Nov. 6,'37
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37 60.	Apr. 17,'37
Daughter of Shanghai (G) 3722	Anna May Wong-Ches. Bickford	Dec.	17,'37† *60.	Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37† 95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37† 88.	July 10,'37
Ebb Tide (A)	Oscar Homolka-Frances Farmer	Nov.	26,'38† 94.	Oct. 2,'37
Every Day's a Holiday (A)	Mae West-Edmund Lowe	Jan.	14,'38† *80.	Dec. 25,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37 85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37 56.	July 3,'37
Girl from Scotland Yard 3636	Karen Morley-Robert Baldwin	Apr.	2,'37 61	
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37 70.	July 24,'37
Her Husband Lies (A) 3638	Ricardo Cortez-Gail Patrick	Mar.	19,'37 76.	Mar. 20,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37† 112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37 79.	Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	3,'37† 65.	Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37† 67.	Oct. 23,'37
Hotel Haywire (G) 3645	Lee Carrillo-Mary Carlisle	June	4,'37 66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37 86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37 79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37 78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37 77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37† 65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37 92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37 65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37 77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37 71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37† 70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37 75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37 70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37† 73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37† 62	
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1'37 *13.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 86; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustlers' Valley (G) 3671	William Boyd-George Hayes	July	23,'37 60.	July 10,'37
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37† 66.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37† 62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37† 65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37† 92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37 97.	Mar. 20,'37
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37† 63.	Oct. 9,'37
This Way, Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37† 63.	Sept. 18,'37
Thrill of a Lifetime (G)	Eleanore Whitney-Johnny Downs	Jan.	21,'38† *75.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,'37† 58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37† *84.	Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37 80.	May 29,'37
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar.	26,'37 89.	Apr. 3,'37
(Exploitation: May 1,'37, p. 81; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37† *115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81.)				
Wild Money 3651	Edward Everett Horton	July	9,'37 69	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Big Broadcast of 1938	W. C. Fields-Martha Raye	Mar.	4,'38†	
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper			
(See "In the Cutting Room," Jan. 8,'38.)				
Buccaneer, The (G)	Fredric March-Franciska Gaal	Feb.	4,'38† 126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar.	25,'38†	
Cassidy of Bar 20	Wm. Boyd-Frank Darien	Feb.	25,'38†	
College Swing	Martha Raye-Burns & Allen			
Dangerous to Know	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Feb.	18,'38†	
(See "In the Cutting Room," Jan. 15,'38.)				
Good Night, Ladies	Eleanore Whitney-J. Downs			
Her Jungle Love	Dorothy Lamour-Ray Milland			
(See "In the Cutting Room," Dec. 25,'37.)				
Highway Racketeers	Lloyd Nolan-Mary Carlisle			
Partners of the Plains (G)	Wm. Boyd-George Hayes	Jan.	28,'38† *70.	Dec. 11,'37
Professor Beware	Harold Lloyd-Phyllis Welch			
Romance in the Dark	Gladys Swarthout-John Boles	Mar.	18,'38†	
(See "In the Cutting Room," Nov. 13,'37.)				
Scandal Street	Lew Ayres-Louise Campbell	Feb.	11,'38†	
(See "In the Cutting Room," Dec. 4,'37.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
You and Me	George Raft-Sylvia Sidney			

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37 56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	3,'37 61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37† 56	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37 59.	Mar. 27,'37
Boothill Brigade 6326	Johnny Mack Brown-C. Rochelle	Aug.	2,'37 53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37† 59.	Nov. 13,'37
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37 62.	July 31,'37
Circus Girl 6014	June Travis-Bob Livingston	Mar.	1,'37 62	
(See "In the Cutting Room," Feb. 13,'37.)				
Colorado Kid (G) 7128	Bob Steele-Marian Weldon	Dec.	6,'37† 53.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37 57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,'37 57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37 53	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37† 64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37† 64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37† 64.	Dec. 18,'37
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37 62.	Apr. 8,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,'37† 60.	May 18,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37 53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37 56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37 56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37† 56	
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37 83.	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37 57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37 64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37 67.	Mar. 27,'37
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan.	5,'38† 70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37 61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37 60	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38† 67.	Dec. 25,'37
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec.	28,'36 56.	Jan. 16,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37† 84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37 63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37 67	
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37 68.	May 1,'37
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38† 55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov.	8,'37† 72.	Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37† 59.	Oct. 9,'37
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37 56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	16,'37 60	

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37	62	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37†	56	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May	12,'37	60	May 8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37	64	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37	66	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov.	15,'37†	60	Nov. 27,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar.	29,'37	54	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37†	56	
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37†	56	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37†	62	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37	62	Oct. 23,'37

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Born To Be Wild	Ralph Byrd-Doris Weston				
Desert Trail Riders 7115	Three Mesquiteers	Feb.	21,'38†		
Hollywood Murder Mystery	Neil Hamilton-Evelyn Venable				
King of the Newsboys					
Old Barn Dance, The (G)	Gene Autry-Smiley Burnette	Jan.	29,'38†	60	Jan. 15,'38
Outside of Paradise	Phil Regan-Penny Singleton	Jan.	31,'38†		
Prison Nurse					
Purple Vigilantes 7114	Three Mesquiteers	Jan.	24,'38†		
Stormy Weather	Alison Skipworth-Polly Moran				
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Mar.	7,'38†		

RKO RADIO

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	65	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	65	Oct. 9,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65	Apr. 24,'37
Crashing Hollywood (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan.	7,'38†	61	
Damsel in Distress, A (G) 738	Fred Astaire-Burns & Allen	Nov.	19,'37	101	Nov. 27,'37
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37†	60	Nov. 20,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62	Feb. 27,'37
Everybody's Doing It (G)	Sally Eilers-Preston Foster	Jan.	14,'38†	67	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37†	67	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct.	15,'37†	73	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug.	20,'37	67	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	63	Sept. 4,'37
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug.	13,'37	58	July 31,'37
High Flyers (G)	Wheeler and Woolsey	Nov.	26,'37†	70	Nov. 20,'37
Hitting a New High (G)	Lily Pons-John Howard	Dec.	24,'37†	85	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64	July 31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	77	Aug. 28,'37
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37†	61	Oct. 30,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	77	Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	1,'37†	81	Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37	100	July 10,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68	Mar. 20,'37
Quality Street (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84	Mar. 30,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec.	10,'37†	59	Nov. 27,'37
Rat, The (A)	Ruth Chatterton-Anton Walbrook	Jan.	21,'38†	73	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	60	Sept. 18,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116	May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85	Feb. 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	92	Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70	July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	65	Oct. 2,'37
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 25,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)	Edward Arnold-Frances Farmer	July	30,'37	109	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61	Apr. 17,'37
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.)	Anna Neagle-Anton Walbrook	Nov.	12,'37†	113	Sept. 25,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58	
Wise Girl (G)	Miriam Hopkins-Ray Milland	Dec.	31,'37†	70	Jan. 1,'38
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88	Apr. 24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61	May 1,'37

Coming

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant	Feb.	18,'38†		
Certified	Joan Fontaine-Allan Lane				
Condemned Women	Louis Hayward-Anne Shirley				
Double Danger (See "The Perfect Alibi," "In the Cutting Room," Dec. 18,'37.)	Preston Foster-Whitney Bourne	Feb.	4,'38†		
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	Feb.	11,'38†		
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Jan.	28,'38†		
Joy of Loving (See "In the Cutting Room," Jan. 8,'38.)	Irene Dunne-D. Fairbanks, Jr.	May	6,'38†		
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb.	25,'38†		
Radio City Revels (See "In the Cutting Room," Jan. 8,'38.)	Bob Burns-Jack Oakie	Apr.	14,'38†		
She's Got Everything (G)	Gene Raymond-Ann Sothern	Dec.	31,'37†	72	Dec. 18,'37
Snow White and the Seven Dwarfs (G)	Walt Disney			*82	Dec. 25,'37
Vivacious Lady (See "In the Cutting Room," Jan. 15,'38.)	Ginger Rogers-James Stewart	Apr.	15,'38†		

STATE RIGHTS

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec.	9,'37	*55	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75	Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55	Apr. 10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct.	16,'37	76	Oct. 23,'37
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57	June 12,'37
Zamboanga (G)	Native Cast		July	17,'37	*65	July 17,'37

Coming

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Rangers Roundup (See "In the Cutting Room," Dec. 25,'37.)	Fred Scott	Spectrum				

TWENTIETH CENTURY-FOX

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct.	29,'37†	81	Oct. 23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71	May 8,'37
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec.	3,'37†	70	Nov. 13,'37
Borneo 807 (Exploitation: Jan. 8,'38, p. 60; Jan. 15,'38, p. 70.)	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec.	10,'37†	60	Oct. 30,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37	83	May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58	July 10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan.	14,'38†	*65	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan.	21,'38†	71	Nov. 6,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71	
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct.	22,'37†	68	Aug. 7,'37
City Girl (See "In the Cutting Room," Dec. 18,'37.)	Ricardo Cortez-Phyllis Brooks	Jan.	7,'38†		
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov.	5,'37†	81	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov.	12,'37†	62	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85	Mar. 6,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov.	26,'37†	77	Nov. 13,'37
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68	Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81	Apr. 8,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov.	26,'37†	71	Oct. 23,'37
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59	Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81	May 5,'34
Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.)	Smith Ballew-Evalyn Knapp	Jan.	14,'38†		
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†	88	Oct. 16,'37
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept.	24,'37†	58	July 17,'37
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov.	12,'37†	79	Sept. 28,'34
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	56	
King George VI Coronation 870	Technicolor Special	July	15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37†	84	Oct. 9,'37
Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68; Jan. 1,'38, pp. 57, 60.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec.	31,'37†	84	Dec. 25,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84	Mar. 20,'37
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68	July 24,'37
Roll Along Cowboy 812	Smith Ballew-Cecilia Parker	Oct.	8,'37†	55	
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov.	19,'37†	79	Nov. 13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102	Mar. 27,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74.	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64.	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92.	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37	69.	Jan. 30,'37
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	*68.	Jan. 15,'38
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70.	Mar. 6,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72.	Feb. 20,'37
Under the Red Robe (G) 748	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Baroness and the Butler 835	Annabella-William Powell	Feb. 18,'38†		
(See "In the Cutting Room," Jan. 8,'38.)				
Charlie Chan at the Ringside	Warner Oland-Keye Luke			
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
Gypsy	Jane Withers-Robt. Wilcox			
Happy Landing 830	Sonja Henie-Don Ameche	Jan. 28,'38†		
(See "In the Cutting Room," Nov. 27,'37.)				
In Old Chicago (G)	Tyrone Power-Alice Faye		*110.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48.)				
International Settlement 826	Dolores Del Rio-George Sanders	Feb. 4,'8†		
(See "Shanghai Deadline," "In the Cutting Room," Dec. 11,'37.)				
Josette 839	Simone Simon-Don Ameche	Apr. 1,'38†		
Kidnapped	Warner Baxter-F. Bartholomew			
Love on a Budget (G) 838	Jed Prouty-Spring Byington	Feb. 25,'38†	*60.	Jan. 8,'38
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	Apr. 28,'38†	*60.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
Rebecca of Sunnybrook Farm 837	Shirley Temple-Gloria Stuart	Mar. 18,'38†		
(See "In the Cutting Room," Nov. 6,'37.)				
Sally, Irene and Mary 827	Alice Faye-Fred Allen	Mar. 4,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Walking Down Broadway	Claire Trevor-Michael Whalen	Mar. 11,'38†		
(See "In the Cutting Room," Jan. 15,'38.)				

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37 p. 76.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37	80.	Mar. 13,'37
(Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 21,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)				
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	83.	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37	89.	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37	97.	Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89; Jan. 15,'38, p. 64.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.)				
Knight Without Armor (G)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March	Nov. 26,'37†	75.	Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88.)				
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Stand-In (A)	Leslie Howard-Joan Blondell	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37	111.	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.)				
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44.	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Jean Bennett	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37 p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)				

Coming

Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Mar. 4,'38†		
Adventures of Tom Sawyer	Tommy Kelly-Walter Brennan	Feb. 11,'38†		
(See production article, Oct. 9,'37, p. 16.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Feb. 18,'38†	91.	Jan. 15,'38
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	70.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Goldwyn Follies, The	'Charlie McCarthy'-Edgar Bergen Ritz Bros.-Adolphe Menjou	Feb. 4,'38†		
(See production article, Nov. 13,'37, p. 14.)				
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan. 28,'38†	74.	Jan. 15,'38
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains	Vivien Leigh-Paul Lukas			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Mar. 25,'38†	90.	Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sept. 5,'37†	58.	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	58.	
Breezing Home (G) 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37	64.	Mar. 27,'37
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†	66½	Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½	Oct. 2,'37
Jury's Secret, The (G)	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Man in Blue, The (G) 1028	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	66.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14,'37†	87.	Oct. 23,'37
Mighty Treve, The (G) 1034	Noah Beery, Jr. Barbara Read	Jan. 17,'37	69.	Apr. 10,'37
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec. 12,'37†	66.	Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†	64½	
Spy Ring, The 2033	Wm. Hall-Jane Wyman	Jan. 8,'38†	61.	
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37	86.	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catharine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers—James Dunn	Mar. 28,'37	67.	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66.	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31,'37†	63.	Oct. 2,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	58.	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	76.	Apr. 24,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wings Over Honolulu (G)				
1011	Wendy Barrie-Ray Milland	May 23,'37	78.	May 15,'37
You're a Sweetheart (G)	Alice Faye-George Murphy	May 23,'37	96.	Dec. 18,'37
Coming				
Black Doll	Nan Grey-Donald Woods	Jan. 30,'38†	66.	
(See "In the Cutting Room," Dec. 11,'37.)				
Border Wolves	Bob Baker-Connie Moore	Feb. 25,'38†		
Crime of Dr. Hallet	Ralph Bellamy-J. Hutchinson	Mar. 11,'38†		
Forbidden Valley	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†		
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Mad About Music	Deanna Durbin-Herbert Marshall	Feb. 27,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
Midnight Intruder	Louis Hayward-Barbara Read	Feb. 6,'38†		
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56.	
State Trooper	William Hall	Mar. 4,'38†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Joan Barclay	Dec. 10,'37†	58.	
Brothers of the West	Tom Tyler-Lois Wilde	Sept. 30,'37†	55.	
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37	56.	
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37	62.	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov. 30,'37†	56.	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct. 1,'37†	62.	Nov. 20,'37
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37	55.	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec. 30,'37†	55.	
Sky Racket	Herman Brix-Joan Barclay	Sept. 1,'37†	63.	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73.	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Black Legion (A) 108	H. Bogart-E. O'Brien-Moore	Jan. 30,'37	83.	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76; Mar. 13,'37, pp. 80, 83; Mar. 20,'37, p. 82; Mar. 27,'37, p. 79; Apr. 3,'37, p. 66; Apr. 10,'37, p. 95; July 17,'37, p. 89.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55.	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89.	Mar. 13,'37
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52.	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov. 27,'37†	62.	Sept. 11,'37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60.	June 12,'37
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4,'37†	*82.	Sept. 11,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37	92.	June 19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30,'37	89.	Oct. 2,'37
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55.	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20,'37†	90.	July 31,'37
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101.	May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37	95.	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37	54.	
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct. 2,'37†	116.	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68.	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37	60.	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar. 6,'37	60.	Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58.	
Ready, Willing and Able (G) 112	Lee Dixon-Ruby Keeler	Mar. 6,'37	93.	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105.	July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Sergeant Murphy (G) 218	Ronald Reagan-Mary Maguire	Jan. 1,'38†	*60.	Dec. 11,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80.	July 3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 8,'38†	*75.	Jan. 8,'38
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37†	*92.	Dec. 4,'37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37†	121.	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60.	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64.	July 24,'37
Coming				
Adventures of Robin Hood	Errol Flynn-O. de Havilland			
(See production article, Dec. 25,'37, p. 14.)				
Amazing Dr. Clitterhouse, The				
Blondes at Work	Glenda Farrell-Barton MacLane			
Boy Meets Girl	Marie Wilson-Allyn Joslyn			
Dude Rancher, The	Dick Powell-Priscilla Lane			
Fools for Scandal	Fernand Gravet-Carole Lombard			
For the Defense	Ronald Reagan			
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			
Jezebel	Bette Davis-Henry Fonda			
(See "In the Cutting Room," Dec. 11,'37.)				
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb. 19,'38†	*60.	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Love, Honor and Behave	Wayne Morris-Priscilla Lane			
(See "In the Cutting Room," Jan. 15,'38.)				
Men Are Such Fools	Wayne Morris-Priscilla Lane			
Mystery of Hunting's End	Dick Purcell-Ann Sheridan			
(See "In the Cutting Room," Dec. 11,'37.)				
Over the Wall	Dick Foran-June Travis			
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch	Feb. 26,'38†	68.	Jan. 15,'38
(See "In the Cutting Room," Oct. 30,'37.)				
Penrod's Double Trouble	Billy and Bobby Mauch			
Singing Cop, The	Dick Foran-Anne Nagel			
White Banners				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21,'36	6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37	74.	
Don Quixote (G)	Chaliapin	Sept. '37†	78.	July 6,'37
Life and Loves of Beethoven (G)	Harry Baur	Dec. 15,'37†	82.	Dec. 4,'37
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37	95.	Feb. 13,'37
My Song of Love	Tito Schipa	Mar. 31,'37	79.	
Ski Chase	Hannes Schneider	Jan. 15,'38†	84.	
Coming				
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67.	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Love on Skis	Walter Rimil			
Monastery				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79.	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39.	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)		Woodward Bros.		60.	Nov. 27,'37
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Amphytrion (A)	Henri Garat	Globe	Mar. 23,'37	103.	Apr. 3,'37
Beethoven Concerto (G)	V. Gardin	Amkino	Mar. 23,'37	90.	Apr. 10,'37
Big Fella (G)	Paul Robeson	British Lion		73.	July 10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma			Oct. 2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89.	Oct. 23,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80.	Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International		77.	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90.	June 5,'37
Fury Over Spain (G)		Modern Film		55.	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Gobsek (A)	Leonid Leonidov	Amkino		74.	Aug. 14,'37
Golem, The (A)	Harry Baur	Metropolis	Mar. 20,'37	88.	Mar. 27,'37
In the Far East (G)	N. Begollubov	Amkino	Oct. 19,'37	81.	Oct. 30,'37
It Isn't Done (G)	Cecil Kellaway	British Empire		90.	Mar. 27,'37
Jericho (G)	Paul Robeson	General		77.	Sept. 4,'37
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73.	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70.	May 22,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120.	July 3,'37
Last Night, The (G)	I. R. Peitser	Amkino	Apr. 27,'37	90.	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 19,'37
Let's Make a Night of It	Buddy Rogers	Assoc. British		80.	July 10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95.	Sept. 25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78.	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105.	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70.	July 10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91.	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67.	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77.	June 5,'37
Moonlight Sonata (G)	Paderewski	United Artists		90.	Mar. 13,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77.	Sept. 18,'37
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105.	May 15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77.	Sept. 18,'37
Our Fighting Navy (G)	H. B. Warner	General		75.	May 8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115.	June 5,'37
Pepe Le Moko (A)	Jean Gabin	Paris Film		100.	Mar. 20,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis.	Oct. 15,'37	120.	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70.	July 17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125.	Dec. 25,'37
Sol Over Danmark (G)	Henrik Malberg	Scandinavian	Apr. 13,'37	73.	Apr. 24,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58.	Sept. 4,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85.	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85.	July 17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77.	Nov. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60.	May 1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90.	May 29,'37
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37	85.	Nov. 20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods (3 Stooges)	May 14,'37	19½
Big Squirt, The (10-2-37) Charlie Chase	Sept.17,'37†	18
Bury the Hatchet (8-21-37)	Aug. 6,'37	19
Calling All Curtains	Oct. 1,'37†	16
Calling All Doctors	July 22,'37	19½
Cash and Carry (9-11-37) (3 Stooges)	Sept. 3,'37†	18½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½
Doggone Mixup	Feb. 4,'38†	2 rls.
Fiddling Around (Collins-Kennedy)	Jan. 21,'38†	17½
From Bad to Worse Charlie Chase	June 4,'37	17
Goofs and Saddles	July 2,'37	17½
Gracie at the Bat Andy Clyde	Oct. 29,'37†	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15,'37	19
He Done His Duty Andy Clyde	Dec. 10,'37†	17½
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17
Lodge Night Andy Clyde	June 11,'37	18
Man Bites Love Bug Charlie Chase	Dec. 24,'37†	18
My Little Feller Andy Clyde	May 21,'37	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½
Oh What a Knight (Herman Bing)	Nov. 22,'37†	16½
Playing the Ponies (3 Stooges)	Oct. 15,'37†	17
Sitter Downers, The (3 Stooges)	Nov. 26,'37†	16
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18
Termites of 1938 (3 Stooges)	Jan. 7,'38†	17
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17
Wee Wee Monsieur (3 Stooges)	Feb. 18,'38†	2 rls.
Wrong Miss Wright, The Charlie Chase	June 18,'37	17

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15,'37†	16½
Drug Store Follies (9-11-37)	Sept. 3,'37†	10½
Rooftop Frolics (10-16-37)	Oct. 1,'37†	11
Timberland Revels (11-27-37)	Nov. 5,'37†	10

COLOR RHAPSODIES

Air Hostess, The	Oct. 22,'37†	8
Bluebird's Baby	Jan. 21,'38†	1 rl.
Foxy Pup, The (6-5-37)	May 21,'37	6½
Gifts from the Air (re-issue)	Dec. 18,'37†	7½
Hollywood Picnic (1-15-38)	Dec. 18,'37†	8
Horse on the Merry-Go-Round, The	Feb. 17,'38†	1 rl.
Indian Serenade	July 16,'37	8
Let's Go (4-17-37)	Apr. 10,'37	7½
Little Match Girl (11-27-37)	Nov. 5,'37†	8½
Merry Mannequins	Mar. 19,'37	6½
Mother Hen's Holiday	May 7,'37	7
Sad Little Guinea Pigs	Jan. 14,'38†	1 rl.
Scary Crows (9-11-37)	Aug. 20,'37	8
Skeleton Frolic (2-20-37)	Jan. 29,'37	7½
Spring Festival (8-21-37)	Aug. 6,'37	8
Stork Takes a Holiday, The	June 11,'37	8
Swing, Monkey, Swing (10-2-37)	Sept. 10,'37	7½

COLUMBIA TOURS

Fifty Years of Barter	May 28,'37	9½
Haiti's Black Napoleon (8-21-37)	Aug. 6,'37	9
Pirate Parts of the Caribbean	July 2,'37	9

COMMUNITY SING

(1st Series)

Community Sing (No. 3) (6-5-37)	May 20,'37	10
Community Sing (No. 4)	June 18,'37	10½
Community Sing (No. 5) (9-11-37)	July 24,'37	10½

(2nd Series)

No. 1 (9-11-37)	Aug. 20,'37†	10
No. 2 (10-16-37)	Sept. 17,'37†	10
No. 3 (10-16-37)	Oct. 15,'37†	10½
No. 4—(12-11-37)	Nov. 26,'37†	10½
No. 5—	Jan. 21,'38†	1 rl.
No. 6—	Feb. 25,'38†	1 rl.

FEATURETTES

Herald of the Skies	Apr. 2,'37	9½

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18,'37†	3 rls.
Goose Girl, The	May 30,'37	3 rls.
Old Woman in the Woods, The	Apr. 23,'37	3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time (6-26-37)	May 6,'37	7
19. Masque Raid, The	June 25,'37	7
20. Railroad Rhythm	Nov. 20,'37†	9½

SCRAPPY CARTOONS

Canine Capers	Sept. 16,'37†	6½
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16,'37†	6
Dizzy Ducks (12-19-36)	July 18,'37	6½
Fire Plug, The (11-13-37)	Oct. 16,'37†	6
New Homestead, The	Jan. 7,'38†	7
Puttin' Out the Kitten	Mar. 26,'37	7
Scrappy's Band Concert	Apr. 29,'37	7
Scrappy's Music Lesson	June 4,'37	7
Scrappy's News Flashes	Dec. 8,'37†	6
Scrappy's Trip to Mars	Feb. 4,'38†	1 rl.

SCREEN SNAPSHOTS

No. 6—	Feb. 19,'37	10
No. 7—	Mar. 23,'37	9½
No. 8—(5-29-37)	Apr. 30,'37	9½
No. 9—	May 22,'37	10
No. 10—	June 4,'37	9
No. 11—	June 25,'37	10½
No. 12—(10-16-37)	Aug. 13,'37	10
No. 13—(10-16-37)	Sept. 10,'37	10

(New Series)

No. 1—(10-16-37)	Sept. 17,'37†	10
No. 2—(11-20-37)	Oct. 15,'37†	9½
No. 3—(12-11-37)	Nov. 18,'37†	9½
No. 4—	Dec. 24,'37†	10
No. 5—	Jan. 7,'38†	9½
No. 6—	Feb. 4,'38†	1 rl.

SPECIAL

SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17,'37†	9½
Fit to Win (6-12-37)	May 7,'37	9½
Fleet Hoofs (4-17-37)	Mar. 5,'37	10
Fun in the Water (4-17-37)	Apr. 10,'37	10
Future Stars	Aug. 30,'37	
Golf Magic (9-11-37)	Aug. 16,'37	9
Modern Maidens	Feb. 18,'38†	9½
Riding the Waves	June 4,'37	10
Set 'Em Up	Oct. 29,'37†	9½
Snow Foolin'	Jan. 21,'38†	1 rl.
Sport of the Seasons	June 25,'37	9
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	9
Trotting Thoroughbreds (10-16-37)	Sept. 30,'37†	9½
Unusual Hunting	Jan. 7,'38†	1 rl.

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The	Dec. 10,'37†	9½
Little Jack Horner (10-2-37)	Sept. 16,'37†	8½
Silver Threads (12-11-37)	Nov. 12,'37†	10½

WORLD IN COLOR

Beautiful Bermuda	Sept. 10,'37†	
City of the Golden Gate (11-20-37)	Oct. 10,'37†	9½
El Salvador	Dec. 30,'37†	1 rl.

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Ask Uncle Sol (10-23-37)	Oct. 8,'37†	11
Big Apple, The (10-2-37)	Sept. 17,'37†	9
Calling All Crooners (12-4-37)	Nov. 19,'37†	10½
Dental Follies (4-10-37)	Feb. 26,'37	11
How to Dance the Shag	Dec. 17,'37†	8
Love Goes West (1-15-38)	Dec. 31,'37†	10½
Miss Lonely Hearts (10-30-37)	Sept. 24,'37†	10½
Pot Luck (8-14-37)	Aug. 6,'37†	11
Rhythm Saves the Day (12-4-37)	Oct. 29,'37†	11
Trailer Paradise	Nov. 26,'37†	9

TERRY-TOONS

Barnyard Boss, The	Dec. 24,'37†	6½
Big Game Hunt, The	Feb. 19,'37	7
Billy Goat's Whiskers, The	Dec. 10,'37†	6½
Book Shop, The (1-30-37)	Feb. 5,'37	6
Bug Carnival (4-17-37)	Apr. 16,'37	7
Bugs Beetle and His Orchestra	Jan. 21,'38†	6½
Close Shave, A	Oct. 1,'37†	6½
Dancing Bear, The (11-6-37)	Oct. 15,'37†	6½
Dog and the Bone, The (11-27-37)	Nov. 12,'37†	6
Farmer Al Falfa in Trailer Life	Aug. 20,'37†	5½
Flying South	Mar. 19,'37	7
Hay Ride, The	Apr. 2,'37	6
Homeless Pup, The	July 23,'37	7
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37†	6½
Lion Hunt, The (1-15-38)	Jan. 7,'38†	7
Mechanical Cow, The	June 25,'37	7
Ozzie Ostrich Comes to Town	May 28,'37	7
Paper Hangers, The (8-14-37)	July 30,'37	7
Pink Elephants	July. 9,'37	7
Play Ball	June 11,'37	6
Puddy's Coronation	May 14,'37	7
Red Hot Music	Mar. 5,'37	6
Saw Mill Mystery, The	Oct. 29,'37†	6½
School Birds	Apr. 30,'37	7
Timid Rabbit, The	Nov. 26,'37†	6½
Villain Still Pursued Her, The	Sept. 3,'37†	6½

TREASURE CHEST

Crystal Ballet	May 28,'37	11
Grey Owl's Little Brother	Dec. 24,'37†	10
How to Ski	Aug. 20,'37†	11
Not So Dumb	Dec. 10,'37†	9
Ornamental Swimming	June 4,'37	10
Private Life of the Gannets (9-25-37)	Sept. 10,'37†	11
Songs of the Danube	May 7,'37	9

TWO-REEL COMEDIES

Affairs of Pierre, The (7-31-37)	Aug. 6,'37†	19
Air Parade	Jan. 14,'38†	2 rls.
Bashful Ballerina (10-2-37)	Sept. 17,'37†	20
Bashful Buckaroo, The	Dec. 3,'37†	19½
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18
Cupid Takes a Holiday		
Dates and Nuts (1-15-38)	Dec. 31,'37†	19
Dime a Dance	Dec. 24,537†	19½
Freshies	May 7,'37	17
Getting an Eyeful	Jan. 21,'38†	17½
Girls Ahoy!	June 11,'37	17
Going, Going, Gone	Oct. 6,'37†	18
Hamlet and Eggs	June 18,'37	18
Heir Today	Nov. 5,'37†	18
Her Accidental Hero	May 21,'37	17
Hi-Ho Hollywood	Jan. 7,'38†	16
His Pest Girl	Apr. 30,'37	18
Hi-ya Doc?	Apr. 23,'37	20
Holding the Bag	May 14,'37	19
Hurray for Hooligan (12-4-37)	Nov. 19,'37†	17
Koo-Koo Correspondence Skool, The	Nov. 19,'37†	18
Love in Arms	May 28,'37	18
Love Nest on Wheels	Mar. 26,'37	18
Meet the Bride	Oct. 29,'37†	17
Melody Girl	Apr. 16,'37	17
Miss They Missed, The	Jan. 28,'38†	
Montague the Magnificent (8-14-37)	Aug. 27,'37†	18
Off the Horses (4-10-37)	Mar. 5,'37	19
Pixilated	Mar. 19,'37	18
Playboy Number One (12-4-37)	Nov. 26,'37†	17
Ready to Serve (4-10-37)	Mar. 12,'37	15
Silly Night (10-23-37)	Oct. 1,'37†	19
Slacks Appeal	Aug. 13,'37†	19
Smart Way, The (10-30-37)	Oct. 15,'37†	18
Sweeties	Sept. 3,'37†	15
That's the Spirit	June 25,'37	17
Timid Ghost, The	Sept. 24,'37†	16
Who's Crazy?	Aug. 20,'37†	19
Will You Stop! (10-2-37)	Sept. 10,'37†	17
Who's Who?	Oct. 22,'37†	20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	10
Broadway Dance Parade	June 15,'37	10
Hollywood Magic (5-29-37)		10
In Shanghai (6-5-37)	July 16,'37	12
Isle of Paradise	July 30,'37	20
Spanish Interlude, A	June 15,'37	

MAGNACOLOR

Blow, Bugle, Blow		
Catalina Island	Nov. 12,'37†	
Personalities on Parade		
Skiing on Your Feet		
Yellowstone Park		

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
NOVELTIES		
Nero		8
PORT O' CALL		
City of the Sun		9
WORLD IN COLOR		
Dream Harbor		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5,'37	21
No. 11—Soak the Poor (10-2-37)	Aug. 21,'37	18
No. 12—Give Till It Hurts (11-13-37)	Sept. 18,'37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30,'37	21
FITZPATRICK TRAVEL TALKS		
Chile, Land of Charm (11-20-37)	Oct. 30,'37†	9
Colorful Bombay (5-8-37)	Apr. 3,'37	8
Copenhagen	Nov. 27,'37†	9
Floral Japan	July 24,'37	8
Glimpses of Peru (10-2-37)	Sept. 4,'37†	8
Hong Kong, Hub of China (6-26-37)	May 1,'37	8
Land of Incas	June 26,'37	8
Natural Wonders of the West	Jan. 22,'38†	9
Rocky Mountain Grandeur (7-24-37)	May 29,'37	9
Serene Siam (6-26-37)	Oct. 2,'37†	9
Stockholm, Pride of Sweden (11-13-37)	Dec. 25,'37†	9
HARMAN-ISING (Happy Harmonies)		
30—Bosko and the Pirates (5-8-37)	May 1,'37	8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	8
32—Wayward Pups (8-14-37)	July 10,'37	9
33—Bosko and the Cannibals	Aug. 28,'37	10
34—Little Buck Cheeser (1-8-38)	Dec. 18,'37	
35—Bosko in Bagdad	Jan. 1,'38	10
HISTORICAL MYSTERIES		
Captain Kidd's Treasure	Jan. 22,'38†	
King Without a Crown, The (11-20-37)	Oct. 9,'37†	9
Man in the Barn, The (1-1-38)	Nov. 20,'37†	10
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1,'37	10
Have Courage (7-24-37)	June 12,'37	10
Pacific Paradise (10-16-37)	Aug. 28,'37	10
Rainbow Pass (10-30-37)	Oct. 9,'37	10
Romance of Digestion	Mar. 13,'37	11
What Do You Think, No. 2	Dec. 25,'37†	10
What Do You Think, No. 3	Jan. 15,'38†	11
MUSICAL COMEDIES		
Canary Comes Across, The	Jan. 29,'38†	21
Carnival in Paris (6-26-37)	May 29,'37	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19
Hollywood Party (5-8-37)	Apr. 3,'37	21
Our Gang Follies of 1938 (1-8-38)	Dec. 18,'37†	21
Sunday Night at Trocadero (10-23-37)	Oct. 2,'37†	20
OUR GANG		
Fishy Tales	Aug. 28,'37	11
Framing Youth (10-2-37)	Sept. 11,'37†	11
Hearts Are Thumps	Apr. 3,'37	11
Mail and Female	Nov. 13,'37†	11
Night 'n' Gales	July 24,'37	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Pigskin Parade (11-27-37)	Oct. 23,'37†11	....
Reamin' Holiday (7-31-37)	June 12,'37.11	....
Rushin' Ballet (6-26-37)	Apr. 24,'37.11	....
Three Smart Boys (5-8-37)	Mar. 13,'37.11	....
PETE SMITH SPECIALTIES		
Candid Cameramaniacs (1-1-38)	Dec. 11,'37†.9	....
Decathlon Champion (11-27-37)	Nov. 20,'37†10	....
Equestrian Acrobatics	Aug. 14,'37..8	....
Friend Indeed (1-1-38)	Jan. 1,'38†10	....
Golf Mistakes (6-26-37)	June 12,'37.10	....
Grand Bounce, The (6-26-37)	May 22,'37.11	....
Jungle Juveniles (11-6-37)	Oct. 2,'37†.9	....
Jungle Juveniles, No. 2	Jan. 29,'38†.9	....
Olympic Ski Champions (11-7-36)	July 3,'37.10	....
Penny Wisdom (5-8-37)	Apr. 10,'37.10	....
Pigskin Champion (9-25-37)	Aug. 14,'37.11	....
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium (10-23-37)	Oct. 23,'37.10	....
Ski Skill (4-10-37)	Oct. 23,'37.10	....
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37.10	....
Tennis Tactics (5-8-37)	May 1,'37.10	....
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept. 18,'37†37	....
Blette (2-15-30)	Oct. 30,'37†28	....
County Hospital (4-23-32)	Jan. 22,'38†17	....
Perfect Day, The (3-18-29)	Dec. 11,'37†20	....
ROBERT BENCHLEY		
How to Start the Day (10-16-37)	Sept. 11,'37†10	....
Night at the Movies, A (11-20-37)	Nov. 6,'37†10	....
SPECIAL		
Jimmy Fidler's Personality Parade	Jan. 8,'38†20	....
New Audioscopiks, The	Jan. 15,'38†.8	....
Servant of the People (3-20-37)	Apr. 9,'37.21	....
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Little Maestro (4-17-37)	Mar. 27,'37.11	....
Song of Revolt (7-24-37)	May 29,'37.11	....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Candid Candidate, The (9-25-37)	Aug. 27,'37†.7	....
Ding Dong Doggie	July 23,'37†.7	....
Foxy Hunter, The	Nov. 26,'37†.1 ri.	..
Hot Air Salesman, The (3-20-37)	Mar. 12,'37..7	....
Impractical Joker, The (7-3-37)	June 18,'37..7	....
New Deal Show, The (10-16-37)	Oct. 22,'37†.7	....
Pudgy Takes a Bow-Wow	Apr. 9,'37..7	....
Pudgy Picks a Fight (5-22-37)	May 14,'37..8	....
Riding the Rails	Jan. 28,'38†.	....
Service With a Smile	Sept. 24,'37†.7	....
Zula Hula (1-15-38)	Dec. 24,'37†.7	....
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37..7	....
Car-Tune Portrait, A (7-3-37)	June 25,'37..7	....
Chicken a la King	Apr. 16,'37..8	....
Educated Fish (11-13-37)	Oct. 29,'37†.7	....
Foolish Fox, The	Dec. 31,'37†.	....
Little Lamby (1-8-38)	Dec. 31,'37†.7	....
Peeping Penguins (9-18-37)	Aug. 27,'37†.7	....
HEADLINERS		
Blue Velvet Music Mark Warnow and Orch.	Apr. 9,'37.10	....
Frimi Favorites (7-3-37) Rudolf Friml, Jr., and Orch.	June 4,'37.11	....
From the Minuet to the Big Apple	Nov. 19,'37†.	....
Himber Harmonies	Jan. 28,'38†.	....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29,'37†11	....
Hula Heaven (10-16-37) Eddie Peabody	Oct. 1,'37†11	....
Installment Collector, The Fred Allen	July 2,'37.10	....
Let's Go Latin (9-25-37) Xavier Cugat and Orch.	Sept. 10,'37†11	....
Meet the Maestros	Dec. 17,'37†.	....
Night in Manhattan	July 30,'37.11	....
Oh Kay, Rhythm (1-8-38)	Dec. 17,'37†10	....
Queens of Harmony Phil Spitalny and Girl Orch.	Aug. 20,'37†11	....
Star Reporter, The, No. 2 (3-27-37) Vincent Lopez and Orch.	Mar. 12,'37.11	....
Swing, Hutton, Swing Ina Ray Hutton and Orch.	May 7,'37.11	....
MUSICAL ROMANCE (In Color)		
Schubert's Serenade	July 23,'37..9	....
Song of the Islands (5-22-37)	May 21,'37.10	....
Trees (3-20-37)	Mar. 19,'37..9	....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec. 31,'37†10	....
California Giant	Jan. 28,'38†.	....
Aviator Shorty	July 23,'37.10	....
Circus Comes to Town, The (7-3-37)	June 25,'37.10	....
Cowboy Shorty (10-16-37)	Oct. 8,'37†10	....
Game Trails	Apr. 30,'37.10	....
Inventor, The (10-23-37)	Nov. 5,'37†11	....
It's a Good Stunt (9-25-37)	Sept. 10,'37†10	....
It's a Living	Mar. 5,'37.11	....
Killer of the Tonto	Aug. 13,'37†10	....
Make Up and Live	Dec. 31.'37†.	....
Nobody Home	Apr. 2,'37.10	....
Safety in the Air (5-22-37)	May 28,'37.10	....
Tuna	Dec. 3,'37†.	....
PARAMOUNT PICTORIAL		
No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lerias	Mar. 12,'37.10	....
No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37.10	....
No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37)	May 7,'37.10	....
No. 11—Fishing Highlights	June 4,'37.11	....
No. 12—(7-3-37)	July 2,'37.10	....
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug. 6,'37†.1 ri.	..
No. 2 — Let's Count Horses —Novia Scotia Faces the Sea — Record Making (9-18-37)	Sept. 3,'37†10	....
No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37)	Oct. 1,'37†10	....
No. 4 — Tropical Toppers— Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov. 5,'37†10	....
No. 5—	Dec. 3,'37	....
No. 6—	Jan. 7,'38†	....
POPEYE THE SAILOR		
Football Toucher Downer	Oct. 15,'37†	....
Fowl Play	Dec. 17,'37†	....
Hospitality	Apr. 16,'37†.7	....
I Like Babies and Infants (10-2-37)	Sept. 17,'37†.7	....
I Never Change My Altitude	Aug. 20,'37†.7	....
Let's Celebrake	Jan. 21,'38†.	....
Lost and Foundry	July 16,'37..7	....
Morning, Noon and Night Club (5-26-37)	June 18,'37..7	....
My Artistical Temperature	Mar. 19,'37..7	....
Paneless Window Washer, The (2-27-37)	Jan. 22,'37..7	....
Popeye the Sailor Meets Ali Baba and the Forty Thieves	Nov. 26,'37†.2 ris.	....
(Color Special)		
Protex the Weakerist (11-20-37)	Nov. 19,'37†.7	....
Twisker Pitcher, The	May 21,'37..7	....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 4 (3-27-37)	Feb. 26,'37.11	....
No. 5	Apr. 30,'37.11	....
No. 6	July 2,'37.11	....
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37†10	....
No. 2 (11-20-37)	Nov. 12,'37†10	....
No. 3	Jan. 14,'38†	....
SCREEN SONGS		
Magic on Broadway Jay Freeman and Orch	Nov. 26,'37†.1 ri.	..
Please Keep Me in Your Dreams (5-22-37) Henry King and Orch.	May 28,'37..8	....
Twilight on the Trail The Westerners	Mar. 26,'37..7	....
Whispers in the Dark (10-9-37)	Sept. 24,'37†.7	....
You Came to My Rescue Shep Fields and Orch.	July 30,'37..8	....
You Took the Words Right Out of My Heart	Jan. 28,'38†.	....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37.10	....
No. 37—Swing Stars (5-22-37)	May 14,'37.10	....
No. 38—Pan-American Champion (7-3-37)	June 11,'37.10	....
No. 39—Rhythm of the Game (7-10-37)	July 9,'37.10	....
No. 40—Aquabats	Aug. 13,'37†10	....
No. 41—Picking Pets (10-2-37)	Sept. 10,'37†10	....
No. 42—Four Smart Dogs (10-16-37)	Oct. 8,'37†10	....
No. 43—Pick Your Favorite (11-6-37)	Nov. 5,'37†10	....
No. 44—Ball Tossers	Dec. 3,'37†.	....
No. 45—Water, Water Everywhere (1-15-38)	Dec. 31,'37†10	....
No. 46—Good Looking Winners	Jan. 28,'38†.	....
UNUSUAL OCCUPATIONS (In Color)		
No. 1	Aug. 6,'37†.1 ri.	..
No. 2 (10-16-37)	Oct. 8,'37†10	....
No. 3	Dec. 10,'37†.	....
SPECIAL 3 REEL SHORT (Distributed by Paramount)		
River, The (12-11-37)		31

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept. 17,'37†10	....
Murder in Swing Time (9-4-37)	Sept. 27,'37†10	....
Prairie Swingeroo (12-25-37)	Oct. 15,'37†10	....
LEON ERROL COMEDIES		
Dummy Owner, The (1-1-38)	Jan. 7,'38†19	....
Rented Riot, A	Nov. 5,'37†17	....
Should Wives Work (10-9-37)	Sept. 10,'37†19	....
HEADLINER SERIES		
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37.18½	..
4—Swing Fever	July 25,'37.20	....
1937-38		
No. 1—Trailing Along (10-16-37)	Oct. 8,'37†18	....
No. 2—Music Will Tell (1-1-38)	Feb. 11,'38†.	....
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11,'37.18	....
Ears of Experience (1-1-38)	Jan. 28,'38†18	....
Edgar and Goliath (12-25-37)	Nov. 19,'37†17	....
Locks and Bonds	Apr. 16,'37.19	....
Morning Judge (10-16-37)	Sept. 24,'37†18	....
Tramp Trouble	Aug. 6,'37.18	....
MARCH OF TIME		
No. 8	Mar. 19,'37.20	....
No. 9 (4-17-37)	Apr. 16,'37.21	....
No. 10	May 14,'37.18	....
No. 11	June 11,'37.18	....
No. 12	July 9,'37.18	....
No. 13	Aug. 6,'37.18	....
1937-38		
No. 1 (9-11-37)	Sept. 3,'37†17	....
No. 2	Oct. 1,'37†20	....
No. 3	Oct. 29,'37†21	....
No. 4	Nov. 26,'37†20	....
No. 5 (1-1-38)	Dec. 25,'37†18	....
No. 6	Jan. 21,'38†.	....
MICKEY MOUSE		
Clock Cleaners, The (8-28-37)	Oct. 15,'37†.8	....
Donald's Ostrich (1-1-38)	Dec. 10,'37†.9	....
Hawaiian Holiday (9-4-37)	Sept. 24,'37†.8	....
Lonesome Ghosts (12-25-37)	Dec. 24,'37†.9	....
Old Mill, The	Nov. 5,'37†.9	....
Pluto's Quintuplets	Nov. 26,'37†.9	....
NU-ATLAS PRODUCTIONS		
Devilled Ham	Apr. 23,'38†.	....
Phoney Boy (12-25-37)	Nov. 19,'37†11	....
Rhythm in a Night Court (9-4-37)	Sept. 24,'37†.9	....
Sweet Shoe (1-1-38)	Jan. 14,'38†11	....
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept.10,'37†18	....
No. 2 (12-18-37)	Nov. 5,'37†11	....
No. 3	Dec. 31,'37†.	....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Horse Play (4-3-37)	Mar. 13,'37.18	....
Many Unhappy Returns	Oct. 22,'37†17	....
Stupervisor	Feb. 25,'38†.	....
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec. 3,'37†20	....
Mississippi Moods (7-31-37)	July 23,'37.17	....
That Man Samson	May 28,'37.19	....
Twenty Girls and a Band	Apr. 8,'38†.	....
SMART SET		
Inlawful	Apr. 30,'37.17	....
Rhythm Wranglers (12-25-37)	Dec. 17,'37†19	....
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar. 26,'37.18	....
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37..9½	..
Big League	May 7,'37.11	....
Foreign Sports	Apr. 9,'37.10	....
Golf Timing (8-21-37)	July 23,'37.11	....
Royal Steeds	July 2,'37.10	....
Saratoga Summers (3-27-37)	Mar. 12,'37.11	....
STRUGGLE TO LIVE		
Desert Land	Apr. 5,'37..9	....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July 9,'37.18	....
Wrong Romance, The	May 14,'37.18	....
WORLD ON PARADE		
Circus Winter Quarters	May 14,'37.11	....
Florida Cowboy	June 11,'37..9½	..
Jungle Playmate	July 30,'37..9	....
Mt. Vernon	Mar. 19,'37.10	....
Workshops of Old Mexico	July 9,'37.11	....

STATE RIGHTS

Title	Rel. Date	Min.
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Haiti Who Goes There? (5-29-37)		9
JAM HANDY		
New Day, A (12-25-37)		12
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 ri.
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The (8-14-37)	Aug. 6,'37.10	....
Filming Modern Youth	Oct. 1,'37†.	....
Filming Nature's Wonders	Dec. 3,'37†.	....
Filming Nature's Wonders	Dec. 3,'37†.	....
Laughing at Fate (11-27-37)	Nov. 5,'37†.8½	..
Motor Maniacs (9-25-37)	Sept. 3,'37†10	....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct. 8,'37†.	....
Italian Libya (12-4-37)	Nov. 12,'37†10	....
Land of the Maple Leaf, The	Dec. 10,'37†.	....
Mexican Mural (10-16-37)	Sept. 3,'37†.9½	..
Modern Dixie		
Portraits of Portugal (8-7-37)	Aug. 6,'37.10	....

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17,'37†.8½	..
110. Magician Mickey	June 17,'37†.8½	..

THE RELEASE CHART--CONT'D

Title	Rel. Date	Min.
111. Mickey's Amateurs (6-19-37)	June 4,'37†	1 rl..
112. Moose Hunters	Aug. 5,'37†	9....
SILLY SYMPHONIES		
109. Mother Plute (11-21-36)	Mar. 6,'37†	8½..
110. More Kittens (1-9-37)	Mar. 27,'37†	8½..
111. Woodland Cafe (6-26-37)	Mar. 15,'37†	1 rl..
112. Little Hiawatha (6-26-37)	May 11,'37†	....
113. Modern Invention (6-26-37)	June 17,'37†	....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 35 (4-17-37)	Apr. 12,'37	7....
No. 36 (5-15-37)	May 10,'37	9½..
No. 37 (5-15-37)	June 7,'37	9½..
No. 38 (7-24-37)	July 26,'37	10....
No. 39 (10-23-37)	Oct. 18,'37†	9....
No. 40 (12-4-37)	Nov. 1,'37†	9....
No. 41 (12-11-37)	Nov. 15,'37†	9....
No. 42	Nov. 22,'37†	9....
No. 43	Dec. 6,'37†	9....
No. 44	Jan. 3,'38†	....
No. 45	Jan. 29,'38†	....
No. 46	Feb. 28,'38†	9....
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20,'37†	6....
Country Store (8-7-37)	July 5,'37	7....
Down On the Barn	Feb. 23,'38†	....
Fireman's Picnic (10-16-37)	Aug. 16,'37	8½..
Lumber Camp (3-20-37)	Mar. 15,'37	7....
Ostrich Feathers (10-2-37)	Sept. 6,'37†	7....
Rest Resort (10-16-37)	Aug. 23,'37	7....
Steel Workers (5-15-37)	Apr. 26,'37	7....
Stevedores, The	May 24,'37	7....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec. 1,'37†	17....
Alpine Cabaret (8-14-37)	Aug. 4,'37	10....
Bargain Matinee (3-20-37)	Apr. 14,'37	10....
Cocktail Party, The (5-15-37)	May 12,'37	10....
Hawaiian Capers (9-18-37)	Sept. 8,'37†	17....
It's On the Record	Mar. 17,'37	10½..
Oh, Say Can You Hear? (12-18-37)	Dec. 29,'37†	18....
Rhapsody in Zoo (12-11-37)	Jan. 26,'38†	15½..
Shoes With Rhythm (5-15-37)	June 9,'37	10....
Show for Sale (10-30-37)	Nov. 3,'37†	21....
Singing Bandit, The (7-3-37)	July 7,'37	10....
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6,'37†	19....
OSWALD CARTOONS		
Dumb Cluck (12-11-37)	Dec. 20,'37†	7....
Football Fever (12-4-37)	Nov. 15,'37†	7....
Keeper of the Lions (11-13-37)	Oct. 18,'37†	7....
Lamplighter, The	Jan. 10,'38†	7....
Love Sick (11-6-37)	Oct. 4,'37†	8....
Mechanical Handy Man (10-30-37)	Nov. 8,'37†	7....
Mysterious Jug, The (12-11-37)	Nov. 29,'37†	7....
Playful Pup, The (7-31-37)	July 12,'37	7....
Trailer Thrills (5-15-37)	May 3,'37	7....
Wily Weasel, The	June 7,'37	7....
STRANGER THAN FICTION SERIES		
No. 35—Novelty (4-17-37)	Apr. 26,'37	9....
No. 36—Novelty (4-17-37)	May 24,'37	8....
No. 37—Novelty (7-3-37)	June 21,'37	8½..
No. 38—Novelty (5-15-37)	July 19,'37	9....
No. 39—Novelty (7-24-37)	Aug. 16,'37	9....
No. 40—Novelty (9-18-37)	Sept. 6,'37†	9....
No. 41—Novelty	Oct. 4,'37†	9....
No. 42—Novelty	Nov. 1,'37†	9....
No. 43—Novelty (12-4-37)	Nov. 29,'37†	9....
No. 44—Novelty (12-11-37)	Dec. 27,'37†	9....
No. 45—Novelty	Jan. 17,'38†	....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay		
Breathless Moments		2 rls.
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions Smith and Dale	Apr. 3,'37	10....
Nickel Lowdown Charles Kemper	May 1,'37	10....
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	11....
Vaude-Festival Fritz and Jean Hubert	June 26,'37	....
Vaudeville Hits Elaine Arden	July 17,'37	....
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37	10....
BROADWAY BREVITIES		
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37	22....
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37	18....
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37	20....
Mail and Female Ken Murray	Mar. 27,'37	21....
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	21....
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	16....
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21....
Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton	Apr. 24,'37	21....
Movie Mania Dave Apollon	May 8,'37	20....
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	20....
Day at Santa Anita Sybil Jason	May 22,'37	18....
Sound Defects (6-12-37) Rufe Davis	June 5,'37	22....
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	20....
Rhythm Roundup, The Estelle Taylor	June 19,'37	21....
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	19....
Newsboy's Nocturne (7-10-37) Lane, Tree & Edwards	July 10,'37	20....
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37	22....
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	....
Du Barry Did All Right Irene Bordoni	Aug. 7,'37	....
Doctor Cupid Ken Murray-Oswald	Sept. 4,'37†	....
Postal Union Georgie Price	Sept. 11,'37†	....
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37†	20....
Ups and Downs Hal LeRoy	Oct. 9,'37†	....
Starlets (11-20-37)	Oct. 23,'37†	20..
Toot Sweet Fifi D'Orsay-Rufe Davis	Nov. 6,'37†	....
Joe Palooka in "Calling All Kids"	Nov. 20,'37†	17. ..
Man Without a Country, The John Litel	Nov. 27,'37†	....
Here's Your Hat Cookie Bowers	Dec. 11,'37†	2 rls.
One On the House Willie, West, McGinty	Dec. 18,'37†	2 rls.
Wedding Yells Ken Murray-Oswald	Jan. 1,'38†	20....
Script Girl Cross and Dunn	Jan. 15,'38†	....
COLORTOUR ADVENTURE (In Color)		
Nature the Artist (4-10-37)	Mar. 20,'37	10....
Cradle of Civilization	Apr. 17,'37	10....
Alpine Grandeur	May 15,'37	10....
Gateway to Africa (6-12-37)	June 12,'37	10....
Land of the Magyar (7-10-37)	July 3,'37	....
Crossing the Sahara	Aug. 14,'37	....
Long Bright Land (9-11-37)	Sept. 25,'37†	10....
It's Work	Oct. 23,'37†	....
Mysterious Ceylon	Nov. 20,'37†	....
Land of the Kangaroo (11-20-37)	Dec. 18,'37†	10....
India's Millions	Jan. 8,'38†	....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept. 18,'37†	12....
Playing with Danger (11-20-37)	Oct. 30,'37†	13...
Danger—High Voltage	Dec. 4,'37†	1 rl..
Alibi Mark	Dec. 25,'37†	1 rl..
Bolted Door, The	Jan. 22,'38†	....
LOONEY TUNES		
No. 33—Porky's Romance	Apr. 17,'37	8....
No. 34—Porky's Duck Hunt	Apr. 17,'37	8....
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8....
No. 36—Porky's Building	June 19,'37	8....
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8....
No. 38—Porky's Bad Time Story	July 24,'37	7....
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	7....
No. 40—Get Rich Porky	Aug. 28,'37	....
No. 41—Porky's Garden	Sept. 11,'37	....
No. 42—Rover's Rival	Oct. 9,'37†	....
No. 43—The Case of the Stuttering Pig	Oct. 30,'37†	....
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13,'37†	7....
No. 45—Porky's Hero Agency	Dec. 4,'37†	7....
No. 46—Porky's Poppa	Jan. 15,'38†	....
MELODY MASTERS		
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37	10....
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37	10....
Rimac Orchestra, The	May 8,'37	10....
Jack Denny and Orch.	May 29,'37	10....
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10....
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10....
David Mendoza and Orch. (8-21-37)	July 31,'37	10....
Russ Morgan and Orch.	Sept. 11,'37†	....
Milt Britton and Orch.	Oct. 2,'37†	....
Mal Hallett and Orch.	Oct. 23,'37†	....
Arnold Johnson and Orch. (9-11-37)	Nov. 13,'37†	10....
Jan Rubini and Orch.	Dec. 4,'37†	1 rl..
Henry King and Orch.	Dec. 25,'37†	1 rl..
Leon Navara and Orch.	Jan. 15,'38†	....
MERRIE MELODIES (In Color)		
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37	8....
No. 34—She Was an Acrobat's Daughter	Apr. 10,'37	8....
No. 35—Ain't We Got Fun	May 1,'37	8....
No. 36—Clean Pastures	May 22,'37	....
No. 37—Uncle Tom's Bungalow	June 5,'37	....
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8....
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8....
No. 40—Egghead Rides Again	July 17,'37	8....
No. 41—Plenty of Money and You	July 31,'37	7....
No. 42—Sunbonnet Blue	Aug. 21,'37	....
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	7....
No. 44—Dog Daze	Sept. 18,'37	....
No. 45—I Wanna Be A Sailor	Sept. 25,'37†	....
No. 46—The Lyin' Mouse	Oct. 16,'37†	....
No. 47—Little Red Walking Hood	Nov. 6,'37†	....
No. 48—Woods Are Full of Cuckoos	Dec. 4,'37†	1 rl..
No. 49—September in the Rain	Dec. 18,'37†	1 rl..
No. 50—Daffy Duck and Egghead	Jan. 1,'38†	....
PICTORIAL REVIEWS		
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10....
No. 9—Hats—Bathing Suits	May 11,'37	10....
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10....
No. 11—Milk—Rugs	June 19,'37	10....
No. 12—Pianos—Art (8-14-37)	July 17,'37	10....
No. 13—Books—Furs	Aug. 28,'37	....
(NEW SERIES)		
No. 1—Racing—Wrestling—Cheese (9-11-37)	Sept. 18,'37	10....
No. 2—Mauch Twins—Table Tennis	Oct. 16,'37†	....
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13,'37†	10....
No. 4—Boxers—Dolls	Dec. 11,'37†	....
No. 5—Ice Cream—Jockeys	Jan. 8,'38†	....
VITAPHONE NOVELTIES		
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11....
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	9....
Check Your Cash Louis Zingone	May 22,'37	10....
Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June 26,'37	10....
Palm Beach Knights Charles Ahearn	July 31,'37	....
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	10....
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov. 6,'37†	11....
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept. 4,'37†	11....
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37†	10....
Roping 'Em Alive	Nov. 6,'37†	....
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec. 4,'37†	10....
Unreal Newsreel	Jan. 8,'38†	....
Ski Flight	Jan. 22,'38†	....

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20....

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10....
Men of Ships	Sept. 10,'37†	9....
Paper Hanger, The (Cartoon)	Dec. 25,'37†	....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept. 1,'37†	20.... (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	-5.... (each)
Secret of Treasure Island, The (15 episodes)	Mar. 17,'38†	....

REPUBLIC

Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug. 20,'38†	....
Fighting Devil Dogs, The 7501	May 28,'38†	....
Hawk of the Wilderness 7301	Dec. 3,'38†	....
Lone Ranger, The 7401 Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	....
Painted Stallion, The, 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	....
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	....
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov. 20,'37†	....

UNIVERSAL

Flash Gordon's Trip to Mars Larry Crabbe-Jean Rogers		
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37†	2 rls (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37	2 rls (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.,-Frances Robinson	Dec. 27,'37†	2 rls
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37†	2 rls. (each)

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	....

J C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

We are wondering if you readers have filled out your federal income tax report. If not you have something to look forward to with some degree of ecstasy—you would have if you had a carbuncle on your neck. We have just completed ours. We don't know whether it is completed correctly or not, and we doubt if anyone else will know. We go to fill out one part and we are referred to "1-2-3-4 of schedule C.

At another place we are referred to "7-8-9 of schedule D," and "less tax paid at source," etc., etc., and again referred to "other deductions authorized by law" and "Other deductions, see schedule C," and "Taxes paid. See schedule D." We have been "referred" back and forth for the past twenty-four hours, until we were about to refer the whole damthing to the waste-basket. But we finally got the thing filled out and we are going to send it in with the hope that the revenue office will employ the Chinese language to unravel it.

▽

According to a press report they have moved the "Pork Barrel" from the bayous of the lower Mississippi up to the Missouri river and we understand that several millions will be used in dredging the "creek" for flatboat transportation. The public has been shouting for "progress" and here's the answer, and it seems that they have got the "Pork Barrel" on wheels. After they get through with the Missouri they can dredge out the Platte, which is dry about four months of the year. We hope they will finally locate the "Barrel" up here on the Elkhorn. This town would be an excellent place for it, for it's the "Gateway to the West" and the gate is always open; that's why we have so many cows feeding on Main Street. We hope our delegation in Congress will look into this matter, for we are paying the taxes and we want something to show for our money. Then, besides that, there are a lotta votes out here that ought to be gathered up, and there is nothing like a good pork barrel to gather them in.

▽

If there wasn't a law against homicide we might be inclined to go down to Brownsville, Texas, and get in jail. J. C. Fanning of the Brownsville theatres sends us a card showing a photograph of himself holding up a big redfish, just to tantalize us. If that wouldn't make a man want to hit his grandmother over the head with a chair we don't know what would. We are glad, however, that J. C. sent us this picture, because it recalls the many fine times we had with him yanking these beauties out of the Ship Channel to keep them from getting soaking wet with salt water. Thanks, J. C., does that same Mexican operate your motor boat? If he does, he's a good one.

▽

An exhibitor down in Oklahoma writes us: "Say, Colonel, why don't you some down and see us? My wife is yelling to see you all the while." Now listen to that. It seems that the ladies are unfamiliar with our age.

Frank H. Houston of the Minne Lusa theatre in Omaha must have been pretty well raised. Frank knows a good thing when he sees it, for he sends his check with a request that we have his subscription to the HERALD renewed. We are going to have this done, for we can't see an old friend like Frank trying to struggle along to make both ends meet with his theatre without the assistance of the HERALD. Thanks, Frank.

IN THE NEWSREELS

MOVIETONE NEWS—No. 36, Vol. 20.—Samoan Clipper falls in Pacific; whole crew lost....Liner Leviathan ready to sail on her last voyage....Broadway premiere of "In Old Chicago"....Fashions....Wall Street demonstrates new glass doors....Lew Lehr ....Jimmy Thompson wins coast open golf title....Girls play basketball on roller skates....Wrestling.

MOVIETONE NEWS—No. 37, Vol. 20. — Texas oil gusher blazes....Aged Indians on New York quest ....Florida opens fishing season in Gulf stream....Dog show....Names in the news: Stanley Reed, Herbert Hoover, Sonja Henie and business leaders ....Lew Lehr....Hialeah racing season opens....Joe Stripp opens baseball school....Ski jumping.

NEWS OF THE DAY—No. 234, Vol. 9.—Giant clipper lost on flight over Pacific....Ice-breaker battles floes to save marooned crews....Scenes from the Spanish war front....New safety drive begins as motor death toll mounts....The Woman's Page....Star skaters race for titles....Jimmy Thompson is west coast golf king.

NEWS OF THE DAY—No. 235, Vol. 9.—Alabama prison welcomes back prisoners on a holiday parole ....Lie detector in Joliet prison....New political crisis in France....Devildogs off for secret maneuvers ....Stanley Reed named to Supreme Court....Government probes latest air crash....The Woman's Page....Wrestlers invade Virginia with "Rassle Royal"....Birger Ruud wins U. S. ski meet.

PARAMOUNT NEWS—No. 47. — British drive for soldiers....Leviathan's last mile....Pacific clipper plane crashes near Pago-Pago....King Carol greets new government....California estate rumored to be sought by Duke of Windsor....Parking tower for cars in Chicago proves success....Lindbergh reward money distributed....Basketball on wheels....Jimmy Thompson wins coast golf title....Joe DiMaggio.

PARAMOUNT NEWS—No. 48.—Turf fans go south ....Herbert Hoover gives his views on peace....U. S. plays war game....Stanley Reed named to supreme court....Fishing catch at Miami beach....Mooring mast torn down for airplane safety....Dedicate Florida pine plant....International ski championships held in U. S. for first time.

PATHE NEWS—No. 51, Vol. 9.—Jersey City mayor wars on CIO....Tragedy claims Samoan Clipper....London artists stage a frolic....Skippers hold frosty regatta....Railways ask higher freights....New squash champion is crowned....Winter sports hold spotlight.

PATHE NEWS—No. 52, Vol. 9.—Stanley Reed named to Supreme Court....Arm for peace, Herbert Hoover urges....Troops embark for war games....President meets capital and labor....Maine harvests big ice crop....Muscular miss is a blacksmith....Bowling champions score in New York....Florida fishermen off to sea....Birger Ruud shows ski form.

UNIVERSAL NEWSPAPER NEWSREEL—No. 632, Vol. 9.—Clipper lost in South Seas....Thompson wins coast golf....Skiers hail 11 foot snow....Slot machines melted down....Sun smiles on flower fete in France ....Leviathan sold for junk....Boy Scouts burn xmas trees....Fashion....Girls shine at badminton....Basketball on roller skates.

UNIVERSAL NEWSPAPER NEWSREEL—No. 633, Vol. 9.—Stanley Reed ascends high tribunal....Marines off for secret "war"....Olympic champion wins ski contest....First 1938 beauty selected....Niagara Falls turns to ice....Joe DiMaggio....Ton of wrestlers rock ring....Indians regain rain charm....Hialeah Park opens racing season....Dog royalty in coronation.

You may not know where Spalding, Nebraska, is; a lot of people don't. Well, Spalding is where Henry Carlin operates the Carlin theatre and also sells hardware, farm implements and a lot of other things and furnishes the Spalding folks with a lot of good advice. We have had the pleasure of calling on Henry several times and he has never yet notified the city police that we were in town. There are a lotta Irish folks around Spalding, which, no doubt, accounts for the excellent business that Henry enjoys. Then maybe, the HERALD helps some, too.

▽

If they will locate the "Pork Barrel" here in our town and the grasshoppers will leave us alone, it looks like this country will come out all right.

▽

If we ever go to San Marcos, Texas, again, we hope to go down to Red Wing lake with Mr. Zimmerman of the San Marcos theatre and catch some more "spawners" for the fish hatchery. The last time we were there Zim was so elated over the arrival of a baby at his house that he loaned us ten bucks to get us out of town.

▽

If you have never driven the "Roosevelt Highway" (Teddy Roosevelt, if you please), which runs along the Pacific ocean in southwest Oregon and northwest California and through the redwood forest, you haven't traveled the most scenic route in the country yet.

All along this route you will find swell towns that have some swell theatres and managers who will show you a swell time. We would like to go out there again and meet the boys, and so would you, if you should go out there once.

▽

When Congress appropriates $225,000 to pay their expenses home and back for the holidays, and for a junketing trip, we forget that we took this country away from the Indians and wonder just when they will take it away from the taxpayers.

When winter comes and the north winds blow
And the ground is covered up with snow
It is then perhaps you'd like to know
What we would wish.
We wish that we could leave and go
Down where the soft, warm breezes blow
And with J. C. Fanning we could go
Down to the gulf and fish.

▽

Without changing the subject too abruptly, we might tell you that we have a yellow Persian cat as big as a Poland-China shoat, and our housekeeper puts him in the bathtub every few days and scours him with a brush, which reminds us that perhaps we should take a bath once-in-a-while ourself. What do you boys think about it?

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

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NEW LINE OF MODERN FIXTURES FOR theatres, wall and ceiling types, 50% off—send for illustrated list; bargains in theatre equipment. CROWN, 614 Ninth Ave., New York.

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WANTED SMALL TOWN THEATRE, SOUTHern Ohio or West Virginia. BOX 965, MOTION PICTURE HERALD.

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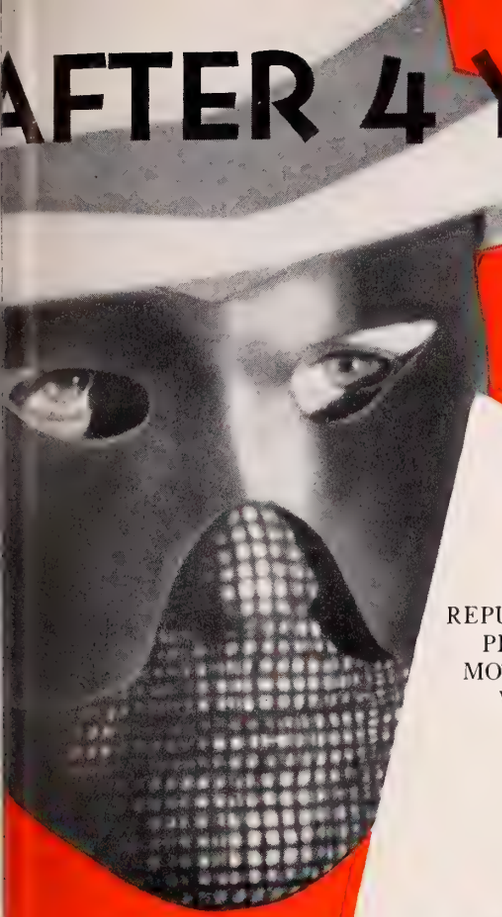
WOULD CONSIDER THE SALE OF MY TWO theatres, control town 6,500, South Eastern Nebraska. Cash talks. BOX 969, MOTION PICTURE HERALD.

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The picture with a four-year advance publicity and advertising campaign behind it!

Radio's greatest show is now the screen's greatest thrill sensation. All your phantom favorites brought to vital screen life. Just announce this one and your selling campaign is half done. But there's a 24-page campaign book, loaded with ready-made national tie-ups (remember "Dick Tracy"?) as a clincher.

HEIGH-YO, Silver!

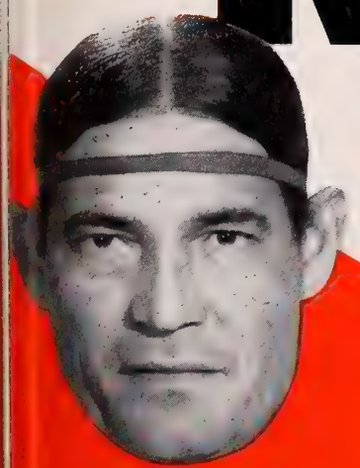


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PRESENTS THE
MOTION PICTURE
VERSION OF

The LONE RANGER

Based on the radio serial "The Lone Ranger"
Created by Station WXYZ Detroit,
and written by Fran Striker

15 EPISODES



TONTO

Republic
SERIAL SPECIAL

Directed by
WILLIAM WITNEY
and JOHN ENGLISH

Original screen play by Barry Shipman, Franklyn Adreon, Ronald Davidson and Lois Eby

Associate Producer
SOL C. SIEGEL

with
THE LONE RANGER
A Man of Mystery
SILVER
Played by ~~Silver~~ Chief
TONTO
Chief Thunder-Cloud
and a supporting cast of screen favorites



A Cecil B. DeMille Production

Fredric March in "THE BUCCANEER"

with **FRANCISKA GAAL** · AKIM TAMIROFF · MARGOT GRAHAME
WALTER BRENNAN · IAN KEITH · ANTHONY QUINN · HUGH SOTHERN · EVELYN KEYES

Screen Play by Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan
Based on an Adaptation by Jeanie Macpherson of "Lafitte the Pirate" by Lyle Saxon

A PARAMOUNT PICTURE DIRECTED BY CECIL B. DEMILLE

MOTION PICTURE HERALD

Trade Unions and the *Motion Picture*

VOL. 130, NO. 5

JANUARY 29, 1938

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TIP-OFF!



2 More M-G-M Hits!





Both Just Previewed in California! Read the Papers!

AND A FISTFUL MORE COMING!



"Yank at Oxford"—*Robert Taylor*

•

"Girl of the Golden West"—
Jeanette MacDonald, Nelson Eddy

•

The $5,000 Title Contest Picture
Temporarily called "Benefits Forgot"

•

"Test Pilot"—*Clark Gable, Myrna Loy*

•

"Merrily We Live"—*Constance Bennett, Brian Aherne*

The *NEW*
TECHNICOLOR
in
GOLD
Is Color as You've Never Seen It Before!

WARNER BROS.
Accomplished It!



In The 1938
MULTIPLANE
TECHNICOLOR

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with

George Brent • Olivia DeHavilland
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BARTON MacLANE • JOHN LITEL • TIM HOLT • WILLIE BEST • Directed By MICHAEL CURTIZ

Screen Play by Warren Duff and Robert Buckner • From a Cosmopolitan Serial Story by Clements Ripley • Music by Max Steiner

A First National Picture • A COSMOPOLITAN PRODUCTION

THE SEARS DRIVE IS ON!



Ready for Release on
WASHINGTON'S BIRTHDAY
With Cosmopolitan's Biggest and Broadest Promotion Behind It!

All the greater glory of the gold country in the only attraction of its kind since 'God's Country'!

OLD



Sonja's away on another holdover jamboree...



as both pre-release houses hold "HAPPY LANDING" for 2nd week!

NEW YORK—Roxy swings into 2nd week with crowds jammed to rafters at every show . . . while a block away specs turn down $15 a seat for Sonja's Madison Square Garden appearance!

BALTIMORE—New Theatre gets biggest biz of all 20th hits . . . including Sonja's record-breaking "One in a Million" and "Thin Ice."

that's "HAPPY LANDING" for you

The greatest musical ever made!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 130, No. 5 January 29, 1938

THE "BUYING DRIVE"

EVEN Mr. Bergen's xylocarp, The McCarthy, observing the motion picture merchandising scene would by now see that the heat is on.

The scene is entirely pervaded by sales drives.

Some of these drives are named for companies and some for sales managers. The field forces are being exhorted either in behalf of the college or the coach, mostly the coach, in recognition no doubt of that principle so long apparent in Hollywood where everybody works for not the company but the boss.

And this season of sales drives takes its origin in Hollywood, too.

It seems that there is quite an accumulation of goods on hand which it is desirable to move. Examination of that living and continuously growing catalogue of the industry known as the "Release Chart" in *Motion Picture Herald*, together with the various and continuous presentations of its "Cutting Room," "Showmen's Reviews," its "Pictorial Previews" and the "Production Chart," in addition to the flow of general news about screen wares, tends to reveal that Hollywood has been distilling and bottling most extensively and expensively the last few months. And there is more in the making.

The movement of the goods is not complete until it has been consumed by the public. So far as drives are useful they can only function up to the point of encouraging and inducing the exhibitor to present the product.

In the present stage of the season, as remarked most recently on this page, the sales problems are now quite as much, or more, a matter of playing time and play dates as contracts.

The chief factor to influence dates is relative merit and anticipations of merit of the goods, and that means just exactly information about the product.

The exhibitor, facing rather a number of external conditions, is quite as anxious to buy the makings of box office success as the producer and distributor is to sell.

While we hear a deal about sales drives, there is a much more continuous one that is seldom noted—that is the "buying drive," the hungry urge for the stuff that pays the rent and makes the profits.

The special instrument of that buying drive is this publication itself with its specially and uniquely complete recording and reporting of the merchandise, as continuously as the flow of time itself.

In the pages of *Motion Picture Herald*, spread open on the desks of the showmen of the world, every week is a "better movie" week, a "greater movie season," a representation of both sides of the product drive, the seller and the buyer alike.

Significant, too, is the fact that this living service catalogue of the motion picture output, "the exhibitor's Bible" they say, lives long beyond the discharge of its function of purveying the developments of the week and stands substantially as a reference library on its own in a vast majority of the theatres of the land. A recent examination into the movements of the *Herald* among one thousand subscribers taken at random through all classes of theatres, revealed that in an overwhelming preponderance of instances the *Herald* was kept in file in excess of three months, almost as frequently six months, not in frequently for a period of a year and sometimes much longer.

It is to the recordings of those pages, indexed continuously through the "Release Chart," that showmen turn when salesmen call. From the day the story is bought until the picture has played through its working life, the facts of it and its career, are told in those references.

△ △ △

EDITOR AND BATHING GIRL

SOUTHBOUND your traveller emerges while the "Special" is iced at Jacksonville to find the morning papers of Miami banner-lined with "Snow Menaces East." The only subject that could please a Florida editor as well would be "Temblor Devastates Los Angeles," only it would be a temblor there and an earthquake in Miami.

The Miami *Herald* becomes editorially defensive under the title of "The Point of the Bathing Girl Ad." Its editor seems to feel that there has been some criticism of the lavish use of the bathing girl, commonly called "bathing beauty," in the merchandising of Florida, and he says: ". . . The rest of us seeing the picture . . . subconsciously realize that the climate must be delightful where she is, or she would have more clothes on. . . ."

This is obviously a bit of absurd, old foggy conservatism on the part of the Florida editor, luke warm as he is. He should know that if the climate were as perfect as he should be contending, and the Floridan point of view as pure as he insists, the lady would require positively no clothes at all. Plainly enough any clothes at all are an indictment of both mind and climate. He should see the sculptured candours of the RCA building in the Spartan snowswept canyon of Fiftieth street right across from our office.

If climate is all this Miami editor has in mind, a picture of a thermometer would be more direct, explicit.

△ △ △

FOR FEDERAL CONTROL

TO those who have observed the frequent enthusiasm for alien and leftist expressions of the screen from such factors of the National Board of Review as its Exceptional Photoplays committee, it will not be surprising to note that the Board's annual conference last week also afforded a rostrum for an advocacy of a backhanded federal control of the screen by one Mr. Herbert S. Walsh, a WPA person concerned with a movement for educational use of films. Mr. Walsh thought the government might "drop the film industry a hint" to become "a force for public good." Extending his remarks, he said he did not advocate government licensing but he talked pointedly of the Federal Communications Commission and its relation to the air.

This Week

Time and the Nazis

A unique situation with regard to the March of Time current release, "Inside Nazi Germany—1938," arose this week when Warner Brothers announced it would not show the film in its houses because it contained "pro-Nazi propaganda." The statement, issued by Harry Warner, president, followed reported protests by official representatives of Germany that the picture was anti-Nazi. The film was banned in Chicago but, after a storm of public protest, the censor board rescinded its order. March of Time officials were jubilant over the action in Chicago but the Warner statement brought curt replies from Louis de Rochemont, producer, and Henry R. Luce, president of Time, who declared the Warner assertions were "ridiculous."

These and other developments are reported on page 21.

Profit Sharing

Loew's stockholders, after listening to criticism from minority interests, this week ratified 11 profit sharing contracts for executives. Approximately 150 persons attended the session in New York City and heard David Bernstein, vice-president and treasurer, explain that the contracts and the present employment contract held by Nicholas M. Schenck, president, have an aggregate value of $4,788,000 annually. The stockholders also reelected 12 directors. On Thursday the company issued an earnings statement for the 12 weeks ended November 25th, showing net profit of $2,917,409 as compared to $3,457,973 for a similar quarter in 1936.

Details are on page 34.

New Theatres

F. W. Dodge Corporation, a construction news service, this week reported that 885 theatres were constructed or substantially remodeled in 37 states east of the Rocky Mountains at an aggregate cost of $27,225,000. The figures, it was pointed out, do not include equipment installations or replacements. This is a six-year peak and indicates progressive improvement in the industry, the Dodge service announced. The expenditure was almost $10,000,000 more than reported by the Dodge corporation in 1936 for the same states and the same type of construction work. The Dodge company attributed the increase to a greater number of new theatres, being built. Activity, it was pointed out, slumped in 1932 and 1933, but for the last three years there has been an increase. In 1934 the total was $8,250,000, in 1935, $14,000,000 and in 1936, $17,500,000.

Bank Night Under Fire

Affiliated Enterprises, Inc., of Denver, originator and copyright owner of Bank Night, was expected on Wednesday to complete its defense of the enterprise from which post office attorneys said it made $1,250,000 in two years. If Postmaster General James A. Farley believes an offense has been committed, United Press reported, he may issue a fraud order denying the promoters' use of the mails. During the hearing in Washington 19 postal inspectors told the post office solicitor that they attended Bank Night in theatres all over the country without winning a penny. The promoters are charged with fraudulent use of the mails and violation of the lottery laws.

Ament Named Editor

Walter C. Ament, assistant to Frederick Ullman, Jr., general manager of Pathe News, has been appointed news editor to succeed Pete Hennig, resigned. Mr. Ament joined the organization last fall and has been serving in various departments since. Howard Winner, a ranking cameraman on the Universal Newsreel staff, resigned recently to join the Pathe staff.

MOTION PICTURE HERALD

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Paramount Earnings

Paramount Pictures, Inc., this week estimated its combined consolidated earnings and share of undistributed earnings of partially owned subsidiaries for the fiscal year ended Jan. 1, 1938, at $6,650,000. Consolidated earnings were estimated at $6,030,000 after all charges, including interest, federal taxes [including provision for estimated undistributed profits taxes], depreciation and reserves. The estimated earnings, the company pointed out, do not include proceeds from settlement of litigation, approximating $1,650,000, nor a profit of $150,000 realized from the sale or real estate.

After deduction of $1,186,092 of dividends accrued for the year on preferred shares, the remaining consolidated earnings represent $1.96 a share on 2,465,900 shares of common stock. Computed on the aggregate of $6,650,000 of estimated consolidated earnings and share of undistributed earnings of partially owned subsidiaries, the earnings per common share would be $2.22. Estimated consolidated earnings for the fourth quarter, 13 weeks ended January 1st, were $754,000 after all charges.

Yamins Reelected

Independent Exhibitors, Inc., New England affiliate of National Allied, this week reelected Nathan Yamins as president. Mr. Yamins last week was renamed to the presidency of the national organization. Other officers reelected at the New England meeting are Max L. Levenson, first vice-president; Arthur K. Howard, business manager; Francis C. Lyden, second vice-president; Adolph Bendsley, secretary, and E. Harold Stoneman, treasurer. Walter Littlefield, who recently sold his theatre interests, resigned from the board of directors. The directorate now includes Edward Ansin, Wilbur Peterson, Charles W. Hodgson, Irving Isaacs, Samuel Resnick, W. H. McLaughlin, Daniel Murphy, Francis M. Perry, Morris Pouzzner, George Ramsdell, Richard B. Rubin, Philip Smith and William A. Viano.

Other exhibitor organization developments of the week appear on page 42.

Salaries and Taxes

Attempting to correct the generally considered unfair impression created by the salary figures released by the House of Representatives' Ways and Means Committee, the New York Sun this week published a list of gross salaries along with estimated Federal and State income taxes on the incomes. Included in the list were 40 names of persons associated with the motion picture industry.

See page 68.

Snow White and the 50%

The launching of the first feature length animated cartoon on a box office career which, its distributor estimates, will result in a gross of between $4,000,000 and $5,000,000, brought unprecedented speculation over coffee cups and cocktails, wherever the motion picture industry is a constant topic of conversation. "Snow White and the Seven Dwarfs" is now in its second week at the Radio City Music Hall and looming large in discussions were its $108,000 first week gross; an increase to $110,000 in the second week of its run, something no picture has done before at the theatre; the chance of a run of four or more weeks, a precedent; booking and clearance problems, and the fact that RKO has set preliminary rental demands at 50 per cent, an almost unprecedented figure.

Records and possibilities are on page 22.

Tax Plea

Exhibition's argument that raising the admission tax exemption level from 41 to 51 cents would enable theatre owners to raise prices and would result in increased revenue to both the owners and the Government was presented in full to the House Ways and Means Committee by Walter Vincent, circuit operator of New York, chosen by the industry as its spokesman. Mr. Vincent cited facts and figures to prove that the Treasury would receive additional revenue.

His argument is quoted in full on page 29.

Red's Roundup

Maurice Davilla Kann was rounded-up Wednesday night by friends in New York for an old-fashioned "Roundup and Barbecue," on the occasion of his recent association with Box-Office.

In determining upon a western flavor, the committee in charge took cognizance of Mr. Kann's weekend, spent last summer with Si Seadler at the Bar 2-X Ranch in the Coachilla Valley under spreading palms in lower California with ukulele. "Intrepid westerner," the barbecue committee called Red.

Because of the nature of the surroundings for the Barbecue—it was held in the Hotel Astor's Belvedere Room—the committee used extra precautions against any Ridin' of the Plains by any of the 400 Barbecuans present, specifically stating on the invitations to the guests, "Please don't wear spurs." None were visible but some were felt, nevertheless, particularly during the flippancies of Jay Flippen, hombre of ceremonies; the ribbings of ribber Vince Barnett and the nizerisms of Louis Nizer. Particularly appropriate in the entertainment division was Texas Jim Lewis and His Cowboys. John Wilde Alicoate was toastmaster general.

Buying Trends

The motion picture is an important instrument in the creating and changing of buying trends, Hal Hode, Columbia executive, declared when he spoke at an advertising Club luncheon in New York. Mr. Hode said that if he were head of a manufacturing company he would assign a man to cover all the sneak previews in and around Hollywood to determine what future trends would be. He also cited examples to show that the buying public follows the leadership of the motion picture industry.

His talk is covered in a story on page 36.

Reorganization Delayed

Completion of the RKO reorganization proceedings is not expected until next fall as a result of a one month's delay in starting hearings before William Bondy, Federal judge, in New York. The court granted a petition to adjourn the hearing until February 28th, but, at the same time, expressed impatience over the lack of progress being made.

Details are on page 46.

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No Responsibility

An echo of the opinion voiced by Martin Quigley, editor-in-chief and publisher of Motion Picture Herald, last August was heard at the 14th annual conference of the National Board of Review of Motion Pictures when Mortimer J. Adler, Chicago University professor, declared the film industry has no educational responsibilities. Mr. Adler took issue with Herbert S. Walsh, technical supervisor of an educational project, who advocated the government and private educational foundations interest themselves in providing educational films. Mr. Walsh also called for closer cooperation between the motion picture industry and educators.

See page 17.

London Fog

The fog of uncertainty surrounding the proposed new quota provisions is blamed in England as being partly responsible for the doldrums into which the industry has fallen. Taking cognizance of the fact that prolonged debate over the new bill will bring further recession the Government laid plans to hasten action on the measure and hope was expressed that the House of Commons committee would conclude its deliberations in three sessions after hearings are resumed next week.

Preparations for the reopening are reported and the somewhat gloomy outlook described on page 64.

Organized Labor

The movement of labor toward organization, accelerated in recent months by court precedents giving life to the Wagner Labor Relations Act, has progressed so far in the film industry that at present more than 40 unions or guilds have contracts or are negotiating for them.

The requirements are graphically shown in a chart prepared by Motion Picture Herald's Hollywood bureau, starting on page 14.

For the Fine Arts

The House Patents Committee, headed by William I. Sirovich, representative from New York, on February 7th will open hearings on a bill, proposed by Mr. Sirovich to create a new Government department and cabinet post to consolidate the Government's efforts on behalf of science, art and literature, including the industries in which their greatest commercial application is made, motion pictures and radio.

The preamble of the measure and Mr. Sirovich's views on the subject are presented on page 29.

This Week In Pictures



W. G. Van Schmus, above, managing director of the Radio City Music Hall, meets Bette Davis on the set of "Jezebel" at the Warner Brothers studios in Burbank, California. Mr. Van Schmus was at the studios to see firsthand what might be coming up for the Rockefellers' show place.

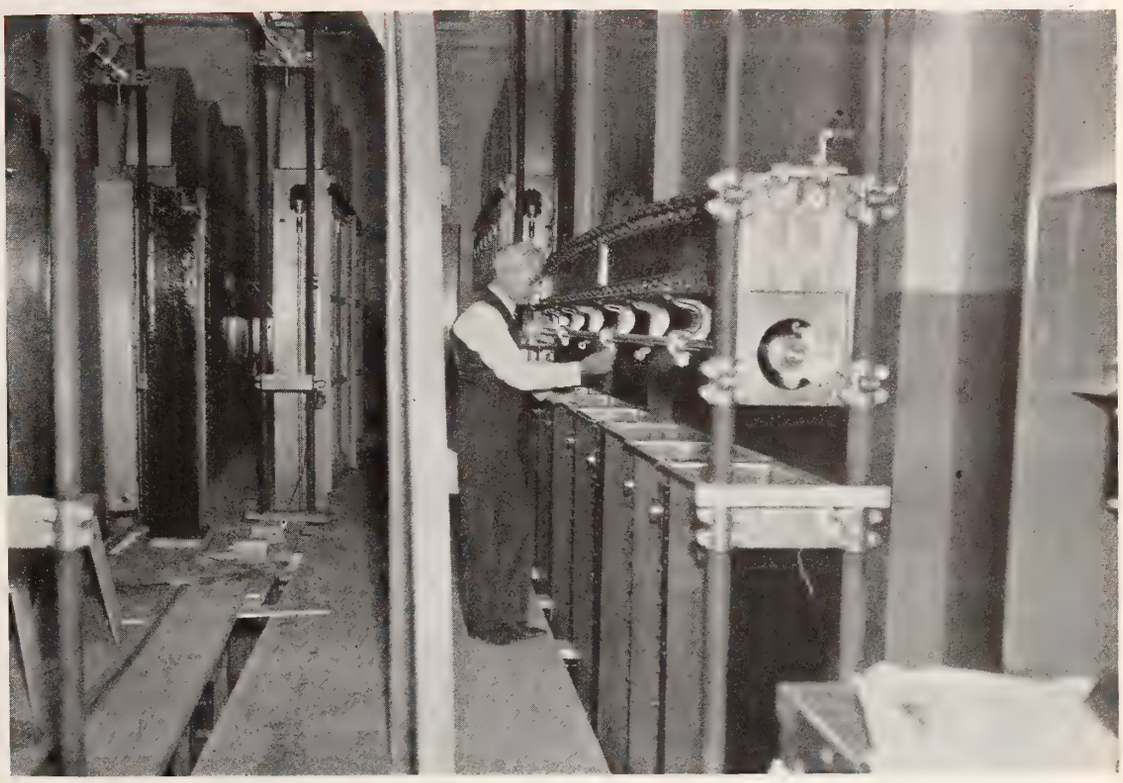
SONJA HENIE, below, Olympic skating champion and Twentieth Century-Fox star in New York for a week's engagement of her ice revue at Madison Square Garden, down the street from the Roxy where her picture "Happy Landing" was playing first run, exuberantly greets her mother and brother Leif who came from Norway to see his sister's revue. Miss Henie marked her first day in New York by missing an appointment with Mayor LaGuardia because at 10 o'clock she was still sleeping.





S. Charles Einfeld, at the extreme left, Warner Brothers director of publicity and advertising, backed against a wall in Grand Central Station, New York, by reporters for the trade and daily press who deluged him with questions concerning the company's contemplated transplanting of the advertising and publicity headquarters from New York to Hollywood. Mr. Einfeld, just arrived with Harry Warner from the coast, said that details had not been completed and intimated that the board of directors was considering further changes.

Satisfied with the results of John M. Nickolaus' experiments with a new platinum sepia toning process to bridge the gap between black and white and color films, Metro-Goldwyn-Mayer has completed construction of elaborate machinery at its Hollywood laboratories to make extensive use of the process. A. G. Wise, laboratory engineer, at right, examines a battery of developing tanks and the noncorrosive steel roller assembly especially built to withstand the action of the chemicals used in the toning. Prints of several features have undergone the process, first, and notably so, "The Good Earth," and the new apparatus will make possible a wider application.





H. Albán-Mestanza (second from left), new editor of Teatro al Día; *Ray Gallo (left), advertising manager; Manuel Peña Rodriguez, motion picture critic of* La Nacion *of Buenos Aires, and Martin Quigley, editor-in-chief of Quigley Publications, during a visit by Sr. Peña Rodriguez to discuss the industry in South America with Mr. Quigley and the* Teatro al Día *staff.*



The annual Will Rogers National Theatre Week this year will be organized by Major L. E. Thompson, RKO theatre executive, right, who was appointed to the chairmanship of the committee at a recent luncheon meeting of theatre executives.

Richard Sears, left, newsreel cameraman, whose work in covering the New England territory for Pathe has attracted attention for the last eleven years, this week joined Universal Newsreel following a decision by Pathe to cover the territory from its New York office. Mr. Sears started as a news photographer 34 years ago and went to Pathe from the Boston American.





TO the honor of Loew's, Inc., and the delight of statisticians, the length of service of company executives who gathered at a luncheon to honor the 25th anniversary of Charles C. Moskowitz, if computed on the familiar end to end from here to there basis, would total 454 years. Guests at the testimonial luncheon, above, in the Hotel Astor, New York, starting at the left of the empty chair in the foreground, are: Fred Mitchell, Edward J. Churchill, president of Donahue and Coe and the only non-Loew guest; Judge Isadore Frey, Mr. Moskowitz, David Bernstein, Edward Mannix, Edward Saunders, Oscar A. Doob, Howard Strickling, Silas Seadler, Arthur Moskowitz, Charles Sonin, Harry Bernstein, Dave Blum, Morty Spring, Joseph R. Vogel, J. T. Mills, Dorf Schadler, Marvin Schenck, Thomas Pettey, H. J. Cleary, S. H. Meinhold, and Ernest Emerling.



Louise Fazenda, Warner comedienne, arrives in New York for the opening of her picture, "Swing Your Lady," at the Strand and for the President's Birthday Ball on Saturday night. The actress, wife of Hal Wallis, Warner executive producer, is accompanied by her sister-in-law, the former Miss Minna Wallis.



William Farnum entertains Lola Lane, Jack L. Warner and Jean Hersholt, right, at the 35th anniversary celebration of the Hollywood Hotel, Hollywood, attended, naturally enough, by motion picture personalities in profusion.

THE UNION LABEL

and the

MOTION PICTURE



With more than forty organizations holding, or seeking, bargaining contracts with the makers and sellers of screen entertainment, union activities in the industry now extend from the genesis of the story idea to fruition in the theatre in which the production is exhibited, and in Hollywood from the writer to the workers who daub paint upon backdrops, from the stars to the laborers who tear down the sets, from grips to horse wranglers. The heterogeneity of film unionism is shown for the first time in the following pages, in a chart compiled by Vance King of the Hollywood office of *Motion Picture Herald*, and translating into union terms the progress of a motion picture through five stages, Pre-Production, Production, Post-Production, Distribution and Exhibition.

UNIONISM AND THE MOTION PICTURE

PRE-PRO

ORGANIZATION CLAIMING	Screen Playwrights, Inc.*† Screen Writers Guild of the Authors League of America†	Screen Directors Guild†	Employees Associations on Each Lot†	Script Clerks Guild†	Society of Motion Picture Art Directors†	United Scenic Artists† Scenic Arts Association† Society of Motion Picture Art Directors† Studio Local 37, IATSE	United Scenic Artists† Scenic Arts Association† Studio Local 37, IATSE
CRAFT	Writers	Directors, Assistants, Unit Managers	Office Workers	Script Clerks	Art Directors	Set Designers	Draftsmen
Moving Picture Painters Local 644, International Brotherhood of Painters, Decorators and Paperhangers of America*	Cinema Lodge 1185, International Association of Machinists*	Studio Utility Workers Local 724, General Building and Construction Laborers of America Studio Technicians Local 37, IATSE	Plumbers Local 78, United Association of Plumbers and Steamfitters	Studio Photographers Local 659, IATSE*	Pattern Makers Association of Los Angeles, Pattern Makers League of North America	Motion Picture Costumers Local 705, IATSE*	Blacksmiths Local 212, International Brotherhood of Blacksmiths, Drop Forgers and Helpers
Painters	Machinists, Camera Repair Men	Utility Workers	Plumbers	Still Cameramen	Pattern Makers	Costumers, Wardrobe Men	Blacksmiths

PRODU

Screen Actors Guild of the Associated Artists and Artistes of America*	Screen Directors Guild†	Script Clerks Guild†	American Society of Cinematography*† (Studio Photographers Local 659, IATSE, on Independent productions only)	Studio Photographers Local 659, IATSE*	Studio Sound Technicians Local 695, IATSE*	Studio Technicians Local 37, IATSE*	Studio Technicians Local 37, IATSE*	Studio Technicians Local 37, IATSE Studio Utility Employees Local 724, General Construction and Building Laborers of America	Makeup Artists Local 730, IATSE	Studio Carpenters Local 644, United Brotherhood of Carpenters and Joiners of America*
Stars - Featured Players - Bit Players - Standins - Extras - Stunt Men - Riding Actors (Cowboys)	Directors Assistants Unit Managers	Script Clerks	Directors of Cinematography	Cameramen First Second Assistant Still	Sound Men Mixers Recorders General "Boom" Men	Electricians Gaffers Best Boy Lamp Operators	Grips	Laborers	Makeup Men, Hairdressers	Carpenters

POST-PRODUCTION

Screen Directors Guild†	Society of Motion Picture Film Editors*†	Film Technicians Local 683, IATSE*	Film Technicians Local 683, IATSE*	Studio Sound Technicians Local 695, IATSE*	Musicians Mutual Protective Assn. Local 47, American Federation of Musicians*	Projectionists Local 150, IATSE*	Studio Utility Employees Local 724, General Construction and Building Laborers of America*
Director	Film Editors	Cutters, Negative and Positive	Laboratory Workers	Sound Men, Dubbers, Re-recorders	Musicians	Projectionists (Studio)	Laborers (Destruction of Sets)

Showing major crafts engaged in the various steps of production and presentation of motion pictures, with the various craft organizations, American Federation of Labor affiliates or independent associations, claiming jurisdiction over the workers.

ROM WRITER'S PEN TO THEATRE SCREEN

DUCTION

Society of Motion Picture Artists and Illustrators† Studio Local 37, IATSE	Studio Local 37, IATSE United Scenic Artists† Scenic Arts Association† Moving Picture Painters Local 644	Studio Carpenters Local 946, United Brotherhood of Carpenters and Joiners of America*	Molders Local 374, International Molders Union of North America*	Studio Technicians Local 37, International Alliance of Theatrical Stage Employees Studio Carpenters Local 946*	Studio Technicians Local 37, IATSE Studio Carpenters Local 946*	Studio Technicians Local 37 Studio Carpenters Local 946*	Studio Electricians Local 40, International Brotherhood* of Electrical Workers*
Artists and Illustrators	Scenic Artists	Carpenters	Molders	Prop Makers	Wood Turners	Woodworking Machine Men	Electricians, Set Wiring, Construction Maintenance
Sheet Metal Workers Local 108, Sheet Metal Workers International Association	Structural and Ornamental Iron Workers Local 433, International Association of Bridge, Structural and Ornamental Iron Workers	Carpet, Linoleum and Tile Workers Local 80, Upholsterers, Carpet and Linoleum Workers International Union	Stationary Engineers Local 72, International Union of Operating Engineers	Boilermakers and Welders Local 92, International Brotherhood of Boilermakers, Iron Shipbuilders, Welders and Helpers of America	Ornamental Plasterers Local 755, Operative Plasterers and Cement Finishers International Association	Screen Publicists Guild†	Studio Cooks and Waiters Local 468, Hotel and Restaurant Employees International Alliance and Bartenders International League of America
Sheet Metal Workers	Iron Workers	Carpet Layers, Tile Workers	Engineers	Boiler Makers	Plasterers	Publicity Men	Cooks, Waiters, Waitresses

CTION

Drivers, Local 399, International Brotherhood of Teamsters, Chauffeurs, Stablemen and Helpers*	Stationary Engineers Local 72, International Association of Operating Engineers	Society of Motion Picture Interior Decorators† Studio Technicians Local 37, IATSE	Studio Technicians Local 37, IATSE*	Screen Publicists Guild†	Film Technicians Local 683, IATSE*	Society of Motion Picture Film Editors*	Screen Playwrights, Inc.*† Screen Writers Guild of the Authors League of America†	Studio Technicians Local 37, IATSE*	Projectionists Local 150, IATSE*	Studio Local 40, International Brotherhood of Electrical Workers*
Drivers, Horse Wranglers	Stationary Engineers (Air Conditioning)	Set Dressers	Property Men	Publicity Men	For Rushes: Lab. Workers	For Rushes: Film Editors	Dialogue Writers, Gag Men	Special Effects	For Rushes: Projectionists	Electricians - Set Wiring - Maintenance - Generator Operators - Portable Set Operators - Repair Men

DISTRIBUTION - EXHIBITION

International Alliance of Theatrical Stage Employees and other organizations in various cities.	International Alliance of Theatrical Stage Employees and other organizations in various cities.	International Alliance of Theatrical Stage Employees preponderantly. But in some cities, Committee of Industrial Organization groups have contracts.
Exchange Office Workers	Front of House Workers, Theatres	Theatre Projectionists Stage Hands

* Denotes organization having collective bargaining agreement with employer for that particular craft.

In cases where two or more organizations are listed as claiming a single craft, a jurisdictional dispute, active or otherwise, is apparent.

† Non-labor affiliate, Independent.

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NATIONAL BOARD OF REVIEW FACING TEST ON CONTINUANCE OF ACTIVITY

Civic Groups Relying More and More on Industry's Own Production Seal As Evidence—Film Meets Their Standards

The National Board of Review of Motion Pictures appears to have reached its last stronghold. Providence, Rhode Island, now stands as the only remaining place where the Board has any legal status, where the law requires that motion pictures carry the seal: "Passed by the National Board of Review." But even in Providence the seal is necessary only for pictures that are to be shown on Sundays.

For that "privilege," the motion picture industry pays the board some $40,000 annually. And six of the eight distributors have concluded that it isn't worth it. The dues which the Board collects annually from club women in the field is another source of its revenue.

Origin of Board

In the days when state and city censorship was threatening on all sides, before the industry's voluntarily-adopted Production Code was established to create and maintain motion picture standards, before the Legion of Decency evaluated on screen morals, and before the largest civic and church and women's organizations of the country were rating films for the guidance of millions of their members, the National Board of Review was accredited with having had some value, both to the industry and to the public. Three-fourths of the distributors supporting the Board now believe that its former value has ceased to exist.

In the days when the motion picture had not yet evolved standards of art or morals or conduct for itself, Mayor George B. McClelland, of New York, acting on a report from Police Commissioner Bingham, issued an order, which became effective on Christmas Eve, 1908, revoking the licenses of all five-cent movie "peep" shows in New York, because of the alleged conditions of the theatres and nature of the films exhibited in them.

Panicky, the exhibitors, led by William Fox and Marcus Loew, organized to fight the order, contributing $5 a member. Before long they expressed a willingness to have the pictures submitted to a board of judges, or censors, prior to their public exhibition.

Accepted Expedient

The New York picture men were not eager for a censorship, but they were willing to accept any expedient to avoid closing their houses.

Charles Sprague Smith, who had founded the Young People's Institute, and thereby had inaugurated the community center movement in America, came forward to extend his cooperation. The records show that neither Charles Sprague Smith, John Collier, secretary of the Institute, nor their associates were exponents of censorship. But, early in 1909, a few weeks after the Christmas week New York exhibition disaster, the People's Institute, in cooperation with the newly formed Motion Picture Patents Company and its distributor members, formed the National Board of Censorship of Motion Pictures—thus giving the first tangible expression on record of the willingness of the embryonic motion picture industry to have its motion pictures reviewed by an outside board.

Terry Ramsaye, in his "Million and One Nights," observed, "The name of the newly formed organization was most unfortunate, even if expeditious, for it gave impetus to the censorship movement in many directions."

In 1915 the name was changed to the National Board of Review, which has continued in operation since, with Wilton A. Barrett, executive secretary, in charge.

Regulation Moves Follow

The efforts toward regulating motion pictures which followed in the wake of the first National Board of Censorship, on the part of club, church, civic, "reform" and other elements were almost countless.

Pennsylvania enacted a state censorship law in 1911, Kansas followed, in March, 1913, and Ohio in April of the same year. The state of Maryland created a censorship board in 1916, and New York State took similar action in 1921.

Reformers and clubs took up the movement, including the Reverend Wilbur Fish Crafts and his International Reform Bureau; the Reverend William Sheafe Chase, of the Protestant Church; the Women's Christian Temperance Union, the General Federation of Women's Clubs, and others.

The National Board started its "judging" of motion pictures at the outset, first charging each distributor $3.50 per reel on each review print, the distributor then, as now, receiving a "seal": "Passed by the National Board of Review," which was affixed to the main title on all prints distributed.

Policy Changed in 1919

Up to the time of the Armistice the Board did make certain recommendations for changes in pictures—it was still "censoring." Then, in 1919, a complete reversal was made on policy, the Board adopting a rigorous anti-censorship course, deciding to condemn nothing. And the Board has condemned nothing ever since. That change in policy in 1919 was also the occasion for raising the $3.50 per reel reviewing fee to $6.25.

During the first years of operations of the half-dozen state censorship boards, the National Board of Review's seal affixed to a motion picture was supposed to have had certain values in influencing the respective censors in behalf of passage of an individual picture when existing objections might otherwise have precluded the issuance of a permit.

In other places additional state or local censorship was averted by the passage of laws which required a picture to carry the seal of the National Board. Florida's law, now declared unconstitutional, was the most notable instance in this connection. The board's early evaluations of pictures were employed by clubs and women's organizations for the guidance of members in the selection of their motion picture entertainment. Providence remains the Board's lone legal hold, and that now appears to have been weakened by the recent discovery that the law there specifies that only Sunday showings require the seal.

Some of the distributors have learned that the Providence authorities have long since ceased even to depend on the National Board's evaluations of films, because they "recommend everything," and give no other gradings. Some of the authorities in Portland, Oregon, by informal agreement, are occasionally guided by the Board's evaluations, but the Board has no legal standing in the community.

The Florida Decision

It was Judge Worth W. Trummell, of the Circuit Court of Dade County, who sounded the doom of the National Board on Florida's statute books. In May, 1937, he specifically ruled unconstitutional the state law prescribing compliance with recommendations of the Board as the sole instrument of censorship control over motion picture exhibition in the state. Judge Trummell further held that the law is unconstitutional because it delegates legislative authority to an unofficial group in another state operating without any legal status whatsoever and without regulation.

It is now admitted at New York's home offices that more and more are church, club, civic and women's organizations relying on the motion picture industry's own Production Code seal for their guidance in selecting motion pictures for their members' entertainment, accepting it as a certification that the picture carrying the seal does not violate the concrete and specific provisions of the code in the matter of proper standards, that the picture has complied with that code, and that it was not judged merely by the somewhat obscure formula of the National Board.

Not a Participant

Through all of the movements of recent years, both within and outside of the motion picture industry, which have led up to Hollywood's voluntary adoption and maintenance of its Production Code, the establishment and continuance of the Legion of Decency, and the weekly first-hand studio evaluation of films by church, club and women's organizations for guiding members, the record shows that the National Board of Review has not participated in any of the improvements. Rather, the Board has been accused of being antagonistic to the new influences.

The National Board of Review has been proceeding down recent years with no outward manifestation of cooperation, service or benefit to the motion picture industry, except to delegate a group of workers to attend the home office showings of current releases and to collect $6.25 for every reel of feature and short subject material so reviewed, taking its $40,000 a year from the distributors. More than $1,000,000 has been paid into the Board's coffers since it started.

In all likelihood there will not be any outward concerted move by the distributors against the Board, but within two months it is expected that many feature and short subject pictures will be coming along without the "Passed by the National Board" seal. Twentieth Century-Fox Film's new "In Old Chicago" is one of the first features to go out without the Board seal. The distributors are expected to discontinue the old habit of submitting their prints

(*Continued on page* 18)

FEDERAL PROJECT INCLUDES THEATRE

The main topic of speculation among exhibitors in Milwaukee is in regard to whom will be granted the concession for a 650-seat theatre to be erected as part of a Federal housing project in Greensdale, which is in Milwaukee county, south of the city.

Bids have been opened for construction of the last section of public buildings, which will include the theatre, shops, a post office, a tavern and a garage and service station.

FILMS HAVE NO EDUCATIONAL DUTY, DECLARES CHICAGO "U" PROFESSOR

Stand of Mortimer J. Adler Parallels That Taken by Martin Quigley in Address Before Williamstown Institute

The film industry has no educational responsibilities whatsoever, Mortimer J. Adler, professor at the University of Chicago, declared before the annual conference of the National Board of Review, in New York, last week:

"To be concerned about educational movies when the schools and colleges are failing so miserably to give students an adequate liberal education is nothing short of farcical," he said.

Mr. Adler's stand was similar to that taken by Martin Quigley, editor-in-chief and publisher of the MOTION PICTURE HERALD, at the Williamstown Institute of Human Relations last August 31st. Mr. Quigley pointed out that executives with responsibility for the motion picture industry "do not envision themselves as teachers, statesmen, churchmen or economists."

"They are showmen," Mr. Quigley said. He pointed out that "it is the industry's judgment and mine that the entertainment film belongs in the province of entertainment and nowhere else. If there are others who wish to use this medium for a message which they imagine the world is yearning to hear, the obvious course for them is to get a camera and go to work."

Mr. Adler, associate professor of philosophy of law, voiced his opinion at the Board of Review gathering, after Herbert S. Walsh, technical supervisor of an educational Works Progress Administration project in New York City, had advocated that the government and private educational foundations interest themselves in providing educational films.

The government might do well to "drop the film industry a hint" to become "a force for public good" by cooperating with the movement to provide educational films for school use, Mr. Walsh declared. Motion pictures, he said, escaped Federal control probably by coming along before the radio.

For the government to "suggest" to picture producers that they take an interest in educational needs would not be out of place, Mr. Walsh asserted.

Mr. Walsh charged that the use of motion pictures as an educational medium had been blocked by a "vicious circle" comprised of producers saying they would supply films if the schools would provide a market, and schools saying they would buy if the proper types of films were provided.

The speaker commended the work of the educational committee of the Motion Picture Producers and Distributors of America that last summer reviewed short subjects for their educational possibilities. He said it was the first step toward breaking the jam. A second step, he said, would involve closer cooperation between the motion picture industry and educators especially trained in the technique of film production.

Mr. Adler, in his talk, declared that the home and the church have not measured up to their task of exerting "moral influence" upon the nation, so that to argue that the screen has a "moral responsibility likewise is futile."

This view was supported in part in the remarks made by Mark Van Doren, associate professor of English at Columbia University and film critic of *The Nation,* who said that to him films should have but one purpose—"to be entertaining."

Although in previous years resolutions condemning political censorship had met with some opposition, a similar suggestion this year was adopted unanimously.

The conference decided to take under advisement a proposal for a "national motion picture week," which was advanced by Mrs. Richard M. McClure, head of the Better Films Council of Chicago and formerly film chairman of the General Federation of Women's Clubs. Wilton Barrett, executive secretary, later announced that no further action will be taken on the proposal.

Thursday night the delegates visited the exhibit on "The Making of a Contemporary Flm" at the Museum of Modern Art and Friday was devoted chiefly to reports from delegates from a number of cities.

Among the addresses given on Friday were those by Mr. Adler, Mr. Van Doren, Gilbert Seldes, author and critic; Alistair Cook, British radio and film critic, and W. Ward Marsh, film critic of the Cleveland *Plain Dealer.*

Mr. Adler, after declaring that the screen has no education responsibilities, turned to a discussion of critics of motion pictures. He declared that "in general, criticisms are on as low a level as the public taste itself" and then expressed particular objections to the "sneering type" of critics.

Dr. Potter agreed with Mr. Adler's contention that "there are too many critics who actually hate the movies."

At the closing session of the conference, a luncheon, Paul Moss, New York City license commissioner, and Robert Edmond Jones, stage and color designer, were among the speakers. Mr. Moss, presenting the greetings of Mayor Fiorello LaGuardia, described the mayor as "probably the most liberal, non-censoring mayor in the whole country."

"The last thing in the world he would do," Mr. Moss continued, "would be to appoint a license commissioner to be a censor."

"We in the license bureau are not in favor of censorship. I, for one, say most emphatically that I do not believe in censorship. A license commissioner, if he has any sense, does not go out and censor theatres. He must listen to the public opinion."

Mr. Jones predicted that within the next 25 or 50 years motion pictures will be produced that can be "felt" and "smelled" as well as seen and heard.

Joseph M. Price, member of the executive committee of the National Board of Review, presided at the luncheon. Other speakers and honor guests included Mrs. Mary K. Simkovitch, director of Greenwich House; Paul Rotha, producer of British documentary films; Ethel Merman, Dudley Digges, Wallace Ford, Dame May Whitty, Dame Sybil Thorndike, Al Shean and Mrs. J. Bertram Harvey of Philadelphia.

SCHOOL FILMS SEEN DELAYED

Although already approved in whole or in part by the Motion Picture Producers and Distributors of America educational films committee, the 1,000 *motion pictures chosen are not expected to be available for classrooms for several months, it was understood in New York.*

Individual producer-owners of the approved films have not yet authorized their release to schools and, in the event they are made available, there is no distribution machinery set up for them at present.

Censorship Survey By Liberties Union

Censorship of film, stage and radio is the subject of a study being made by the American Civil Liberties Union in 1,000 cities of 10,000 population or more.

A questionnaire has been sent to public officials and others familiar with local conditions, to determine the relative standing of cities "in the practice of civil liberties." The union will present an emblem of recognition annually to the city receiving the highest rating.

Questions concerning 32 issues are asked in the survey, including the following:

1. Are films controlled otherwise than by court action. If so, how?

2. Can theatre licenses be revoked without awaiting a conviction or an injunction?

3. Do any local radio stations carry regular open forum programs on public issues? If so, what?

A committee headed by Richard S. Childs, president of the City Club of New York and a member of the union's board of directors, will rate the cities on the basis of the questionnaire returns.

Less than three per cent of some 1,500 films passed for Sunday showings in Massachusetts in the last fiscal year ran into difficulties, the report of the state's censor department shows. "Song at Eventide," a Samuel Cummins production, was cut the most, according to the length of eliminations printed. Eleven of the 47 films that were deleted were newsreels.

The license and public safety committees of the Seattle, Wash., City Council, at a meeting this week banned all strip-tease and semi-nude performances. The Board of Theatre Censors has been entrusted with enforcing the ban. Hereafter, all complaints from policewomen this year was adopted without a dissenting vote.

LEGAL STANDING IN ONLY ONE CITY

(*Continued from page* 16)

to the Board's reviewers and paying the $6.25 per reel for the "privilege."

The assertion has been made that even the presence of the seal is not noticed any longer by the public, what with the abundance of code numbers, state censorship permits, MPPDA membership insignia and credits to IATSE, the Society of Cinematographers and whatnot, adorning the main titles of nearly all pictures.

Reviewed Near Release Date

Distributors who have been supporting the National Board all these years point out that further ineffectiveness of the Board's evaluation of pictures is attested by the fact that in virtually all cases the Board reviews a picture almost on its national exhibition date, and its evaluation is, therefore, circulated well after a large part of the public has actually seen the film.

On the other hand, the 11 national club, church and women's organizations which now are evaluating pictures for the guidance of their vast memberships, preview pictures in Hollywood considerably before release and their affiliates and branches in the field receive the reports on selections well before the pictures reach exhibition.

Even the local "Better Films Councils" with which the National Board long had relations are understood to be now using the "preview" evaluations of the aforementioned organizations, in place of the National Board's belated lists.

The Board, by the way, collects membership fees of two kinds from its Better Films Council affiliates: associate membership at $2 per person per year, and cooperating membership at $10 per person per year. In addition, $1 per person annually is collected from those who belong to an affiliated or so-called "organized" group under the Better Films Council or under the "Motion Picture Study Club Plan" as concocted by the National Board.

Donations from Others

In explaining its position before Florida's Judge Trummell, last May, the Board admitted that it "is also open to donations from groups and individuals not connected with the motion picture industry."

The National Board of Review acts in no official or unofficial capacity for any national church, club or women's organizations, nor are its evaluations officially recognized by them. Its membership includes some persons belonging to such organizations, but the number is negligible. None of these 11 groups makes any charge whatsoever to distributors for its evaluating service. The construction of these previewing groups is admitted by the organized industry to be strong, with their memberships running into the millions.

The Eleven Groups

The West Coast Preview Committee is made up of representatives of specific groups, some national, some statewide. These groups are: the National Society of the Daughters of the American Revolution, National Society of New England Women, General Federation of Women's Clubs, California Congress of Parents and Teachers, Inc., Los Angeles Section of the National Council of Jewish Women, Women's University Club of California, Southern California Council of Federated Church Women, California Federation of Business and Professional Women's Clubs, and the California Chapter of the American Legion Auxiliary.

The National Society of the Daughters of the American Revolution has a membership approximating 150,000.

The National Society of New England Women has an estimated membership of 5,000.

The General Federation of Women's Clubs has an estimated membership of 1,500,000 to 2,000,000.

The California Congress of Parents and Teachers, Inc., is a branch of the National Congress of Parents and Teachers, but its previewing group in California has no connection with the national organization and does not officially represent it.

The Los Angeles Section of the National Council of Jewish Women is officially recognized as its previewing group by the national organization which has a membership of 40,000.

The Women's University Club of California, while it is connected with the American Association of University Women, is not the official previewing group for the national body, which has a membership approximating 40,000.

The Southern California Council of Federated Church Women operates its own previewing service. However, the National Council of Federated Church Women has an active motion picture department, so the Southern California Council might be considered the group which represents the national organization, whose membership exceeds 50,000.

The California Federation of Business and Professional Women's Clubs does not officially represent the National Federation of Business and Professional Women's Clubs. However, the national organization, which has a membership of 65,000, has shown interest in the work of the California Federation, and it seems reasonable to add the entire membership into the aggregate total.

There seems to be no way of knowing the membership of the California Chapter of the American Legion Auxiliary. The national organization with which the California Chapter is affiliated has approximately 444,000 members.

The East Coast Preview Committee operates in cooperation with the General Federation of Women's Clubs, the membership of which has already been mentioned. The members of the East Coast Preview Committee belong to practically every woman's organization of any consequence in the United States, including Catholic, Jewish and Protestant groups, patriotic, philanthropic and cultural clubs and organizations, and even the Junior League. It is estimated that the East Coast Committee members belong to organizations with an aggregate of at least 2,000,000 members.

"Arty" and "Radical" Viewpoint

Spokesmen in the American motion picture industry have frequently of late criticized the National Board of Review for its reputed tendency to turn from the business of observing entertainment for the American masses to a more "arty" and "radical" viewpoint. Specifically cited is the Board's promotion, by widespread publicity, of the laurels it gives to foreign pictures, some Soviet "Red," others highly questionable on moral grounds.

Too, the Board frequently gives its highest recognition to foreign players in foreign pictures over American performers. Typical is the Board's acclamation, this month, of Harry Bauer, for his part in "The Golem," made in Prague, as being "the most superior performance" of all given on the screen in America during 1937. The Board considered the performance of Nikolai Cherkassov in the Soviet-made "Baltic Deputy" as the fourth best performance of the year, and that of Mathias Wieman, in "The Eternal Mask," also foreign made, as another of the ten best performances. Practically the same situation exists every year, as the record will show.

Foreign Films Cited

Out of 20 of the "best" films shown in America in 1937, the Board has designated 10 from abroad. Some of the "best" foreign films so listed, with excerpts from the *National Board of Review Magazine*, follow:

"Eternal Mask," "a brilliant successful study in Freudian psychology," produced in Switzerland;

"The Lower Depths," "Gorki's classic of the submerged poor in Russia," produced in France;

"Baltic Deputy," "another of the fine pictures of the Russian revolution," produced in Russia;

"The Spanish Earth," "Joris Ivens' superb pictorial sketches of the war in Spain, eloquent with passionate sympathy and feeling," and "a vigorous commentary in behalf of the Spanish (Red) Loyalists," produced in Spain.

Subjects of Censorship Attacks

Last year, the so-called Committee on Exceptional Photoplays of the National Board of Review adjudged "La Kermesse Heroique" as the best film of the year made anywhere. "La Kermesse" is none other than "Carnival of Flanders," which was condemned in toto by the Legion of Decency.

Frequently, motion pictures selected by the National Board as being "exceptional photoplays," as the Board describes them, or adjudged by the Board to be the "best" of the year, are the subjects of censorship attacks and exhibition permit refusals, the most recent being "The Spanish Earth," which has been prohibited in various states because of its "Red" propaganda contents. More frequently, the Legion of Decency differs considerably with the Board's "recommended" films.

It has been said by the Board that it is rigorously opposed to governmental censorship; it has been said just as frequently by industry leaders that some of the motion picture subjects of the National Board's recommendations aggravate the censorship situation.

Wilton A. Barrett has been and still is the National Board of Review. He has surrounded himself with a group of educators and club women, headed by George W. Kirchwey, New York, who receive no salary. Mr. Barrett carries the self-named title of "executive secretary."

Called "Failure" by Harris

Probably the severest blow suffered by the National Board of Review within its own ranks came in July, 1936, when Dr. Louis I. Harris, well known as the former New York City Health Commissioner, resigned from the executive committee of the Board because, in his opinion, the Board "pulled hard on the oars but stood still"; because "it is top-heavy with

(*Continued on page* 28)

OFFERS FRONT SEATS AT REDUCED PRICES

George Kraska, operator of the Fine Arts theatre, Boston, Mass., is selling the first five rows of orchestra seats for a quarter at all times, as against regular afternoon and evening prices of 50 and 75 cents respectively. The chairs have been used so seldom, according to Mr. Kraska, that except for atmospheric and cleaning wear, they are practically as good as when they were installed.



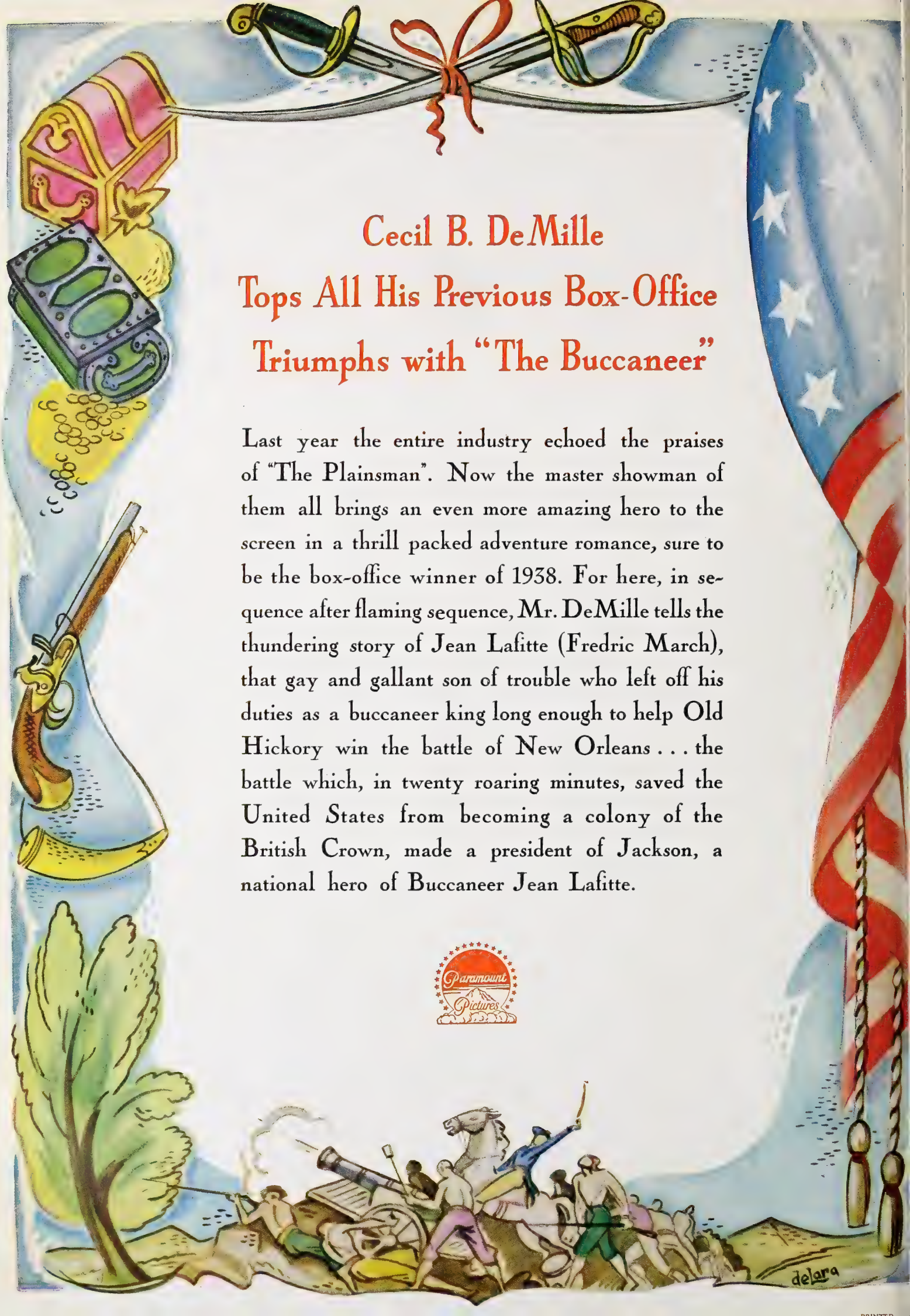
The Storming of Barataria

Cecil B. DeMille's

"THE BUCCANEER"

A Paramount Picture

Paramount Pictures



Cecil B. DeMille

Tops All His Previous Box-Office Triumphs with "The Buccaneer"

Last year the entire industry echoed the praises of "The Plainsman". Now the master showman of them all brings an even more amazing hero to the screen in a thrill packed adventure romance, sure to be the box-office winner of 1938. For here, in sequence after flaming sequence, Mr. DeMille tells the thundering story of Jean Lafitte (Fredric March), that gay and gallant son of trouble who left off his duties as a buccaneer king long enough to help Old Hickory win the battle of New Orleans . . . the battle which, in twenty roaring minutes, saved the United States from becoming a colony of the British Crown, made a president of Jackson, a national hero of Buccaneer Jean Lafitte.

Paramount Pictures

WARNERS CALL TIME FILM PRO-NAZI AND LUCE REPLIES, "RIDICULOUS!"

Meanwhile Chicago Police Board Censors Call Off Ban Which Followed Their Decision That Film Was "Anti-Nazi"

An anti-climax to the excitement created by German protests against the current March of Time release and by Chicago's short lived banning of the film, on the grounds it is anti-Nazi, was injected by Warner Brothers this week when officials refused to show the reel in Warner theatres on the ground that it was "thinly veiled" pro-Nazi propaganda.

The Warner announcement, made in a lengthy statement issued by Harry Warner, president, created a unique situation inasmuch as March of Time officials had gained the impression that unless they withdrew, censored or edited the production—"Inside Nazi Germany—1938"—they would be subjected to retaliatory action in Germany, Italy and Japan.

Both Henry R. Luce, president of Time, Inc., and Louis de Rochemont, producer of March of Time, issued formal replies to Mr. Warner's charges but the answers drew no further comment from the Warner company. Mr. de Rochemont expressed wonderment over the Warner statement; Mr. Luce characterized Mr. Warner's assertions as "ridiculous."

"Mr. Warner's assertion that the March of Time is 'pro-Nazi propaganda' is ridiculous," Mr. Luce declared. "Mr. Warner also says that movie audiences pay little or no attention to the sound that comes from the screen. This is an amazing observation to come from the man generally credited with introducing the talking picture.

"According to the Warner statement, the Warner screens are reserved for entertainment only. Evidently Mr. Warner does not believe the movie industry capable of any honest pictorial treatment of any matter of importance.

"Fortunately Mr. Warner does not control the entire motion picture industry."

David O. Selznick, president of Selznick International, praised the film in a telegram to Mr. Luce. "Heartiest congratulations," Mr. Selznick wired, "March of Time's 'Inside Nazi Germany' is one of the greatest and most important reels in the history of pictures. It is exciting to know that at long last someone has the courage to present such facts to the public in this medium and the intelligence and talent to present them so dramatically."

An About Face in Chicago

In Chicago, the board of censors did a complete about face on its decision to prohibit showing of the film in the city. But reversal of the order came only after a storm of public protest which was led by the Chicago *Times*.

March of Time capitalized on the Chicago decision by including in an advertisement a statement attributed to Chicago's Police Commissioner Allman. "The film is not censorable—I lifted the ban," Mr. Allman was quoted as saying.

The original decision to bar the picture from Chicago houses was based on the assumption that it contained material which was likely to create public ill feeling against a nation "friendly to the United States." Chicago's newspapers responded to the situation by declaring the censors' action "stupid and against the freedom of the press."

In the face of this controversy and despite the reported unfavorable action created by the film in German circles, Warner Brothers took an exactly opposite viewpoint.

"Considerable confusion among public and press appears to have followed our action in not showing 'Inside Nazi Germany—1938,' the current issue of March of Time," Mr. Warner's statement read. "At the time our decision was made it did not seem necessary for us to make any explanation. But since we have been asked for our reasons we feel no hesitancy in making our position clear. 'Inside Nazi Germany—1938,' in the opinion of the large number of company officials who have seen it, may be interpreted as pro-Nazi propaganda. I am informed that most of the portion of this film showing Nazi activities within Germany was made in the form of silent motion pictures with consent and necessarily with the approval of Doctor Goebbels' ministry of propaganda—as indeed must all motion pictures be that are made in Germany.

Cites Audience Reactions

"It is true that the remarks of the commentator, added to this silent film in this country, tend to counteract to some extent the effect of the silent film, but the effect and appeal of a motion picture is to the eye primarily. Careful analysis has proven that the words of commentators when used in connection with motion pictures have but a small effect as against the great effect of what is shown on the screen.

"In our opinion the film remains pro-Nazi propaganda. This film has already been shown in several motion picture theatres where portions of the audience have hissed and jeered the picture and others have applauded it. We do not intend to make our screens a medium for the dissemination of propoganda for Germany no matter how thinly veiled that purpose may be. Our screens are reserved for the presentation of entertainment of the highest quality."

The first reply to the statement came from Mr. de Rochemont, who said it was difficult to believe that Mr. Warner had made the statement, and then pointed out that the announcement was signed by Mr. Warner's publicity representative.

"A great many people besides Warner Brothers officials have seen this picture in theatres and at previews during the past week," Mr. de Rochemont continued. "Without a single exception they differ with the alleged statement of Mr. Warner and his associates. During the past 24 hours the German consuls in San Francisco and Buffalo have lodged protests with city officials asking that it be withdrawn from the screen because of its lack of sympathy with their political ideals. In New York City, Rabbi Stephen S. Wise, Father John LaFarge, associate editor of the Catholic weekly, *America*, and Rev. Guy Emery Shipler, editor of the *Churchman*, have praised it as an honest piece of pictorial journalism. The chairman of the Senate Foreign Relations Committee, Senator Key Pittman, saw the picture yesterday and said: "It is the kind of picture that shows aspects of life unknown in this country and exactly what happens when a dictator takes control of a nation. Every man, woman and child in this country should see it.'

"Ex-Ambassador Dodd, who returned from Germany less than two weeks ago, said of this picture: 'The members of every American family, young and old, who believe in liberty and democracy, should by all means see this issue of March of Time.'"

The widespread publicity given the production before its release resulted in New York City police taking precautionary steps against trouble when the film opened at the Embassy Newsreel Theatre on Broadway. Detectives from the Alien Squad were stationed in strategic points throughout the house, prepared to quell any disturbances, and uniformed officers were stationed outside the theatre.

The 16 showings on the opening day, however, resulted in no trouble. Part of the audience booed the film, others applauded; some shouted "Heil Hitler," and still others responded with "Heil Roosevelt."

In a statement issued by A. G. Rudd, general manager of the newsreel theatre, it was announced: "The film is decidedly controversial and the theatre already has received many protests from those who feel it was unfair to one side or the other."

As a preface to the showing of the film, the Embassy carried a trailer announcing: "The issue of March of Time you are about to see has caused much controversy. Our policy is to fearlessly present any worthy film released by a recognized American producer. We therefore present uncensored and impartially the following subject."

In Washington, it was first announced that the film would not be shown in RKO houses but this later was corrected with the announcement that the circuit would exhibit it.

Dr. Ben Paul Sandy, chairman of the Maryland censor board, rejected a protest against the picture lodged by Frederick F. Schneider, German Consul in Baltimore. The board approved the release.

Originally cancelled in New Orleans by Vic Meyers, manager of the Orpheum, the March of Time release finally was exhibited but, it was reported, only after a number of cuts. After seeing the picture at a private preview, Baron Edgar Von Speigel, German consul, remarked: "It makes me homesick for Germany."

Reports from the field indicated a big demand for the film, according to RKO exchanges. In Ohio the distributor sold to Warner opposition throughout the territory including the Schine houses which gave it special dates with an extra advertising campaign.

GERMANY TO HAVE MYSTIC RITES

The controversy over the propaganda and religious or lack of religious contents in the current March of Time release was raging in the United States when the New York Herald Tribune *reported, in a dispatch from Berlin, that "mystical ceremonies before busts or pictures of Chancellor Adolf Hitler are to be performed in schools of the Reich in connection with the celebration January 30 of the fifth anniversary of the Nazis' Assumption of power."*

A chant to be repeated by children was reported in condensed form as:

"We don't want rest. We loathe quiet. Waiting is death. He who is unfaithful and leaves the flag of Der Fuehrer shall lose honor forever. Unfaithful, be accursed! Fuhrer, we salute thee!"

FIRST FEATURE CARTOON SETS TEST RUN MARKS

'Snow White' Receipts Increase in Second Week at Music Hall and Carthay Circle; Record at Miami Sheridan Playhouse

The box office career of the world's first motion picture cartoon in feature length is now under way. Few motion pictures in the 40-year history of the screen have brought as much inner-trade speculation as Walter Disney's 7,380 feet of pen-and-ink animation of Grimm's 125-year-old fairy tale of "Snow White and the Seven Dwarfs."

Three trial-and-test runs are now being conducted to gauge its box office possibilities, the most important of which is the Music Hall performance at Rockefeller Center in New York. The Carthay Circle in Los Angeles and the Sheridan in Miami are the other two.

Out of these three runs comes the first factual evidence of "Snow White's" box office performance. In New York, the picture in its first week grossed $108,000, and in the second week brought $110,000. Only seven pictures exceeded those figures in all of the Music Hall's five-year history. Los Angeles ran up $80,793 in five weeks, playing to only two shows daily, averaging about $16,200 weekly, against a general weekly house average of $11,800. In Miami, $7,400 was grossed in the first week, against the house record of $4,700 for four days of "Follow the Fleet."

The second week's gross marked the first time that any picture had bettered its previous week's total at the Music Hall.

RKO Radio, distributing "Snow White" for Mr. Disney, is asking a rental of 50 per cent of the box office receipts, expecting more from some owners and less from others.

The picture is being sold on individual deals. Subsequent-run release dates, therefore, will differ in each zone, depending on the first run.

The first sample of clearance is the seven days' protection given the Music Hall over the RKO circuit which has first subsequent-run rights in New York. On the other hand, RKO is waiving three days of its seven-day protection over following runs, in order to expedite availability.

RKO will attempt to place "Snow White" on a single-bill policy generally, taking the lead at its own theatres.

RKO predicts a total world gross of between $4,000,000 and $5,000,000.

Still to be determined is whether the cartoon will set an all-time precedent with four weeks at the Music Hall, and the respective attitudes of both the Music Hall management and RKO in that connection, RKO having a considerable interest in any extension of playing time by the Music Hall in view of the position of RKO's own circuit in holding "Snow White" exhibition rights following the Music Hall.

The box office possibilities of "Snow White and the Seven Dwarfs" have been subjected to argumentative speculation and estimation all the way from producers' cocktail tables in Hollywood cafes to sales managers' and circuit buyers' coffee corners in the Tavern in New York.

In between those two coastal motion picture round tables is that large community of motion picture exhibitors, styled the "subsequent runs," who, with their own box offices in mind, are expressing proportionate interest in "Snow White's" first performances and, for the same box office reasons, are equally curious over availability.

RCA's RECORDS FROM "SNOW WHITE"

Unusual is RCA Victor's arrangement with its affiliated RKO to put eight of the tunes from Disney's "Snow White" on Victor records, as performed in the film, and issued in a special album of three records, selling to the public at $2.25 the set. This is frequently done with music from operas, operettas, concerts, even stage plays, but it is the first time on record that an album was made from a film. RCA says that Victor dealers throughout the country are planning to tiein with theatres in their respective localities, arranging special promotions simultaneously with the showing of the picture.

Probably the first outside commercialization of Walt Disney's "Snow White," in the matter of the printed word, came this week with the conclusion of an arrangement between K. K. Publications (Kay Kamen, Disney licensor), and newsstands in New York for the sale of 250,000 copies of ten-cent "authorized editions" of colored and black-and-white cartoon reproductions from the picture.

Factual Box Office Performances

The picture's first week New York Music Hall gross of $108,000 was made despite the first two real snow-and-ice storms of the season, the season's first near-zero weather, the mid-term examinations in most of the city's elementary and high schools and an almost complete lack of exploitation campaigning directly tying in with the showing.

Not that long lines were not visible, some 175,000 persons buying tickets during the opening week, compared with the 185,000 who established the five-year house record for Fred Astaire and Gingers Rogers and "Top Hat," which, benefiting by a three-day Labor Day holiday, with milder weather, grossed $134,000. Evidence of "building" was seen later in the run, paid admissions recorded in the first 14 days running to 330,000, which is capacity attendance. But, lacking the advantages of increased holiday prices at the Music Hall the film could not parallel the house revenue record. Regardless, in the first four days of the second week, "Snow White" had taken $4,000 more than the same period in the first, for a gross of $68,000, finishing the second seven days with $110,000. No film at this house has ever bettered its previous week's gross.

In being held for a third week, the Disney cartoon equals the long-run Music Hall record, tying with only 10 other films that have played the extended engagement, among the 191 features used by the theatre in its five years. The ten films playing three weeks included: "Top Hat," "Nothing Sacred," "A Star Is Born," "Stage Door," "Swing Time," "Mary of Scotland," "Follow the Fleet" and "Little Women."

Bearing in mind that the box office receipts of "Snow White" at the Music Hall are claimed to have been affected somewhat by the winter elements, its $108,000 gross for the first week and its $110,000 gross for the second week, compared favorably with previous top-bracket Music Hall pictures, every one of which is said to have had the advantage either of extra-holiday increased admissions, or played Christmas or Easter school holiday weeks. Grossing in excess of $100,000 at the Music Hall were:

"Top Hat"	$134,000
"Prisoner of Zenda"	123,000
"Swing Time" (first week)	123,000
"Swing Time" (second wek)	120,000
"Top Hat" (second week)	113,500
"Stage Door"	113,000
"Little Minister"	110,000
"Nothing Sacred"	110,000
"Little Women"	109,000
"Rainbow on the River"	108,000
"Cavalcade" (first week)	107,000
"Cavalcade" (second week)	106,000
"Vogues of 1938" (first week)	104,000
"Vogues of 1938" (second week)	103,793
"One Man's Journey"	103,064
"Nana"	103,000
"Private Life of Henry the Eighth"	103,000
"Cardinal Richelieu"	103,000
"Little Women" (third week)	102,000
"Morning Glory"	101,249
"When You're in Love"	101,000
"A Star Is Born"	101,000
"Topaze"	100,956
"Mary of Scotland"	100,500
"Magnificent Obsession"	100,225
"My Man Godfrey"	100,200
"Love Me Forever"	100,019
"We Live Again"	100,000
"Broadway Bill"	100,000
"That Girl from Paris"	100,000
"Seventh Heaven"	100,000

"Snow White" surpassed 22 of the Music Halls' runs in the $100,000 class, and only seven pictures in all of the five year history of the theatre exceeded the cartoon in income.

The Music Hall's showing of "Snow White," opening on January 12th, was preceded by the world premiere on December 21st, at the Carthay Circle in Los Angeles, where, contrasted with a general weekly house average, of $11,800, "Snow White" has been playing as follows: First week, $19,300; second week, $20,479; third week, $14,800; fourth week, $13,214, and, fifth week (ending on Monday), $13,000. The Carthay is a 1,500-seat theatre, some 4,500 seats fewer than the Music Hall's 6,000, and shows twice daily, against the Music Hall's five.

Income from the Florida test is well over the house record of the theatre, the picture grossing $7,400 for a full week at the Sheridan at Miami Beach, where a four-day run had been the longest. This compares with the $4,700 record to date, made in four days by "Follow the Fleet," last February.

Sales Policies on "Snow White"

The determination of the RKO Corporation to set a rental of 50 per cent of the box office re-

RENTAL AXIS IS SET AT 50 PER CENT

(Continued from preceding page)

ceipts as the point from which the company will bargain, brings the story of the merchandising of the world's first feature cartoon to another turn, and an important one. Very few motion pictures have been sold on a 50 per cent rental, and none, so far as the record shows, has been sold through to the last run on any arbitrarily predetermined rental.

While RKO has set the axis of "Snow White" rentals at 50 per cent, the management believes that the capabilities of exhibitors on expectancies go both over and under that figure, that some can afford to pay 60 per cent, while others cannot afford the 50 per cent. Forty per cent is the usual top industry sales rental.

The company's home office in New York said on Tuesday that some 60 per cent deals already have been signed, in the northwest.

This much is certain, says the management: 50 per cent rentals will prevail for the most part for the top runs, and from there on the rental will depend on the outcome of the usual bargaining between exhibitor-buyer and exchange-seller.

Interests close to the Music Hall, representing the key "Snow White" test run of the country, conceded Tuesday that 50 per cent would be an impossible rental figure for that theatre. Remembering a previously mentioned estimate by Nelson Rockefeller that the Music Hall pays on an average of some $50,000 weekly to put on its entire, film, stage and orchestral program, it is obvious that a 50 per cent split with RKO on "Snow White" would run the cost of "Snow White" alone up to $54,000, based on the $108,000 first week's gross, without figuring on any of the other parts of the Music Hall's program.

Investigation discloses that a rather unusual situation exists over "Snow White" among certain sales executives and circuit film buying heads. Some distributors reputedly hope that the picture will build at the box office to aid RKO in its request for a 50 per cent rental. Their reason lies in the potential benefits from the precedent thereby established, in support of any 50 per cent deals which they may launch for any of their outstanding productions in the future. The circuit buyers, on the other hand, desire no such 50 per cent rental precedent.

Outward expressions of exhibitor sentiment in the field of the 50 per cent "Snow White" rental question can be confined at this early date to the protest of the United Motion Picture Theatre Owners in Philadelphia against any kind of 50 per cent levies, regardless.

Warner Brothers' "Gold Diggers of 1936" and the United Artists-Charles Chaplin "Modern Times" are two of the few pictures of recent years for which 50 per cent was asked.

Release Date and Availability

The S. A. Lynch-Paramount circuit of 12 theatres in Florida will show "Snow White" in all of its houses, dating bookings to the end of the winter resort season, on April 1st. After finishing at the Sheridan in Miami Beach, it will move to the Colony, in Miami, for an extended run, Lynch-Paramount then giving the picture preferred weekend dates at the Olympia, Paramount, Flagler, Regent, Rex, Roxy, Tivoli, Community, Hialeah and Coral Gables of this Greater Miami Paramount Enterprises.

The only other date now set by RKO is for February 11th at Isadore Rappaport's Hippodrome theatre in Baltimore, but other bookings are expected for that date.

The reason for the slowness of dating is twofold, both having a definite relation to the picture's availability to subsequent runs. In the first place, the producer has been experiencing considerable difficulty in moving color prints out of Technicolor's plant in Hollywood. Quite some extra time is required for a color print over black-and-white. The Music Hall has been operating with two prints, shipped via air express direct from the coast. The theatre was not serviced by the local exchange, as is customary.

More problematical, however, in determining subsequent run availability, is the fact that "Snow White" is being sold by RKO entirely on individual deals, and the consummation of the local pre-release or first-run dating, together with the length of that individual engagement and the extent of the protection purchased by the first run, will, of course determine the available date for the local second and subsequent runs.

RKO expects to make public on or about February 11th a series of pre-release or first-run dates, by which subsequent-run exhibitors in the respective territories may be guided.

In the case of the Los Angeles territory, the length of the Carthay Circle run is still indefinite, thus affecting the available date for subsequents in that sector. In Miami, availability is to be governed on whatever clearance the Lynch-Paramount interests have over and above the April 1st date when their showings are expected to terminate.

The greatest interest over "Snow White" availability, however, is centered in New York, where, after finishing two weeks, and starting a third, the Music Hall management reports that there exists better than an even chance that the theatre will set a precedent and keep "Snow White" for a fourth week, perhaps a fifth week. That still was speculative, however.

RKO has no little interest in the length of the run at the Music Hall because 47 of that company's 51 theatres in the Metropolitan area, together with eight Skouras Circuit houses, have the first-run call on "Snow White" following its pre-release at the Music Hall.

With no general release date determined—nor will such determination be made for some time because of the individual selling of the picture—RKO's own theatres must wait seven days after the last showing at the Music Hall before they may play the picture. The Circuit, of course, is also prohibited by the terms of the Music Hall protection, from even advertising "Snow White" as coming to RKO theatres before the expiration of the Music Hall's seven-day clearance.

In the case of the clearance held by RKO, however, the company intends to expedite availability to subsequent-runs by waiving about three days of its own seven-day protection rights, thereby making the pictures available to second-runs in about four days after its finishes on the RKO circuit, instead of the seven to which RKO theatres are entitled.

The RKO circuit first-run in New York will be for a full week, the company extending the split-week policy prevailing at its two-score Metropolitan theatres. If, then, the Music Hall should hold "Snow White" for four weeks, the picture would be available to the RKO circuit one week later, on or about February 9th, and to New York subsequent-runs about February 20th to 23d. The Music Hall's holding for a fifth week, of course, would postpone these availabilities still another week, or to February 16th for RKO's circuit, and to February 27th to March 6th for the subsequents.

Seek Single Bill for "Dwarfs"

RKO's theatres in New York will abandon their standing double-bill policy for "Snow White." Very few features receive single attention at RKO houses, nor are many held for a full week by that circuit.

RKO's sales department will attempt to have "Snow White" single bills prevail generally, on the premise that the world's first feature length cartoon rates such treatment. However, where there is no alternative but to agree to a dual bill—"well, there is just no alternative," according to an RKO spokesman.

Before the completion of "Snow White," considerable speculation existed in the trade, in all branches, as to whether a feature cartoon would stand up alone on a theatre program. The general impression, existing within and outside of RKO, now seems to be that it will, despite RKO's circuit championing of duals.

Admission Prices Considered

The question of admission prices for "Snow White" is occupying the attention of RKO's sales department in New York, with a decision made to urge exhibitors to establish a uniform price both for adults and children, and not to charge the usual lower rate for children.

Some exhibitors are reported even contemplating increased admissions, RKO reports. On this particular matter, however, the company has decided to refrain from participating in any discussion, or other discussions now underway in still other exhibitor quarters pointing to the possibilities of running special shows at usual prices for youngsters during morning hours.

Test-Run Reactions Watched

Selling by the distributor to the exhibitor is one thing, but selling "Snow White" to the patron by the exhibitor is something else, as judged by the experiences of the Music Hall management in New York, where it was found that not only did apprehension exist at the outset among the public over the fact that the picture is a cartoon, but many had expected that "Mickey Mouse," "Donald Duck" and other of the more popular Disney characters were definitely a part of "Snow White," concluding that a Disney cartoon is a Mickey Mouse cartoon,

(Continued on following page)

DISNEY'S DWARFS TO GO ON TOUR

One Broadwayite, moving in a light mood, observed that Walter Disney's "Snow White and the Seven Dwarfs" is one picture whose principals will not be seen on a personal appearance tour, a practice quite common these days in connection with the exhibition of outstanding productions.

However, some of Mr. Disney's "dwarfs" will most certainly tour the hinterlands, the stage show bookers of Fanchon and Marco having this week signed Adriana Caselotti, Roy Atwell and Pinto, "voices" of the cartoon dwarfs, for a stage act at movie houses.

MATINEES HEAVIEST

(Continued from preceding page)
regardless of the subject. The Music Hall management also found that the reports of newspaper and radio critics, commentators and columnists quickly dispelled any misunderstandings, and word-of-mouth advertising did the rest.

It was found, too, by the Music Hall, that the question of turnover is a problem, what with both adults and youngsters sitting for second and third showings.

Matinees in the afternoon, particularly after school hours, draw the heaviest, considerably outdistancing the usually better business hours of evening. The reason advanced by the Music Hall was that the socalled "sophisticated" showdoing dinner crowds are less apt to be drawn to "Snow White" than the larger adult-and-children classes. Noticeably absent are the likewise reputedly sophisticated "Big Apple" and "Shag" dancing classes of the high schools.

Regardless, RKO's Ned Depinet holds that "the Disney feature has perhaps the widest appeal of any picture ever released, drawing not only the regular theatregoers, but appealing particularly to the thousands in each community who infrequently attend the movies."

One record established by the picture at the Music Hall was the $5 charged by itinerant sidewalk speculators in doorways in the vicinity of the Music Hall for regular $1.65 reserved seats. The $5 is a high of all time for a continuous run theatre.

That Fourth Week

Confining its contractual commitments at the start on all new bookings to two weeks, the Music Hall, as previously noted, has purchased a third week for only ten preceding pictures, and none has ever played longer. In order to hold over a film the Music Hall's requisite is that it must gross between $60,000 and $65,000 in the first four days of the week preceding. Now going into the third week, the theatre's management says that "the Walt Disney film shows no signs of diminishing."

"If 'Snow White' shows sufficient life to hold over for a fourth week, it will be held," said a Music Hall spokesman, who intimated further that the same would hold for a fifth week. The management was said to have no set policy against an extension beyond the three-week runs which up to now have held the house record.

RKO, however, desires to make the picture available to its own theatres and to subsequent runs as quickly as possible. There has been no determination of policy as yet by RKO on the matter of the Music Hall's requisitioning a fourth week because of the fact that it still is only a possibility.

Holding of "Snow White" for a fourth week, or longer, by the Music Hall, brings up the recurrent trade discussion of the possible effect on subsequent-run business of lengthy pre-release showings. In this matter RKO cites the three-week run of "Top Hat," which, after hitting the all-time high of $131,000 at the Music Hall, was said to have successfully performed subsequently at both RKO houses and following runs.

$4,000,000 Gross Expectation

RKO's home office makes the early prediction that "Snow White" will roll up a total world gross film rental of between $4,000,000 and $5,000,000. This compares with highlight grosses of earlier outstanding productions such as the $5,000,000 all-time sound-film record made by Warner Brothers' "Singing Fool," with Al Jolson, in 1928-29; and the $4,500,000 all-time silent-film record made by "The Four Horsemen of the Apocalypse," in 1921-22.

Other record rental grosses were established by "Ben-Hur," silent, MGM, 1926-27, $4,000,000; "The Big Parade," silent, MGM, 1925-26, $3,500,000; "The Birth of a Nation," silent, Griffith-United Artists, 1915-16, $3,500,000; "Cavalcade," sound, Fox, 1933-34, $3,500,000; "The Jazz Singer," sound, Warner Brothers, 1927-28, $3,500,000; "Sunny Side Up," sound, Fox, 1929-30, $3,300,000, and "Broadway Melody," sound, MGM, 1929-30, $3,000,000.

No "Snow White" Cycle

The only word from other sectors of the industry on the matter of a possible "cycle" of feature cartoons came from the direction of Warner Brothers, where Leon Schlesinger, the Warner cartoon producer, was discussing with company officials in New York the advisability of making a feature cartoon available sometime in 1938-39.

Netoco Theatres Reduces Capital

Publix Netoco Theatres Corporation, a Delaware corporation operating in Massachusetts, reduced its capital from $2,161,400 to $1,000,000 represented by 20,000 shares of common stock without nominal value. A certificate of reduction in capital was issued by the secretary of state at Dover, Del.

Of the 20,000 shares, 10,000 were Class A common and 10,000 Class B common. The reduction was affected by canceling and retiring 11,614 shares of preferred stock issued and outstanding and owned by the company and by charging $1,161,400 against the capital account of the corporation. Samuel Pinanski is president of the corporation.

10 Topekans Oppose Duals In Press-Theatre Poll

Only 10 Topekans of the hundreds who participated in a contest conducted jointly by Fox Topeka Theatres and the Topeka *Daily Capital,* said they preferred double to single feature programs.

The favorite type of film was the musical, with the comedy-melodrama a very close second.

Tyrone Power was easily the favorite actor, Nelson Eddy second, Robert Taylor third and the following in the order named: Jeanette MacDonald, Myrna Loy, Shirley Temple, Clark Gable, Gary Cooper, Ronald Colman, Alice Faye, Fredric March, Loretta Young, Greta Garbo, Fred Astaire.

Hays at Farm Manager's Rites

Will H. Hays, president of the Motion Picture Producers and Distributors of America, who left New York Saturday for the coast, stopped off in Sullivan, Ind., to attend funeral services held there for Dan Gettinger, 45, the manager of Mr. Hays' farm in that township. Mr. Gettinger, a graduate of Purdue University and former member of the Indiana Assembly, was killed on Friday by a falling tree. Mr. Hays was accompanied to Chicago by Dirrelle Chaney of the MPPDA staff.

N. Y. Legitimate Theatres Hit by Two-Day Strike

A two-day strike of box office staffs, affecting nine legitimate theatres in New York City, was ended Tuesday night when representatives of the Theatrical Managers, Agents and Treasurers Union, the League of New York Theatres and the Theatrical Press Agents Association signed an agreement under which the union members returned to work, picketing ceased and the Press Agents Association agreed to join the union as a semi-autonomous chapter. Chief factor in the strike was the union's claim of jurisdiction over press agents.

Before the settlement was reached Jack McNevin, business agent of the union, said the organization's object was recognition from every legitimate theatre in the city, following which a drive would be started to organize house managers, press agents and treasurers in motion picture houses.

Recognition as the sole bargaining agent for its members is the union's only demand at present, Mr. McNevin said. Wages and working conditions will be taken up later.

The dispute began when the TMAT, an affiliate of the American Federation of Labor, claimed jurisdiction over press agents, already organized in the New York Theatrical Press Agents Association. The union's sole ally in the theatrical labor ranks was the teamsters' union, a combination which has held up several shows during the last week and which last week forced two members of the Press Agents Association to resign their jobs when George Abbott and the Mercury theatre decided to deal with the TMAT.

Mr. McNevin said he had conferred with officers of Actors Equity, but no action was taken by that organization.

Guild and AAAA in Dispute

An attempt to heal the breach between the Screen Actors' Guild and other member unions of the Associated Actors and Artistes of America over inter-organizational disagreements on policy and procedure resulted in an announcement that the Actors Guild would submit a program of proposed changes in the bylaws of the parent organization this week.

The changes, it was said, would be calculated to advance the Guild's ideas for simple and inexpensive interchange of union cards and a strong central jurisdiction for actors' organizations within the AAAA. The announcement followed weekend conferences between Kenneth Thomson, executive secretary of the Actors' Guild and Burgess Meredith, acting president of Actors' Equity. Mr. Thomson said previously a break between the two organizations was inevitable unless prompt consideration was given the Guild's views.

In Hollywood the Screen Actors' Guild expressed opposition to a proposed plan to fingerprint all motion picture workers, chiefly for a check on the large number of extra players. The plan was suggested after the Los Angeles district attorney's office investigated reports of racketeering among the extras.

J. C. Squier and D. D. King of Metro-Goldwyn-Mayer's London office, winners of a sales contest, arrived Tuesday on the *Manhattan,* en route to Hollywood. Archie Mayo also arrived on the boat.



FREDRIC MARCH AS *Lafitte* IN

Cecil B. DeMille's

"THE BUCCANEER"

A Paramount Picture

A Lady Walks the Plank!



A cutthroat pirate crew force little Gretchen to walk the plank, as they raise the skull and cross-bones to the mast of a captured ship!

One of the mighty moments in Cecil B. DeMille's flaming story of Jean Lafitte, the pirate who saved a nation in the Battle of New Orleans.

Gretchen is played by Franciska Gaal, Hollywood's beautiful new star discovery.

FREDRIC MARCH

Cecil B. DeMille's

"THE BUCCANEER"

A Paramount Picture with Franciska Gaal

Akim Tamiroff · Margot Grahame · Walter Brennan

Ian Keith · Anthony Quinn · Hugh Sothern · Evelyn Keyes

Screen Play by Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan • Based on an Adaptation by Jeanie Macpherson of "Lafitte the Pirate" by Lyle Saxon

Directed by Cecil B. DeMille

LEO ETCHES MIAMI IN HOLLYWOOD'S BEST—BANDS, HOOPLA, JUDY GARLAND

Premiere Audience at Miami Beach Sheridan Stands and Cheers for Trouper Whose Parents Travelled in Stock

by TERRY RAMSAYE
in Miami Beach

"Everybody Sing" was reviewed in Motion Picture Herald of January 22, on page 38.

The audience at the Village Theatre in Westwood "responded to the film's smoothly flowing fun and music," wrote Gus McCarthy of the Hollywood staff.

It all started like this. Leo called me up and said, "I wish you'd come down to Miami and I'll show you my new etchings."

Came the dawn and St. Augustine and with the pines and palmettos flickering by the Florida Special, it seemed appropriate to turn to a review in *Motion Picture Daily* to discover what manner of etching this might be, under the title of "Everybody Sing."

"The elements of entertainment flow easily," said the reviewer, writing in the detached ease of our Hollywood office, "and the players give finely etched characterizations." Hollywood is great on etchings.

Even at that moment "the elements of entertainment" were indeed flowing easily.

Parades and Crowds

Came afternoon and arrival in Miami, bands, parade of usherettes, microphones, hoopla and the gaping multitudes, greetings, producer, Harry Rapf, star, Judy Garland, exhibition and promotion personages in platoons, New York, local and national.

There were police escorts, sirens, a swirling over to Miami Beach and everything done with that verve and dash of motion pictures on the move.

Receptions, interviews, autographs.

Then the Opening

Came night and the opening—at the Sheridan, Paramount's Miami Beach first-run, one of those boom day anticipations so far out it is called "a theatre for tomorrow," but still "downtown" in the optimisms of Miami Beach.

Again, lights, crowds, autographs, photographs, microphones.

The announcing was terrific. A-Mike Vogel was proclaimed as editor of MOTION PICTURE HERALD and Terry Ramsaye was thrown to the fans as "a pioneer."

Nicholas M. Schenck, accompanied by a number of guests of distinction, was able to slip by, but got mentioned eventually as one of the present.

[illegible] increased [illegible] would have risen to $2[illegible] ings before taxes woul[illegible] increase of almost $30[illegible]

The picture and Miss Garland had their way with the audience in the house, and with the attentions of the press of Miami, Florida and the South. The house stood and cheered for Judy at the end of the show.

The Miami premiere was one of those not-so-planned events. It seems that firstly Harry Rapf was a house guest of Nicholas M. Schenck at his Miami Beach home, just about when the picture was due, and studio reports, preview cards, etc., from Hollywood being promising, the idea was "why not" with a party for Mr. Rapf and Judy Garland.

And again there was another factor, this little Judy Garland.

Suggested by Mayer

It was along about the same time that two girls of like age and kindred promise were signed up by the Hollywood establishment of M-G-M, being Deanna Durbin and Judy. Miss Durbin's contract expired, with nothing especially important about her in sight, and she was permitted to stray away to other hands. The while Louis B. Mayer was abroad. When he got back to Hollywood and found Deanna gone, he made remarks, it was suggested as only he can suggest, that it would be just as well not to let the same thing happen to Judy.

Career Predicted

About then things began to break for Judy. She has been had on the screen a bit in "Broadway Melody," and again in "Thoroughbreds Don't Cry," and now on her own in "Everybody Sing."

Mr. Rapf and his MGM associates appear to be of the opinion she will be going much farther and faster.

After the show and about when "the elements of entertainment," as our Hollywood reviewer remarked, began again to flow easily, your correspondent began to look into the matter of howcome Miss Garland. She, and her mama and Mr. Rapf were at the head of a long table at the Royal Palm Club, hosts of a party of pressmen and pundits.

From Show Folks

Judy's mama is Mrs. Ethel Gumm, a widow now three years, and living in Hollywood some several years before her daughter's election to the screen.

The qualities of show folks always show, and observing the matter of fact trouper poise of Miss Judy, your correspondent remarked to her mama that there'd be showblood in her somewhere.

And then it came out. Her father, the late Frank Gumm, and Mrs. Gumm were, it seems, known in travelling stock as Jack and Virginia Lee. Also back yonder about 1915 Mr. Gumm became an exhibitor, with the New Grand Theatre in Grand Rapids, Minn., which is 'way up 40 miles above Hibbing in the Iron Range country. Pleasant to relate, Mr. Gumm, exhibitor, became a subscriber to the HERALD then and a contributor to "What the Picture Did for Me" ever and ever so long ago. They still read THE HERALD in the Gumm family.

The opening at the Sheridan brought into attendance a guest list which constituted practically a roster of all of the out-of-town showmen in the vicinity of this winter capital. Among the guests were:

Mr. and Mrs. Charles O'Reilly of New York
Mr. and Mrs. E. J. Sparks of Jacksonville
Mr. and Mrs. Carl Blanford of Asheville
Mr. and Mrs. W. K. Jenkins of Atlanta
Mr. and Mrs. S. A. Lynch –
Mr. and Mrs. N. L. Nathanson of Toronto –
Mr. and Mrs. Edgar B. Hatrick –
Mr. and Mrs. Max Cohen –
Mr. and Mrs. J. H. Steinman, and –
Mr. and Mrs. Benjamin Sherman, all of New York;
Mr. and Mrs. Max Matz, Bluefield, W. Va. –
Mrs. James Farley and party –
Ted Slanger of Philadelphia –
Lester Lockwood of Winsted, Conn., and Mort Shea of Feiber & Shea Enterprises.
Mr. and Mrs. Jack Cohn of New York
Mr. and Mrs. Harry Rapf of Hollywood
Mr. and Mrs. Herman Robbins of New York
Mr. and Mrs. Aaron Jones of Chicago
Mr. and Mrs. Sailing Baruch of New York
Mr. and Mrs. Jack Dempsey
Mr. and Mrs. Georgie Price,
Mr. and Mrs. Damon Runyon, all of New York;
Mr. and Mrs. M. B. Shanberg of Kansas City
Albert Warner of New York
Lord Beaverbrook of London
Harry Richman of New York
Fifi D'Orsay,
Roscoe Ates
A-Mike Vogel, editor of *Motion Picture* Daily.

The presentation at the Sheridan was under the attentions of W. R. Lynch of Paramount Miami Theatres, Jonas Perlberg, publicity manager of Paramount Miami Theatres, Rollin Stonebrook, manager of the house, with promotional endeavors by E. B. Coleman, Southern exploitation director for M-G-M, and by William Ferguson of the promotion staff of M-G-M's home office in New York.

Hope Springs Eternal

Miami made its bravest display of the event in a spirit of the eternal optimism that is Florida. The season is lagging and visiting transients who make the city's annual floodtide of fortune are estimated at about a half to a third their normal number.

Concurrently because of a certain misunderstanding as to whether New York or local talent are to control the chance concessions, the lid on gambling is on, further discouraging the commercial community, and added on to that this week were municipal scandals and indictments for graft conspiracy.

Board Member Calls It 'Failure' As He Resigns

(Continued from page 18)

a variety of committees"; and was a "failure."

Dr. Harris charged publicly that the Board is "not doing anything significant, dynamic or progressive to give effect to its oft-expressed ideals."

"During my association [for ten years] with it the Board has failed to serve as a spokesman-body for the American community to help in realizing the recreational, educational and social possibilities of the motion picture," he said.

The letter of resignation further charged that "the executive committee luncheon meetings have concerned themselves with discussions of stereotyped details such as the annual conference of the Board, the annual bridge party, the discussion of finances, and other matters which to me seem unrelated to primary objectives of the Board as I was given to understand them."

Dr. Kirchwey, as executive committee chairman of the Board, answered Dr. Harris' charges with the conclusion, "Evidently he has expected too much of us."

Exhibitors Protest Shriners' Program

A committee of Cleveland motion picture exhibitors representing affiliated and independent theatres met last Wednesday with representatives of the Public Auditorium, the Citizens Committee and the Shrine, to protest against use of the Auditorium for stage shows with stars of the stage and screen. It was pointed out that taxpayers' money built the Public Auditorium and that its use in direct competition to the theatres, who claim to pay taxes on an investment of $40,000,000, is manifestly unfair.

Upon representation of the Shrine committee that the organization already is involved to more than $40,000 in guarantees, the theatre committee withdrew its protest, and the Shrine agreed it never would undertake anything of like nature.

The Shrine program comprises a series of nine shows, six of which will be presented at the Public Auditorium and three at the Arena. Tickets are being sold in books covering all nine shows, on the strength of presenting a big musical starring Eddie Cantor and Deanna Durbin. Name bands of stage and screen also are booked.

Theatre representatives at the meeting were Col. Harry E. Long, Loew division manager; Nat Holt, RKO Great Lakes division manager; Jess Fishman, Warner Brothers; Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association, and G. W. Erdmann, association secretary.

William Slavens McNutt, Screen Writer, Is Dead

William Slavens McNutt, 52, screen writer, fiction writer and newspaper man, died at his home in Hollywood Wednesday, after a bronchial pneumonia attack. He was under contract to RKO at the time of his death.

ARGENTINE THEATRES PROTEST CHILD BAN

by NATALIO BRUSKI
in Buenos Aires

Argentine exhibitors are voicing loud protests against new Government provisions regulating the attendance of children at theatres. Under the new law, which some criticisms have said is a violation of individual rights, children under five years of age are prohibited from attending at all times except when special programs are staged for them. Children between the ages of five and twelve may attend only matinees provided the films shown have been approved by the Government.

Theatre owners fear substantial losses at the box office, particularly in suburban houses, as a result of the regulations.

Republic Officials Confer on Coast

A conference at which routine matters were said to be discussed was held recently in Hollywood by Herbert Yates of Republic, Floyd St. John, western franchise holder, Grover Parsons of San Francisco and Francis Bateman of Los Angeles.

David B. Whalen, former publicity director for the Federal Theatre Vaudeville Project in Massachusetts, has been appointed publicity director for Republic in New England.

Bill Saal, home office executive, returned to New York Wednesday after conferring with franchise holders in the field. Herman Gluckman, New York and Philadelphia franchise holder, plans to appoint no successor to Jack Bellman, former branch head who is now sales supervisor. Mr. Gluckman appointed Max Gillis, former Columbia salesman, to succeed Harry LaVine as branch head in Philadelphia. Mr. LaVine is now eastern district sales supervisor.

The Republic film exchange in Philadelphia has moved into temporary quarters at 1226 Vine Street while new offices are being readied at 1232-4 Vine Street.

Silverstone Returns To London Office

Murray Silverstone, head of the United Artists British organization, was to sail on the *Aquitania* from New York Thursday, ending an American visit of more than two months. He denied reports that he was contemplating resigning.

A. C. Berman, former president and general manager of United Artists in Canada, has been named foreign sales representative of Selznick International, with headquarters in London. Mr. Berman is now in London, having completed a study of distribution systems abroad.

Paramount Promotes Smith

George Smith, branch manager for Paramount in San Francisco, has been named assistant to Myke Lewis, western division manager. Mr. Smith will be succeeded by H. Neal East, Seattle exchange manager.

Warner Board To Discuss Plan To Move Offices

With the arrival in New York this week of Major Albert Warner, the board of directors of Warner Brothers prepared for a series of meetings at which a proposal to transfer some of the home office activities from New York to the coast will be discussed.

Harry M. Warner, president, arrived in New York from the coast last Thursday and, when greeted at the station by reporters, announced: "We're moving the publicity department to the coast." He indicated the transfer of other departments also was under consideration, but he answered all queries on this score with "There's nothing definite."

When asked by one of the reporters if there was any studio opposition to the plan to move the publicity headquarters, Mr. Warner retorted: "There's no opposition to anything that's right."

Under the present plan, the move will affect Charles Einfeld, director of publicity and advertising, who will take three members of his department with him. There will be no reduction in personnel at the New York office, it was announced.

Both Mr. Harry Warner and Mr. Einfeld plan to spend six months of each year on the coast and the remainder of the year in New York. Mr. Warner was accompanied on the trip to New York by Mrs. Warner, Mr. and Mrs. Einfeld and Mr. and Mrs. Sam Schneider, assistant to Mr. Warner. Mr. Albert Warner arrived in New York from Florida.

A total of $500,000 has been set aside for national advertising on a group of pictures to be released during the current Sears Drive, Mr. Einfeld announced.

One of the pictures to be released during the drive, "The Adventures of Robin Hood," has been named by the fan magazine, *Screen Romances,* as the winner of the April award for the best picture of the month.

Mae West and Goodman Break Opening Records

The conjunction of Benny Goodman and his swing band and Mae West's "Every Day's a Holiday" at the New York Paramount theatre Wednesday broke opening day attendance records, according to the theatre publicity department.

Advance advertising announced that the theatre would open at 8 A. M. and as early as 5 A. M. a queue formed at the box office lighting bonfires to keep [illegible] theatre management s[illegible] were occupied and there were more than 3,000 waiting in the lobby and street. The staff was increased to 55 ushers and 12 doormen and police reserves were called to handle the overflow crowds.

The publicity department further noted, "Following the conclusion of Goodman's appearance the audience rose en masse and a score of couples clambered to the pit platform to swing to the rhythm of the swing master. Ushers had to stop other couples from wildly dancing in the aisles. . . ."

U.S. COMMITTEE HEARS ARGUMENT FOR REVISION OF TAX EXEMPTION

Walter Vincent, Speaking for Industry, Points Way to Increased Revenue for Theatres and Federal Government

A ten cent increase in the admission tax exemption would result in heavier expenditures for advertising and printing and improvements in theatre buildings, the opening of additional houses, and an increase in the corporation income tax revenues, members of the House Ways and Means Committee were told this week by Walter Vincent, of Wilmer & Vincent Theatres, New York.

Mr. Vincent, planning to appear on behalf of the Motion Picture Theatre Owners of America, at the last minute was made the representative of the Motion Picture Producers and Distributors of America, Allied States, Association of Motion Picture Exhibitors, Independent Theatre Owners groups, ITO and exhibitors generally, following a conference of leaders at which it was decided to concentrate argument in one speaker. As a result, the material compiled by P. J. Wood, who planned to appear on behalf of the Ohio ITO, and other organizations, was turned over to Mr. Vincent.

In contrast with the representatives of many organizations who asked tax relief for the benefit of the public, Mr. Vincent told the committee frankly that the exhibitors wanted relief so they could raise prices and make a little money.

The Government might lose some revenue from the admission tax, he admitted, but it would recoup that loss and more by the increased income taxes which would result from a more prosperous condition of the industry. Out of every additional dollar taken in by the theatres, he figured, 15 cents or more would go to the Government.

In support of his contention that increased revenue would result, Mr. Vincent cited the actual experience of two first-run 40-cent-top houses and showed how net earnings would increase under a 50-cent top.

One case was that of a house in a New York city of 328,000 population which in its last fiscal year had 1,100,829 admissions at 10 to 40 cents, the admission revenue being $282,-718 and other revenue $4,180. Against this there were expenses of $252,909, and net earnings before Federal taxes were $33,989. With the same number of admissions in each classification, the admission revenue, on a 50-cent scale, would have been $336,610. Allowing for increased film rental charges, expenses would have risen to $277,397, but the net earnings before taxes would have been $63,393, an increase of almost $30,000.

The other house was in a Minnesota city of 101,000 population. It had 545,628 admissions returning $172,300, expenses of $157,661 and net earnings of $14,968. On a 50-cent top, admission receipts would have been $211,258, expenses $169,482 and net earnings $42,105, an increase of almost 200 per cent.

These increased earnings, the circuit operator said, would all be subject to five Federal taxes: the capital stock tax, corporation income tax, excess profits tax or increased capital stock tax due to increased valuation, undistributed profits tax, and taxes to individuals for corporate dividends estimated to be 15 per cent of any increase in corporate income.

Against this, such loss in admission tax collections as might result would be confined to a very few houses, only 106 of the 465 first-run houses in key cities now charging over 40 cents.

"The artificial ceiling on admission scales at motion picture theatres imposed by the Federal tax on admissions of 41 cents or over tends to hold the top admission charge at 40 cents as against the natural economic and competitive factors that would cause the theatre management to charge 50 cents," he explained to the committee, "for the simple reason that ordinarily, out of the ten cents difference in admission charge, five cents would go to the Government as tax and 3½ cents to the distributor for film rental, always based on gross receipts, leaving but 1½ cents for the theatre management out of the 10 cent increase.

"A change in the exemption figure would not only affect all theatres now charging 40 cents admission, on which no tax is now levied, but all of the subsequent-run theatres who follow 40 cents prior or first runs, as well as higher admission first-runs which have 40 cent matiness scales."

A 50-cent exemption, he pointed out, would broaden the tax field materially, affecting probably 16,000 of the 16,258 motion picture theatres operating on January 1st.

No admission tax revenue is derived from any theatre charging 40 cents or less, he pointed out, and at houses charging 55 and 65 cents, the tax applies only on tickets sold at those prices, and those houses almost invariably charge 40 cents or less for morning and afternoon admissions.

"A slight increase in admission would mean a very substantial increase in the net profit of the corporation which would enable it to spend more for advertising, lithographs and supplies, thus contributing to a general stimulation of the business of many other industries," Mr. Vincent contended.

"Consequently, it would appear that under the 1938 revenue act the Government would secure from 12½ to 16 per cent tax on most of the admission increase.

William A. Brady, appearing for stage producers, begged the committee to remove the 10 per cent tax on admissions. Making an impassioned plea for the legitimate theatre he said, "We don't want to go to the poorhouse. Please, please, help or try to save an institution whose record is magnificent—find a flaw in it—from bankruptcy and the sheriff."

Lifting the tax from legitimate theatres, he said, would help them reestablish themselves outside the large cities of the east.

OPPOSITION SEEN FOR CURFEW BILL

The opposition of the motion picture industry is expected to be voiced when the legal affairs committee of the Massachusetts legislature renews its hearings on two bills proposed by Francis X. Coyne, representative.

One of the bills would prohibit the use of fictitious or assumed names by film actors and the second would establish a nine o'clock curfew in the state.

Hearing Set on Sirovich Plan for Establishment of Federal Department to Control Films, Radio and All Applied Arts

A five-day hearing on legislation providing for the creation of a Federal Department of Science, Art and Literature, to care for the needs of the motion picture and radio industries and other branches of the arts, will be held by the House Patents Committee beginning February 7th, it was announced last week by Representative William I. Sirovich (Dem.) of New York, author of the measure and chairman of the committee.

A resolution calling for the new department was introduced by Mr. Sirovich last year. It is not provided for in President Roosevelt's plans for reorganization of the Federal establishment, nor is there any great probability that Congress would look kindly on the suggestion, if it were offered for vote, in view of the fact that it provides for the construction of a "suitable building", which the measure suggests shall be located on Capitol Hill "to balance" the many-million dollar Supreme Court Building.

Adoption of the Congressman's plan would add another member to the President's Cabinet—a Secretary of Science, Art and Literature. Three under-secretaries are provided for, one of whom would administer the arts, including films and broadcasting. All Government agencies and activities dealing with motion pictures, radio, painting and sculpture, and other art, would be transferred to the new department.

"Finance has its department in the Treasury Department, business in general in the Department of Commerce; artisans and workmen in the Department of Labor; agriculture in all its branches in the Department of Agriculture; defense of the Nation in the Departments of War and Navy; all matters pertaining to the public domain in the Department of the Interior; affairs of foreign and domestic state policy and functions in the Department of State; legal matters in the Department of Justice; commercial and social correspondence in the Post Office Department, the work of all these departments being divided up into divisions, sections, branches and bureaus," Dr. Sirovich said in the preamble of his resolution explaining the need for the department.

Ohio Passes Admission Tax

Enactment of the Ohio admissions tax for poor relief needs was completed by the state legislature this week with the passage by the Senate of the joint conference committee's report on the disputed measure. The measure allocates the admissions tax and reenacts a utilities excise tax and a beverage tax, estimated to be capable of yielding $4,050,000. The admissions tax is expected to raise $1,500,000 annually.

The threat of reintroduction of the amusement tax on theatres in Ontario province, Canada, was removed, it was believed in trade circles, by the abolishment by Premier M. F. Hepburn of the post of director of the amusements revenue branch of the provincial treasurer's department. The reason given was that repeal of the amusements tax last summer had made the office no longer necessary.

Fight in Academy Over Rules on Cartoon Entries

Leon Schlesinger, cartoon producer for Warner Brothers, who resigned from the Academy of Motion Picture Arts and Sciences because of his dissatisfaction with the method of permitting entries in the cartoon awards divisions, this week, drew a sharp rebuke from Frank Capra, president of the Academy, who disclosed that Mr. Schlesinger took part in the setting of the awards rules, by a vote of 17 for and two against.

Mr. Schlesinger objected to the rules which permit producers to enter one short subject for each series they made. Mr. Schlesinger produces two series of cartoons, Looney Tunes and Merrie Melodies. Walt Disney, under the rules, is permitted four entrants when Donald Duck and Pluto subjects are designated as individual series in addition to Mickey Mouse and Silly Symphonies. Mr. Schlesinger's Looney Tunes are in black and white and he said no black and white product could fairly compete with color product in competition and his request to submit two Merrie Melodies was turned down.

Mr. Capra in a letter to the producer said: "Problems of defining the production series involved not only cartoons but also one and two reel subjects. It was discussed for nearly two hours before a vote was taken. You took part in both discussion and vote. The vote by secret ballot of short subject producers was decided 17 to two against your interpretation of the rules. It was assumed that this settled the matter and the meeting went on to other business in which you also took part. The Academy has done everything possible in this case to maintain good feeling and if, under these circumstances, you wish to resign there is no alternative but accept your resignation."

Mr. Schlesinger arrived in New York this week to talk about new product with Warner Brothers home office officials.

Meanwhile Warners has selected five short subjects as its nominations for the annual awards of the Academy. They are: "The Man Without a Country," for the award covering two reel subjects in color; "Playing With Danger" and "Puppets' Love," for the single reel black and white award; "Swing for Sale," for the two reel black and white award, and "September in the Rain," a Schlesinger production, for the cartoon division.

Grainger's Plans Indefinite

Replying to reports that he is considering a return to active duty in the industry, James R. Grainger said in Hollywood this week that, while he has listened to a number of propositions, no particular deal is being definitely considered.

Lefton's Silver Jubilee

Nat. L. Lefton, Republic Ohio franchise owner, is celebrating his 25th year in the show business as an independent distributor. In honor of the occasion his Cleveland and Cincinnati offices are inaugurating a 13-weeks sales drive, starting February 1st.

Martin Resigns Paramount Post

Manny Wolfe has been appointed temporary head of Paramount's combined story and editorial departments to succeed Quinn Martin, resigned.

Ken Whitmore, who with Terry De Lapp headed Paramount's studio publicity department, has resigned and has been succeeded by Bob Hussey, assistant to Mr. De Lapp.

Gaumont Raises Program to 16

Four features, including two reissues, have been added to the minimum program of 12 pictures announced at the beginning of the season by Gaumont British, Arthur A. Lee, vice-president and general manager, announced before leaving New York to visit exchanges in New Orleans, Atlanta and Charlotte.

The GB program and release dates, starting with "Non-Stop, New York" which was released November 15th, includes: "I Was a Spy," with Madeleine Carroll and Herbert Marshall, a reissue, January 1st; "Look Out for Love," starring Anna Neagle, January 15th; "Wife of General Ling," February 1st; "The Girl Was Young," the first Alfred Hitchcock production of the season, starring Nova Pilbeam, February 15th; "Sailing Along," the first Jessie Matthews musical of the season, March 15th; "To the Victor," with Will Fyffe, John Loder and Margaret Lockwood, March 1st; "Floating City No. 1," formerly released as "F. P. 1," April 1st, and "The Show Goes On," second Anna Neagle starring production, April 15th.

Pictures either in work or announced for production include: "Illegal Holiday," with John Lodge and Margaret Lockwood; "Asking for Trouble," with Jessie Matthews; "Empty World," a Hitchcock production with Nova Pilbeam; "Strange Boarders," "Unconquered Woman," "A Girl Must Live," and "Wedding Dream."

Clinton M. White, GB assistant general manager, returned to New York this week after a three-weeks trip through the middle west. Arthur Greenblatt, eastern division manager, recently visited exchanges in Philadelphia, Pittsburgh and Washington.

Chertok Confers on Government Films

Jack Chertok, head of Metro-Goldwyn-Mayer's short subject department, this week conferred in Washington with Department of Justice officials on the possibility of producing pictures dealing with activities of that government unit.

He was accompanied by Robert Benchley, whose next picture will be about the intricacies of income tax.

NYU Offers Writing Courses

Three courses in writing for stage and screen will be given by Albert Maltz, author of "Black Pit," "Private Hicks," and other plays, and by Robert Gessner, who wrote the screen play "Massacre" from his own novel of the same title, in the spring term of the Washington Square Writing Center of New York University, New York City.

U. S. Companies Fight Proposed Tax in Poland

American distribution interests in Warsaw have threatened to close their offices and discontinue the importation of pictures if a proposed levy on foreign product is enacted in Poland.

There has been agitation from time to time for such an increase in rates, but in each instance the legislation has not been enacted.

The new tax would be 20 cents per meter on all films passed by the censor. Distributors contend the tax would be too burdensome. Foreign films in Poland already pay one of the highest tariffs in the world, $17 per kilogram, or approximately $500 for the average length film. For comparison it is pointed out that the Czechoslovakian tariff is 50 cents per kilogram.

In addition, the Government tax on admissions amounts to 37 per cent on theatres showing foreign films, 4½ per cent on theatres showing domestic product. The proposed new taxation, it is contended, would amount virtually to a ban on foreign films.

Foreign representatives at the home offices in New York said this week that the tax would make it prohibitive to send their product into Poland. American distributors already are harassed by the money restriction laws. It is possible that American pictures will be withdrawn from the country if the tax is imposed.

The foreign department of the Motion Picture Producers and Distributors of America said on Tuesday that the proposed Polish tax was, as far as it knew, only a rumor and one that has cropped up at intervals.

Newsreel films of the *Panay* sinking have been barred by the Polish censor on the ground that they might arouse unfriendly feeling in a friendly nation.

Doyle Conference Delayed by Illness

Stuart F. Doyle, who was scheduled to leave New York for Hollywood last week to confer with Dr. A. H. Giannini, president of United Artists, was delayed due to an attack of influenza, and left on Sunday instead. His conference with Dr. Giannini concerns Mr. Doyle's plans for building five theatres in South Africa, and of obtaining a 10-year franchise for distribution and exhibition of United Artists product there.

The William Morris Agency, which represents Helen Morgan, said this week in New York that Mr. Doyle is negotiating for the actress with plans to produce films in Australia.

To Produce Comedies

Frank Snell, formerly associated with Condor, and Nat Ross, former producer of Van Beuren short subjects, have formed a company in Hollywood and plan to produce a series of 13 two-reel comedies and 13 one-reel oddities. Asta, the wire-haired terrier in "The Thin Man," will be featured in the comedies.



FRANCISKA GAAL AS *Gretchen* IN

Cecil B. DeMille's

"THE BUCCANEER"

A Paramount Picture

"We'll Nail Old Glory to the Top of the Pole!"



JEAN LAFITTE (Fredric March) and his pirate crew swing into action to save Andrew Jackson and his sharpshooters from the onslaught of the huge British army in the Battle of New Orleans.

Just one of the thrilling moments in Cecil B. DeMille's flaming story of Jean Lafitte, the pirate who helped Andrew Jackson win the Battle of New Orleans and save the American cause in the War of 1812.

FREDRIC MARCH

Cecil B. DeMille's

"THE BUCCANEER"

with Franciska Gaal

Akim Tamiroff • Margot Grahame
Walter Brennan • Ian Keith • Anthony Quinn • Hugh Sothern • Evelyn Keyes

Screen Play by Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan. Based on an Adaptation by Jeanie Macpherson of "Lafitte the Pirate" by Lyle Saxon

Directed by Cecil B. DeMille

A Paramount Picture

ANTI-TRUST DRIVE THREAT REVIVED AS CONFERENCE HOPES DISAPPEAR

Jackson Refuses to Confirm or Deny Reports of Prosecution Plans Following Victory Over Oil Companies

by FRANCIS L. BURT
in Washington

Although officials of the Department of Justice informally denied last week that plans were being made for an anti-trust drive in the motion picture industry, new possibilities of proceedings against the industry were seen in Washington this week, following the Government's victory in the trial at Madison, Wis., of its case against a number of oil companies, charging price-fixing.

"There are two or three industries which I think should be taken care of before motion pictures are considered," one official said last week when asked about the situation. However, this week, Robert H. Jackson, assistant attorney general in charge of the anti-trust division, refused to either confirm or deny reports of imminent prosecutions. He said it would be unfair do discuss conditions in any single industry in view of the investigations which are being made in a number of lines. It was conceded, however, that the department has been actively investigating conditions in the film industry for some time.

Members of the new legislative committee of Allied States, association of Motion Picture Exhibitors, appointed at last week's meeting of the board of directors, visited the Department of Justice last Friday for a long conference with Mr. Jackson, at which they are understood to have urged immediate prosecution of the distributors, against whom numerous complaints have been filed.

Complaint Before Trade Commission

The film situation also was up for consideration at the Federal Trade Commission, where the commission was said to have before it for study a full report on the complaint filed several months ago by Allied States, charging Paramount had withheld certain pictures, which exhibitors thought were covered by their season contracts, and had offered them on contracts for the following season at higher prices than originally asked.

It is not expected, however, that the commission will announce for some time whether it will proceed with the complaint.

Confers at White House

The active head of anti-trust enforcement was at the White House, Monday and is understood to have discussed the projected anti-trust legislation with President Roosevelt. Although it was felt in some quarters that the successful oil suit demonstrated the enforcement possibilities of the present laws, Mr. Jackson said, following that conference, that he still wanted new legislation.

There are indications that the President's anti-trust legislation will be along the lines of the Borah-O'Mahoney bill, calling for the licensing of all corporations engaged in interstate commerce, rather than providing for new and involved regulations.

EMPLOYER TAX FORMS DUE BY JANUARY 31

All employers of eight or more persons during the calendar year 1937 must file their federal unemployment insurance tax returns on Form 940 on or before January 31st, or be liable to penalty for delinquency, as no general extension of time will be granted this year, according to Guy T. Helvering, commissioner of internal revenue.

The tax rate for 1937 is 2 per cent of the payroll.

All contributions to state unemployment funds also must be made before January 31st to permit recognition of them as a credit against federal liability, he said.

Old Biograph Studio in Bronx Offered for Sale

The Biograph studio in the Bronx, New York, built in 1912 and valued for tax purposes at $500,000, is being offered for sale. The present tenant is Biograph Studios, Inc., wholly owned subsidiary of Consolidated Film Industries, and the sale would be subject to the lease, which expires in October, this year.

Empire Trust Company, which owns the property, said this week that while the studio is not listed on the open market, it is ready to receive offers. Brokers have been making the rounds of film companies, attempting to interest them in buying the property, but no definite bids have been made, according to the bank.

H. J. Yates, head of Consolidated, has been renting the studio to independent producers of short subjects and commercial films and used it for musical sequences for Republic's "Manhattan Merry-Go-Round" last summer. At that time Mr. Yates said he planned to film musicals in the east to some extent, believing this was practical because of the talent available in New York.

Consolidated took a five-year lease on the studio in 1933 on terms calling for a percentage to the Empire Trust on the basis of rentals from sub-leases and occasional producers, according to the bank. The property is held in the name of Actinograph Company, a subsidiary of Empire Trust, which acquired it in a foreclure from the old American Biograph Company.

In 1930 the bank spent $200,000 to modernize the plant and installed Western Electric recording equipment. When Biograph built the studio in 1912 the cost was estimated at more than $1,000,000.

Pointless to Confer With Independent Association, Says Kuykendall, After Allied States Decides Against Joint Meeting

All possibilities of a joint trade practice conference disappeared this week when Ed Kuykendall, president of the Motion Picture Theatre Owners of America, declared in New York that it would be pointless for representatives of his organization to confer with officials of the Independent Theatre Owners Association of New York.

Originally the projected plan called for the attendance of officials of Allied States Association but the organization's board of directors, meeting in Washington last week, voted to concentrate on "legislative relief" for its members.

A similar stand was taken by Mr. Kuykendall who declared: "The MPTOA has its own trade practice program which it developed at great cost of time and effort and has never ceased working for its acceptance and hope eventually to obtain it. There is no point in our abandoning it at this stage without national exhibitor support for an alternative program."

Sees Hope for Program

Later Mr. Kuykendall declared his organization's 10-point trade practice program has a better chance of being adopted at this time than any time since it was drafted 18 months ago. He said the program would be in effect now "if it had the cooperation of certain socalled exhibitor leaders who for reasons beyond my understanding have consistently used every possible means to discourage its enactment."

He also declared that "some distributor interests which have declined to participate in any way in conferences on a trade practice program are showing a definite interest in it."

Acting on "Divorce" Law

Meanwhile, Paramount prepared to wage a fight against enforcement of North Dakota's circuit theatre "divorce" law which goes into effect March 15th. Legal papers asking a temporary injunction against enforcement of the measure were drafted in New York City last week and over the weekend Joseph W. Finley, Paramount's resident attorney in St. Paul, took them to Fargo for filing about February 4th.

A hearing on the injunction is expected to be held in St. Paul because of the illness of Judge Andrew Miller, who is convalescing in Florida and is the only Federal judge in the Fargo district.

Paramount is the only company having theatre affiliations in North Dakota, and with its operating subsidiaries, the Minnesota and American Amusement companies of Minneapolis, it is the only company affected.

Attorneys for the Morse and Rothenberg circuit, of Boston, this week obtained a deposition from Joseph Quittner, son of the late Edward Quittner, former Middletown, New York, theatre operator. The M & R circuit, charging inability to obtain product, is plaintiff in an anti-trust action against large distributors, the Maine & New Hampshire and M. A. Shea circuits. Mr. Quittner told of his father's buying difficulties which ended in an anti-trust action being filed against Paramount in the late 1920's. Paramount won that case.

LOEW PROFIT SHARING CONTRACTS RATIFIED

Resolution Made to Approve Plan Is Carried by Vote of 1,080,883 Shares to 5,390

Profit sharing contracts for 11 executives of Loew's, Inc., were ratified overwhelmingly in New York Tuesday at a two and a half hour stockholders' meeting. A resolution to approve the plan was carried by a vote of 1,080,883 shares for and 5,390 against.

David Bernstein, vice-president and treasurer of the company, told the 150 in attendance that the 11 contracts and the present employment contract held by Nicholas M. Schenck, president, have an aggregate annual value of $4,788,000 in salaries and percentages of the net profit.

The new contracts cover periods of from four to seven years, starting Jan. 1, 1939, and they go to Louis B. Mayer, J. Robert Rubin, Al Lichtman, Edgar J. Mannix, Sam Katz, Harry Rapf, Bernard H. Hyman, Hunt Stromberg, Lawrence A. Weingarten, Benjamin Thau and Mervyn LeRoy.

12 Directors Reelected

Voicing of criticism of the contracts by a few minority stockholders and the explaining of the terms of the agreements by Loew's executives consumed most of the meeting time. The only other business conducted was the reelection of 12 directors. The directors were to meet Wednesday to elect officers but no changes were expected.

The directors are George N. Armsby, David Bernstein, Isidor Frey, Leopold Friedman, John R. Hazel, Mr. Lichtman, Charles C. Moskowitz, William A. Parker, William A. Phillips, J. Robert Rubin, Mr. Schenck and David Warfield.

Mr. Frey, a member of Loew's legal staff, presided at the session and Leopold Friedman, general counsel, was secretary. Others representing the management were Mr. Rubin and Mr. Bernstein.

While the personal service contracts were attacked by minority stockholders or their attorneys, some of the larger stockholders vigorously urged ratification.

A lone written protest was filed by Carl H. Fowler, attorney, who said he represented Charles M. Drew of Minneapolis, owner of 700 common shares. Mr. Fowler said the contracts were "improvident and extravagant" and warned that the directors and officers of the company and others participating in making them "will be held responsible for injury to the company and the stockholders." Another lawyer pointed out that contracts, when declared improvident in a legal action, have been held by the United States Supreme Court to be illegal.

Bernstein Contract Extended

"If MGM doesn't want the deal, give it to me," Pat Casey declared, speaking in favor of the plan. "I will guarantee I will go out and make more with it than they could."

The contracts were praised by Walter Reade, circuit operator, who termed them "the greatest piece of strategy in the history of the industry."

The profits which will be shared by the 11 executives, formerly went to three men, Mr. Mayer, Mr. Rubin and the late Irving G. Thalberg.

In addition to approving the 11 contracts, the stockholders voted a five-year extension of Mr. Bernstein's personal service contract at his present rate of compensation, $2,000 weekly plus 1½ per cent of the profits.

Mr. LeRoy's present contract, which runs for three years, from the date he reports to the studio, to be no later than March 15th, calls for a weekly salary of $3,500, plus $29,500 quarterly. Beginning Jan. 1, 1939, under the new agreement, he will receive 7/10th of one percent of the profits, this percentage to be no less than his present quarterly compensation.

The Other Contracts

The other contracts are:

Louis B. Mayer, executive and managing director of production, contract extended to Dec. 31, 1942, at $3,000 weekly, plus 6.77 per cent of the profits;

Al. Lichtman, executive, contract extended to Dec. 31, 1945, at $3,000 weekly, plus 1.05 per cent of the profits;

J. Robert Rubin, executive, extended to Dec. 31, 1943, $2,000 weekly, plus 1.4 per cent of the profits and additional compensation at the termination of employment, and the stock option agreement made Dec. 15, 1932, is unaffected;

Edgar J. Mannix, production executive and supervisor, extended to Dec. 31, 1945, $3,000 weekly including expenses, plus 1.4 per cent of the profits;

Sam Katz, executive and production supervisor, extended to Dec. 31, 1945, $3,000 weekly, plus 1.4 per cent of the profits;

Harry Rapf, production supervisor, contract extended to April 8, 1943, $2,200 weekly, plus 35/100th of one per cent of the profits;

Bernard H. Hyman, production supervisor, extended to Dec. 31, 1945, $3,250 weekly, plus 7/10th of one per cent of the profits;

Hunt Stromberg, production supervisor, extended to Dec. 5, 1944, $5,000 weekly, plus 1.05 per cent of the profits, with the provision that his present bonus of $15,000 for each picture over eight produced by him in any one year is canceled, effective Jan. 1, 1939;

Lawrence A. Weingarten, production supervisor, extended to Dec. 30, 1943, at $3,250 weekly, plus 35/100th of one per cent of the profits;

Benjamin Thau, executive, extended to Dec. 31, 1945, $1,750 weekly, plus 7/10th of one per cent of the profits.

Net Profit Decreases

A decrease of $540,564 in net profit for the 12 weeks ending November 25, 1937, as compared to a similar quarter in 1936, was reported Thursday by Loew's, Inc. Net profit for the 1937 quarter was $2,917,409 as against $3,457,973 in 1936.

The profit is equivalent to $21.34 per share on preferred stock and $1.69 on the average common stock. The figures compare with $25.29 and $2.14 respectively, for the 12 weeks ended November 19, 1936.

The company's share of operating profit after providing for subsidiaries' preferred dividends was $4,368,850 as compared with $5,039,020 in the 1936 quarter. Depreciation and taxes, without provision for surtaxes on undistributed profits, amounted to $1,451,441 as compared to $1,581,047 in 1936. The net profit also was figured without provision for surtaxes on undistributed profits.

The board of directors last week voted the regular quarterly dividend of $1.52 on the preferred stock, payable February 15th to holders of record on January 29th.

A. H. Blank, head of Tri-States Theatre Circuit, and Mrs. Blank sailed from San Francisco Sunday for Honolulu.

MANAGER AND PRESS WIN PARKING SPACE

When the parking problem of the Millburn theatre at Millburn, N. J., was made all the more acute by action of the Merchants Association which further restricted parking limits, Louis Stein, manager of the theatre, suggested at township meetings that the groups get together on a proposal to establish a central public parking space, thus attracting patronage, satisfying shoppers and taking workers off the relief roles by making it a WPA project.

As a result, of cooperative effort of Mr. Stein and the Millburn and Short Hills Item, *an allocation of* $11,359 *was obtained from Washington to combine with the township's share of* $2,331 *in grading and surfacing and fencing in a plot owned by the township.*

Four Speed Up Sales Campaigns

Columbia Pictures, RKO Radio, United Artists and Warner-First National this week reported progress on their mid-seasonal sales drives.

Columbia will hold the first of its mid-winter divisional meetings in Cleveland February 5th at the Hotel Statler. Abe Montague, general sales manager, will preside and Rube Jackter, chairman of the drive, Lou Weinberg, Louis Astor and Max Weisfeldt will be present from the home office.

Walter Branson, captain for the United States and Canada of the RKO Ned Depinet drive, addressed the staff of the San Francisco branch office on Tuesday. He is accompanied by Harry Gittleson on his tour which began in New Haven January 6th.

A. W. Smith, Jr., general sales manager for United Artists, said this week that the returns for the first two weeks of the Better Business Drive, launched on January 2nd, definitely indicate that the next two months will be the "greatest in the history of the company" in point of sales and film rentals.

A budget of $500,000 has been set for national advertising on a group of Warner Brothers pictures to be released during the Sears Drive now underway. Charles Einfeld, the company's advertising and publicity chief, made the announcement after his arrival in New York from conferences at the Burbank studios with Harry M. Warner, Jack L. Warner, Hal Wallis and Gradwell Sears.

Derr Honored at Lunch

E. B. Derr, producer, was guest of honor at a luncheon given by P. S. Harrison at Gallagher's Restaurant, New York, Tuesday after a screening of "My Old Kentucky Home," which is distributed by Monogram.

Twentieth Century-Fox is planning to build new exchange building in six cities, New Orleans, Albany, Seattle, Indianapolis, Milwaukee and Cincinnatti.

THE HOLLYWOOD SCENE

Eight Start

Current aspects of the production graph give no one in Hollywood much incentive to cheer. As the days of the year are short, in the number of daylight hours, so are shooting schedules short in that state that means the greatest number of paychecks for the greatest number of persons. Rumors are that things are going to pick up shortly, yet there's little activity. The total number of feature productions in work scales about thirty. To make that possible, eight were started in the past week and six were completed.

"Kentucky Moonshine" began at Twentieth Century - Fox. Presence of the Ritz Brothers in the cast establishes the film as a comedy. The funsters will be assisted principally by Marjorie Weaver and Tony Martin. "Four Men and a Prayer" also received the starting signal. It will present Loretta Young, George Sanders, Richard Green and David Niven.

Two at Warners

Two productions were started at Warners. "Torchy Blaine in Panama" will have Lola Lane and Paul Kelly in the leading roles. Leading players in "White Banners," to be a Cosmopolitan production, are Fay Wray, Claude Rains and Bonita Granville.

Republic started "Sidewalks of New York." The cast is headed by Lew Ayers, Helen Mack, Alison Skipworth and Alice White.

With Charles Winninger, Alice Brady, Tom Brown, Jed Prouty and Donald Meek in the leading roles, Universal started "Goodbye Broadway."

For Columbia distribution, Larry Darmour started "Flight into Nowhere." Jack Holt is starred with Jacqueline Wells and Dick Purcell.

Lou Gehrig, noted baseball player, will make his debut as a professional film player in Sol Lesser's "Rawhide." Smith Ballew and Evalyn Knapp will be seen, too.

Annabella Debut

Three pictures were moved from the active production line at Twentieth Century - Fox. Without question "The Baroness and the Butler" is the most important. It will introduce Darryl Zanuck's French star, Annabella, in the company of William Powell, Gregory Ratoff, Helen Westley, Joseph Schildkraut, Henry Stephenson, J. Edward Bromberg and Nigel Bruce. "Walking Down Broadway," originally titled "Six Girls," also was finished. Numbered in the cast are Claire Trevor, Phyllis Brooks, Dixie Dunbar, Leah Ray, Lynn Bari, Jayne Regan, Michael Whalen, Thomas Beck, Douglas Fowley, Robert Lowery and William Benedict. Because it stars Jane Withers, the third picture, "Gypsy," is also important. The supporting cast lists Rochelle Hudson, Robert Wilcox, Borrah Minnevitch and his gang, and Steffi Duna.

Republic finished "Hollywood Stadium." Neil Hamilton and Evelyn Venable are the featured players.

"Outlaws of Big Bend" was finished at Columbia. The film will star Charles Starrett and Iris Meredith.

The Mauch Twins, Billy and Bobby, aided by their familiar company of juveniles, and Gene and Katherine Lockhart, Dick Purcell and Hugh O'Connell, completed "Penrod's Double Trouble" for Warner's.

N. Y. BUILDERS PLEASE COPY

White, blue, red, high, long and gaudy is the tight board fence thrown around the corner of Vine street and Sunset boulevard, Hollywood, where workmen are pushing up the NBC temple whence will emanate that company's starry broadcasts one fine day, but not for concealment of operations. Indeed not. Around the top in cut out letters is told the story of what's going on inside. And into the rounded juncture of the Vine and Sunset surfaces has been sunken, behind glass, a miniature of the temple in process of fabrication.

More—and this is the Hollywood touch—framed, glassed, recessed windows, shoulder high and plenty wide, invite passers-by on either Sunset or Vine to stop for a look-see at the hardy workmen happily at toil within. The windows get a steady play. Traffic is not impeded. Everybody finds out what's going on without staying all day to find out.

New York builders please copy.

What Price 10%

For some unknown reason, Thursday night is agents' night at the previews. There may be showings every other night in the week, but invariably the ten percenters turn out en masse that evening. The big ones or the henchmen of the big ones who have lots of clients, the medium-sized ones who have a few sundry folk on their lists, the little ones who haven't much more than an abundance of hopes, a camel-hair coat, the inevitable big cigar, and a memory that seems to function only on Thursday night, all are there.

The other night, while waiting to see what had been done about "Arsene Lupin Returns," we fell to talking with a writer who, as it happens, is currently represented by one of the third group of agents. The writer has been particularly fortunate of late. All that was left of two of his stories when they reached the screen was the title. His name, absent from screen credits, was considered by him a lucky break.

Yet, in order to attain his status as the best-dressed man on the dole, he would like to work a bit now and then. So he hailed his agent.

There was considerable talk, practically all of it coming from the agent, which went something like this:

"Jack, are you going to be in the dough, are you going to be in the dough! I was over to see So-and-So at Such-and-Such a studio and has he got something right up your alley! But he only offered $700 a week on a six-weeks contract and if the big So-and-So thinks he can get away with that on us he's crazy. You wouldn't work for 700 bucks a week, would you? I know you wouldn't. Couldn't afford to have anyone with me who took that kind of chicken-feed. I'll knock that guy over for $1,250—we'll get a thousand a week anyway—and a six-months contract to boot. Just leave it to me and don't worry." With a "Hi, Jake, wait a second," to someone buried in the mob, he dashed off.

"Seven hundred a week," groaned the writer. "I'd go to work tomorrow for fifty a week."

End of the Trail

One of last week's assignments concerned a gentleman who, in some segments of the public prints, was reported about to put several million dollars into pictures. We asked another man, one who we thought might know, and he told us in words reminiscent of the late Frank Wilstach that it sounded like a lot of "poppycockery," and, furthermore, that he didn't think there was anybody in California with that many cash millions for any purpose, not to mention putting it into pictures.

Then we happened to remember that the man was quite interested in watching the horses run at Santa Anita.

Passing down the line, looking at registrations, we could hear the caller spotting the steeds in the race underway. And then, faintly, as we walked along, we could hear such strange lingo as "Fo' bucks open . . . there's six bits . . . I'll take a dollar . . . lay it down, boys . . . comin' out . . . you is faded . .two bits he does," and then the clacking of well-shaken dice.

There they were, six or eight chauffeurs, black, white and yellow. We never found out about the man and his millions.

Dimes in the shadow of millions.

HODE TELLS AD MEN TRADE FOLLOWS FILMS

Cites Effects New Vogues in Films Have Upon Retailers and Manufacturers

The influence of motion pictures in creating and changing buying trends was defined to members of the Advertising Club in New York City Friday when Hal Hode, home office executive of Columbia Pictures, spoke on "Trade Follows the Films," and cited specific cases in which films were credited with affecting the market for products.

Chief among the examples mentioned by Mr. Hode were two conditions which, he said, were created by the release of the picture "It Happened One Night." Mr. Hode reminded his audience that the film dealt with the adventures of Claudette Colbert and Clark Gable while on an overnight bus trip.

"Shortly after the picture was released," Mr. Hode declared, "the largest bus company in the country reported a 40 per cent increase in passenger traffic. Every woman in the country, it seemed, wanted to meet a Clark Gable on a bus trip."

But No Undershirt

But, he pointed out, the effect on other industries is not always in the same direction. "It Happened One Night," he said, had a disastrous effect on knit wear manufacturers. In one sequence, he recalled Mr. Gable was seen removing his shirt and he was not wearing an undershirt.

The sale of athletic shirts dropped off to such an extent the manufacturers went to Columbia officials and demanded that the scene be deleted, he said.

"When we refused," Mr. Hode said, "pressure was brought to bear through the Hays office (Motion Picture Producers and Distributors of America of which Will H. Hays is president) and when this move failed the labor unions came to us and demanded that we take out the scene because workers were being thrown out of jobs."

Visualizing himself as the head of a large corporation, Mr. Hode said: "I'd have a representative on the West Coast and his job would be to attend all the unannounced previews that are held there. I'd know in advance of any picture or scene that would affect my business."

Zipper Housecoats

As an example of manufacturers' failure to recognize a market for a product before the public started demanding it, Mr. Hode pointed out that all department stores, during the recent holiday season, featured women's housecoats with a zipper front. But, he said, the first zipper front housecoat was designed on the Columbia lot three years ago.

Those in the motion picture industry realized many years ago that things depicted on the screen are demanded by the public, Mr. Hode said. He recalled that several years ago bathtubs were manufactured for utility with no regard for beauty. The change from the old fashioned bathtubs to those of today was credited by Mr. Hode to Cecil B. DeMille. Mr. Hode also said Mr. DeMille started the vogue for swimming pools on estates.

Mary Pickford's entrance into films was a boon for several industries, he said. He pointed out that Miss Pickford's blond curls prompted thousands of women, even those with straight black hair, to turn to blond tresses. The result, he added, was an increase in demand for peroxide and ammonia.

Floppy hats and dresses with frills went with the curls, he continued, and milliners and dressmakers received heavy orders.

Bobbed Hair and Colleen Moore

Mr. Hode credited Colleen Moore with starting the bobbed hair craze among women and this, he pointed out, brought business to beauticians.

About ten years ago, he continued, Columbia wanted to exploit a picture but hesitated at a large expenditure of money. The company sought the assistance of radio manufacturer and had pictures taken of a star using the radio. Radio sales increased enormously and the picture was a hit, he added.

Mr. Hode called attention to the suggestion of automobile safety engineers that the engines of automobiles be placed in the rear instead of in the front. Manufacturers are unwilling to make the radical change, he said, because they have learned from experience that the public does not like revolutionary changes.

"But," he continued, "the thing could be put over in six months. The only thing necessary would be to have a half dozen film stars drive rear engine automobiles for a short time."

New Uraguay Ban Protested by U.S.

The State Department at Washington, at the request of large film companies, has entered a protest against the law scheduled to go into effect February 2 in Uruguay limiting importation of prints to seven a month with a total gross value of $500. This amount, it is specified, will include trailers and accessories.

Foreign department heads expressed fear that the drastic regulations would dry up the country as a source of revenue. There are 100 theatres in Uruguay.

It is estimated that on the basis of the statutory valuation of the import prints, the law would curtail distribution in that country by almost 50 per cent. The act is a currency restriction measure and applies to a number of commodities. Uruguay finds itself in the same exchange position as Brazil and several other South American countries, as well as Germany, Italy and Japan, from which it is virtually impossible to withdraw money.

Shea Acquires Three

The Shea circuit has acquired the Ohio and Lion theatres, Bellevue, Ohio, and the Harkness theatre, at Clyde, Ohio. All three houses were purchased from Louise Stoll.

Monogram Sets 42 for Season

Monogram will schedule 42 features for 1938-'39, the same as the current season, Edward A. Golden, sales manager, said Monday in New York. Selling will start early in April, following a national sales convention or regional meetings late in March. Mr. Golden said that product commitments have been maintained on schedule and that deliveries on the program will be completed July 1st.

W. Ray Johnston, president, is now in Hollywood conferring with Scott R. Dunlap, production head, on the new program.

The company has two films currently in production and two in the cutting room. In the cutting room are "Port of Missing Girls," featuring Judith Allen, Betty Compson and Milburn Stone, and "Where the West Begins," Jack Randall's fourth western for the company. "Ridin' Gent," the second film in the series starring Tim McCoy, and "Painted Trail," with Tom Keene, are in work.

The first annual stockholders' meeting of the new Monogram Pictures Corporation will be held in New York, March 22nd. Leon Fromkess has been elected treasurer of the company.

Mel Hulling, former division manager on the coast for Grand National, has joined Monogram and has taken a part interest in the Pacific Coast franchise held by Howard Stubbins and Roy Olmstead. He will make San Francisco his headquarters.

Screen Book, fan magazine, of the Fawcett Publications group with a circulation said to be 350,000, through a tieup with Monogram, is sponsoring a nationwide search for talent contest, the winner to be known as "Miss Monogram." The winners will be announced in the May issue.

The company has completed arrangements with the Sam Fox Music Publishing Company to publish songs featured in the Jack Randall series of musical westerns.

Hold Luncheon For Moskowitz

C. C. Moskowitz, vice-president of Loew's, Inc., was tendered a luncheon last Thursday at the Hotel Astor, New York, by executives of the company in observance of Mr. Moskowitz's 25 years with Loew's.

The guests wore white carnations, in honor of Mr. Moskowitz, because it is his custom to wear the flower daily. The length of service of those present, some 22 executives connected with Loew's, or predecessor companies, totaled 454 years.

In addition to Mr. Moskowitz, they are: David Bernstein, 33 years; Fred Mitchell, 32; Samuel Meinhold, 33; Joseph R. Vogel, 29; Eddie Mannix, 26 (14 years on the coast); J. T. Mills, 25; Marvin Schenck, 26; Charles Sonin, 24; J. Robert Rubin, 23; Harry Moskowitz, 21; Dave Blum, 19; H. J. Cleary, 18; Harry Bernstein, 17; Judge Isador Frey, 18; Si Seadler, 13; Howard Strickling, 14; Dolph Schaddler, 12; Eddie Saunders, 18; Ernest Emerling, 18; Oscar A. Doob, 8, and Herbert Pettey, of Station WHN, two years.



AKIM TAMIROFF AS *Dominique* IN

Cecil B. De Mille's

"THE BUCCANEER"

A Paramount Picture



JEAN LAFITTE'S cutlass swings against enemy steel in one of the heart-thumping moments in Cecil B. DeMille's flaming story of the pirate who saved a nation.

Fredric March in his greatest role, that dashing devil-may-care outlaw of the Seven Seas—that gallant lad with the ladies—Pirate Jean Lafitte who helped Andrew Jackson defeat the British in the Battle of New Orleans.

FREDRIC MARCH

Cecil B. DeMille's

"THE BUCCANEER"

A Paramount Picture with Franciska Gaal

Akim Tamiroff · Margot Grahame · Walter Brennan

Ian Keith · Anthony Quinn · Hugh Sothern · Evelyn Keyes

Screen Play by Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan • Based on an Adaptation by Jeanie Macpherson of "Lafitte the Pirate" by Lyle Saxon

Directed by Cecil B. DeMille

Paramount Pictures

PRINTED IN U.S.A.

IN THE CUTTING ROOM

Goodbye Broadway

(Universal)

Comedy

The cast merits more than the usual amount of exhibitor consideration. Alice Brady scored what many commentators elect to call a "personal triumph," as "Mrs. O'Leary" in "In Old Chicago." Tom Brown, who was not so much in the eyes of the audience in that picture as he was in its hearts, will also be seen in "Goodbye Broadway." So will Charles Winninger, long known on the stage, the "Cap'n Andy" of the onetime popular broadcast and of the picture, "Showboat." Presently he is in "Every Day's a Holiday." Jed Prouty, of "The Jones Family," will be there, as will the comedians Donald Meek, Frank Jenks and Willie Best. Other entertainers also will be seen.

As screen mechanics will have it, the story to be told in "Goodbye Broadway" will have a definitely bucolic savor. In other words, it is small town stuff, which, because of its human interest content, should have an appeal to many spectators no matter how far away from the sound of the cowbell and the clashing of milk cans they may live. It will endeavor to prove, in ways that have been accepted as entertaining by the masses more than they have been actually demonstrated by the savants, that the forces of vice and greed which may appear to triumph momentarily haven't a chance at all when they come into conflict with the good old fashioned virtues of honesty and loyalty, in a story of a couple of broken down vaudeville artists outwitting a grasping skinflint.

Release date: *March* 25, 1938.

Gypsy

(20th Century-Fox)

Comedy

When Lew Chatham and Sid Holland, Quigley Trophy winning showmen, were out here they wanted to meet everyone they could. Most of all they wanted to meet and be photographed with Jane Withers. At the last Jane Withers preview we attended the audience whooped and hollered the moment her name came on the screen. Subsequently Miss Withers was acclaimed by the country's exhibitors as the sixth most important box office name of 1937. The consistent upward trend of her popularity should be, therefore, the keystone of exploitation of any of her immediate films. Paradoxically, in contemporary exploitation reasoning, Miss Withers won her championship honors despite the fact that she never had appeared in other than what is described in other quarters as a Class B picture.

This episode in the career of the star, her first appearance since elevation to peerage in filmdom, appears to be a happy combination of laughter, music and romance. She is one who finds herself a member of a gypsy caravan, the gypsies being Borrah Minnevitch and his Gang, traveling the picturesque and exciting open road. She is the center of all that happens, even to the point of playing cupid.

The story which features princess Jane is an original screenplay by Robert Ellis and Helen Logan, both, like the star, heretofore associated with those socalled "Class B" productions, and it is being directed by H. Bruce Humberstone.

In addition to Miss Withers, Minnevitch and his harmonica players, it will present Rochelle Hudson, Robert Wilcox, Steffi Dunna, Katherine Alexander, Chester Clute, Paul Stanton, Frank Reicher, Kathleen Burke, Myra Marsh, Ed Gargan and Wilfred Lucas.

Release date: *Early in March,* 1938.

Condemned Women

(RKO-Radio)

Melodrama and Romance

The regeneration of an embittered woman convict, effected by a doctor who so firmly believes her story that he is willing to imperil his career to marry her, and the woman's subsequent sacrifices to avoid disgracing him, comprise the dual theme of the prison melodrama. Many pictures have treated life behind the walls in men's penitentiaries. It is only rarely that the tragedies of women prisoners have been the subject of motion picture attention. With all due respect to the importance of cast names, that departure looms as the outstanding attention provoking asset.

For the picture's production class and grade, the matter of names has been given due attention. Sally Eilers, impressive in "Without Orders" and "Danger Patrol," has the title role, and Louis Hayward, last seen for RKO-Radio in "The Woman I Love" and "Midnight Intruder," is featured with her. A third important personality is Anne Shirley, who grew up from her little girl roles of the "Anne of Green Gables" sort of pictures to recognition as an accomplished artiste in "Stella Dallas." Other players, all of whom at one time or another figure prominently in the action, are Esther Dale, Leona Roberts, Netta Packer, Frank M. Thomas, Richard Bond, Rita LaRoy and Edythe Elliott.

The picture, which comes under Robert Sisk's production guidance, is based on an original screen story written by Lionel Houser, whose credits include "Night Spot," "Border Cafe" and "Let Them Live." Mr. Sisk chose as director Lew Landers, maker of "Crashing Hollywood," "Danger Patrol" and "Flight from Glory."

Release date: *March* 11, 1938 (*tentative*).

Dangerous to Know

(Paramount)

Melodrama

Here, in "Dangerous to Know," are to be related the details of the inside workings of a political machine which is run by a master racketeer. Such a subject is not new. Most audiences are familiar with the plot, the blending and clashing of its romance, melodrama, intrigue, deception, comedy, heroism, dastardliness and sacrifice. Considered panoramically, "Dangerous to Know" (which by the way is a title of no mean exploitation value), will be composed of the wellknown materials.

To be seen are the sinister character, forceful, ruthless and domineering; the cop who can't be bought, the boy and girl who get caught in the gangster's plotting because, of course, he wants the girl and the exotic girl character, who somehow saves the boy and girl from a fate worse than death, and, as she in approved melodramatic style eliminates herself, so fixes things that her lord and master no longer can defy the law with impunity.

In this instance is a pictorial conception of a play written by Edgar Wallace. With elaborations William R. Lipman and Horace McCoy transcribed Mr. Wallace's imaginations and possibly some figments of fact to screen play form. The director, Robert Florey, has specialized in the manufacture of melodramatic pictures.

The film will present Akim Tamiroff, now in "Buccaneer," as the master gangster; Anna May Wong, his confidante, who becomes an avenging angel; glamorous Gail Patrick as the girl and Harvey Stephens as the boy who felt the steel of Tamiroff's sinister nature. The officer is Lloyd Nolan. Other players to be seen are Porter Hall, Anthony Quinn and Roscoe Karns.

Release date: *March* 11, 1938.

Certified

(RKO-Radio)

Comedy Romance

Comedy will be concentrated on in this stormy romance of two young persons whose identities are unknown to each other. A rich boy goes to work as a milkman in order to win a bet from his father. He meets a girl whose family's financial affluence has ebbed, but believes the society miss is a housemaid. They fall in love, only to have their romantic idyll complicated by another man. A situation that looks like kidnaping ensues, as does the inevitable chase with police cars and milk wagons chasing each other all over town and besieging a dairy, before the boy wins the bet which enables him to become an ichthyologist and take off for the South Sea with the girl by his side.

The author of the original is Willoughby Spears, of the RKO-Radio studio publicity department. Bert Granet, earlier credited with "Quick Money" and "Meet the Missus," did the screenplay. The director, Ben Holmes, numbers among his credits "There Goes My Girl," "Too Many Wives" and "The Plot Thickens," as well as a Wheeler and Woolsey feature or two.

For name values producer Robert Sisk chose the studio's feminine find, Joan Fontaine, and ex-Notre Dame football player Allen Lane, who gained screen experience in "Having Wonderful Time" and "Fifty Roads to Town," among other films. Hedda Hopper, George Irving, William Brisbane, Billy Gilbert, Vicki Lester, Cecil Kellaway, Hilda Vaughn, Eddie Gribbon, Frank M. Thomas and Solly Ward were assigned to supporting roles.

Release date: *March* 4, 1938.

Josette

(20th Century-Fox)

Musical Romance

As described by a member of the Twentieth Century-Fox publicity staff, "'Josette' will be the fastest, Frenchiest American musical romance of the year." That's quite an advance testimonial.

In it will be Simone Simon, revealed as a

(Continued on following page, column 3)

LETTERS FROM READERS

AN EDITOR COMPLIMENTS A THEATRE MANAGER

To the Editor of the Herald:

We are aware that the motion picture industry is sincerely interested in friendly press relations and, therefore, we take pleasure in calling to your attention the policy of Mr. W. G. Serrao, manager of Dipson's Avenue theatre, Brackenridge, Pa.

Less than one year ago, Mr. Serrao came into our community as manager of the new Dipson theatre. The structure had just been erected and it was officially opened on Labor Day, just 70 days after construction was started. Being a new house in a community where other theatre enterprises had failed, it was natural that the failure of the new theatre would be widely predicted.

Mr. Serrao immediately set to work building friendship for the theatre. A theatre name contest was conducted in our paper and the people selected the name, "Avenue."

A cooperative page of greetings from community merchants was so oversold that all of the ads could not run on the opening day.

Mr. Serrao makes frequent, friendly calls at our offices and attempts to see the matter of publicity through the eyes of a newspaperman rather than strictly from the viewpoint of the theatre manager.

We appreciate Mr. Serrao's attitude and friendship and because of his broad understanding of the matter we are glad to cooperate with him to the fullest extent. With such management it is needless for us to tell you that the Avenue theatre is a real success and from the start has been one of the most popular theatres in our community.

We believe the success of the Avenue theatre can be directly attributed to the policy of Mr. Serrao and we believe that such an attitude on his part goes far toward cementing friendly relations with a theatre's outlets for advertising and publicity and creates goodwill for the entire motion picture industry.—George D. Stuart, Editor, The Valley Daily News, Tarentum, Pa.

ASKS RETURN TO FAITH IN QUALITY PICTURES

To the Editor of the Herald:

In a recent issue was a report from Atlanta, Ga., about an article in one of the big dailies, expressing disgust with the apparent monopoly of radio time by moving picture talent, endorsing or ballyhooing what to drink, smoke, eat, wear and repeating the songs and gags in the pictures they may have had a part in the making, and warning that the continuous repetition spoiled the desire to see the particular show at the local theatre. But here is where many of the great and near great get it in the neck, as that particular article stated: after listening to many of the people over the radio, they appeared far less attractive or capable than when seen and heard in pictures, under the guidance of wise direction that left a good impression.

In my own city this very week a very prominent business man expressed himself in almost the same way.

I have listened to two radio programs in a week that featured movie stars. Some of the chatter was rather risque, some actually smutty, one of the programs met public disapproval over the air and in the press the following day.

In my local paper there is undeniable proof that these stars have lost prestige with countless thousands.

It is my honest opinion that the producers are playing with "dynamite" in their direct radio activity and by turning film talent loose to appear in the various programs. It reminds me of the fable of the "Spider and the Fly." The producer is going to buzz around until he gets his wings tangled up in the broadcasters' web of local, national and international network, and the process of gaining freedom is likely to be the undoing of some producers and their stars also.

Too much of anything means a lower price all over the world and with the radio channels in the varied wave lengths going full blast nearly every minute in every 24 hours, it certainly looks like it would not take a particularly smart producer or star to understand how soon and how easy it would be to lower the market value of their product, their talents.

Something for nothing is usually worth just about that and no more.

Looks as though the producer is "two timing" the exhibitor, by selling a star product at a fancy price and then making a deal with the radio to sell that same star value to broadcasters for plugging soaps, smokes, food products and what have you.

The radio, with the aid of producer and star, has contributed much to the exhibitors' lower grosses. In addition to that "pain in the neck" it is my honest opinion that there are other fundamental reasons.

Some have estimated that three-fourths of all the theatres in the United States have adopted a double-feature policy. Some even add a first run midnight pre-vue as extra bait. Some add a "Country Store" or various other free merchandise inducements. "The Show" as the key attraction has been subordinated to the varied stunts that have the color and flavor of a Chinese game.

I am ready to admit that the producers turn out some product that should never have been made or released. Many of them turn out features that rate third place on a triple program. Many (entirely too many) are made deliberately for double-feature programs, and its getting to be a habit to set "quantity" as the year's quota, whereas "quality" in story, acting and production should be the goal. There are entirely too many "quickies," too many of those 52, 56, 59 and 65 minute features. Turn to the Release Chart of the Herald and you will be surprised how often they appear on the list of the major producers. United Artists is due credit for giving its features the footage they deserve and it has made a genuine effort to put "quality" into product, even though some of it may have failed to reach the box office expectancy.

I wish that I had the faculty of putting in print a story about this business and its unlimited possibilities. My faith and my vision of it have led me through the years to a reward that exceeded my expectations. I have made money, but there is another reward in this game of life. That is in my daily contact with men, women and children of the communities I serve, entertaining them, working with them in social and civic life, helping them to visualize and see the value of the better and nobler things in life while being entertained.

Let producers rediscover the formula for turning out good entertainment at reasonable cost (junk the million dollar elephants). Let exhibitors get back in the "movie game" and sell the show as it deserves to be sold.

The crying need is for leadership from producers, distributors, circuit operators and those in key situations, with millions invested.

B. P. McCormick,
McCormick Theatres, Cannon City, Col.

CUTTING ROOM

(*Continued from preceding page*)

singer and an improved actress in "Love and Hisses," Don Ameche, who gave a really worthy performance in "In Old Chicago," and Robert Cummings, who has been doing all right for himself from "I Met Him in Paris" to "Paradise for Three." In diverse and sundry supporting roles will be presented comic Bert Lahr and comic Joan Davis, Tala Birell, Willie Collier, Sr., Paul Hurst, Jayne Regan, Zeffie Tilbury and Harry Holman.

The action of "Josette" takes place 'way down south in New Orleans where Ameche and Young, in the roles of brothers, try to save Collier, as their father, from the wiles of a frisky French actress fresh from Paris. The situation becomes complicated, in ways promising to be amusing and tuneful, when they, themselves, fall in love with the glamorous entertainer. Initially no one pays much attention to a little wardrobe mistress who sings in the church choir, but Miss Simon becomes quite important in the story ere its conclusion.

The production has an involved ancestry. Used were a story by Ladislaus Vadnai and its stage version by Paul Frank and George Fraser, all of which were combined in a script which James Edward Grant did. Music and lyrics were supplied by Sam Pokrass and Ted Kohler. As director, Allan Dwan, who made "Heidi," "One Mile from Heaven" and "That I May Live," is endeavoring to blend all the diverse story, production and personnel properties up to the requirements of Darryl Zanuck, executive producer.

Release date: *April* 1, 1938.

McCarthy in Chicago

Charles E. McCarthy, director of advertising and publicity for Twentieth Century-Fox, and Robert Ferri, of his department, were in Chicago this week for the roadshow premiere of "In Old Chicago" at the Balaban & Katz Apollo theatre which opened Thursday.

Theatrical Night Inaugurated

The Milwaukee Variety tent has adopted a new policy of holding a "theatrical night" on Saturday and serving a buffet luncheon on Sunday evenings. On "theatrical night" stage and screen celebrities who are in Milwaukee are invited to attend and stage entertainment is presented. The buffet luncheon is served by the Ladies' Auxiliary.

Talent Agencies Merge

Associated American Artists, independent talent agency, San Francisco, has merged with Consolidated Radio Artists' northern California office there. The merger results in 16 orchestras and more than 70 radio and night club acts coming under the one management.

Oklahoma Theatre Opens

The Pix theatre, Wewoka, Okla., under the joint managership of W. A. Nave and Tom Ward, has been opened. The house seats 366 and is a first run theatre showing independent product.

The Palace Theatre, Memphis, Texas, has been destroyed by fire. The loss, estimated at $25,000, was partially covered by insurance.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Gary Cooper had to send one of his shirt tails to a Ladies Aid Society at Rapid City, South Dakota, in answer to the following letter:

"In an effort to raise money for our church, we are making ladies' kitchen aprons out of the shirt tails of some noted men. Would you be good enough to send us one of your shirt tails. We thank you very much and hope to be able to reciprocate sometime."

Serves them both right.

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Hollywood producers' conception of the credo of most motion picture newspaper critics, as relayed by London's ERA:—*"There's no picture so good that something bad can't be said about it."*

▽

Someone once said that DeMille and Providence can do anything. We believe it after seeing Mr. DeMille's new "Buccaneer." His Bayou Boys, a piratical bunch, are shown going to the rescue of General "Stonewall" Andy Jackson and New Orleans against the British, riding the Bayou waters in small, two-seater primitive canoes hewed in the rough from Louisiana trees. The next shot finds them riding inland, all atop hosses, some with teams drawing heavy cannons on wagons.

▽

Walter O'Keefe, in the Scripps-Howard newspapers, recommends Edgar Bergen's "Charlie McCarthy" for the presidential nomination in 1940, on the grounds that Charlie can be depended on to do what he's told.

▽

Extortionists in Los Angeles demanded $6,000 of Harold Lloyd, asserting that the money would be used "to combat the evil your class has brought on America." That's gratitude, after all Harold has done for America's box offices. Maybe the Anti-Laugh Society is back of the threat.

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In a recent issue of Motion Picture Daily, *A-Mike Vogel, editor, opened a discussion by saying: "While not always in accord with the editor of* Motion Picture Herald, *Terry Ramsaye," etc., etc.*

Mr. Ramsaye, when approached for a statement, said:

"If Mr. Vogel had ever been in accord with the editor of Motion Picture Herald, *his expression would have more of the nature of that news quality to which we look to his paper. Meanwhile, may I not say that it is a pleasure to differ with anybody, including Mr. Vogel."*

▽

Pittsburgh and a dozen other communities have their Variety Clubs, Hollywood has its Academy, its Guilds and its Masquers, and social, exhibitor and union organizations of one kind or another exist in practically every sector of the country. But Denver's film community stands alone, with its association of Yellow Dogs. Eddie Los is Chief Mongrel, "Dad" Mooney is Keeper of the Bones, and Sam Reed answers to Keeper of the Fleas.

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A simple comma can make an awful lot of difference, as witness Metro-Goldwyn-Mayer's announcement that "Sophie Tucker will celebrate her 50th anniversary on the 'Good News of 1938' radio program Thursday."

A CANDIDATE FOR THE "WHOPPERS'" CLUB



Remembering the loud boastings of certain motion picture gentlemen in the middle west, particularly around Kansas, on the dimensions and appetites of last summer's grasshoppers, during the "hopper" plague, with locusts, too, Mr. J. M. (Bud) Nass, manager of the Fort Theatre, at Poplar, Montana, sends the above documentary evidence of the kind of grasshoppers they raise out in his sector. He said he bagged this one "while on a hunting expedition."

If any of Motion Picture Herald's *sports-loving readers are undecided as to where to spend their next vacation, they might look into Mr. Nass' invitation, extended this week in writing, to "drop around."*

Leon Bamberger makes many a "goodwill" speech during a month on behalf of and at the instance of the RKO home office advertising department, where he is employed. Leon has hit many a high-note in his speech-making, but none has equaled his opening remarks to the Cincinnati Advertisers Club, the other day, when he said: A luncheon speaker is one who eats a lot of food he doesn't want, in order to get up and tell stories he doesn't remember, to people who have already heard them."

Whether or not they were anticipating a long, hard winter is not known officially, but Metro-Goldwyn-Mayer has put three roving lunch wagons into operation at the Culver City studios, canvassing the hungry workers all day, serving everything from caviar in the can to charlotte russes.

▽

"Marlene Dietrich is irked because her studio is offering her only $100,000 a picture for this year," observes the Arkansas City (Kansas) *Traveler*, and quips, "Nice irk if you can get it."

▽

Paramount publicity has been making much of the fact that Mae West's new "Every Day's a Holiday" is holding forth at its Paramount theatre on Times Square. The press agents are particularly chortling over Mae's newly acquired propensities with trap drums, as shown in the picture. Yep, concluded one blurb, "From hip-rolling to drum-rolling was child's play for Mae."

▽

United States Representative Samuel B. Pettengill, unsuccessful sponsor of much annoying anti-film legislative proposals, told a group of Boston manufacturers the other day that federal legislative reform sometimes is a necessity, "but there comes a time when the patient must be given a rest." Will Hays seconds the motion.

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Press Cards, two bits:

Hollywood's American Cinematographer, published by and for the studio-camera membership of the American Society of Cinematographers, printed a classified advertisement offering: "Press Cards—For the free-lance photographer, 25 cents, Address General News Box 25M, West Farms Station, New York City."

A letter in application, and a quarter, brought back a pretty blue pasteboard, boldly captioned: "PHOTOGRAPHER," and asking police and firemen to "Kindly aid the bearer when engaged in the gathering of news." The card and a nickel will get a photographer a free ride on any trolley car.

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MGM exchange bookers trying to date in the next three Carey Wilson shorts will probably have a time explaining their identities to exhibitors, viz: "I Don't Know—Do You?" "How Do I Know?", "What Do You Think?"

▽

Our recent items about a midwestern vaudeville "fire-eater" setting his sideburns and whiskers ablaze, while doing his act for a rather large audience, has a counterpart in the person of Leo, performer at a Philadelphia dime museum, who could swallow swords by the yard—but he couldn't take smoke. He was half way through his act when fire broke out. He swallowed so much smoke trying to save his swords that firemen had to carry him out.

▽

***Advertising Age* calls it a recession of depression.**

▽

Certain Hollywood actors and actresses who are beginning to lose confidence will receive with joy the news that false teeth that rock, slide and drop down may cause hissing. Newsreel editors will also take note.

MPTOA Drops Plans to Hold Spring Meeting

Foremost among developments in exhibitor organizations this week was abandonment of plans by the Motion Picture Theatre Owners of America for holding an annual convention in the Spring, the election of officers by the British Columbia Theatres Association, the mid-winter convention of the Motion Picture Theatre Owners of America, and the designation of Chattanooga as the scene of the annual convention of the Southeastern Theatre Owners' Association.

The MPTOA had planned to hold its meeting in March, the usual time, and Chicago had been favored, due to the fact that the south and California have had the conventions for the last five years. Although some officials of the company believe the organization may have a fall convention, a definite decision on this has not been reached.

A. Hugo Ray, owner of the Beacon Theatre, Vancouver, was chosen president of the BC Theatres Association. George McEwen was elected vice-president, and Amy Scriven, secretary-treasurer. Directors are A. C. Blaine, Ray Castle, R. W. McCartie, Frank Gow, Hector Quagliotti-Romano and J. Howard Boothe, retiring president.

A report on the advisability of eliminating double features was submitted by a special committee but no action was taken although the general opinion was in favor of single bills.

The Virginia convention opened Thursday morning. Arrangements for the meeting, at which officers were to be elected, were made by a committee that included J. E. Loth, Hunter Perry and Herman Rubin. Harold Wood, secretary, said there would be no speakers from outside the state.

The invitation to hold the Southeastern Theatre Owners convention in Chattanooga was extended by Sam H. Borisky, vice-president of Independent Theatres, Inc., at a meeting of the association's executive committee in Atlanta. The meeting will be be held in June and approximately 200 delegates are expected to attend.

M. A. Mooney Leaves Warners

Milton A. Mooney, branch manager for Warner Brothers in Cleveland, Ohio, has resigned. Mr. Mooney had been with Warner Brothers and First National as branch manager and salesman for 19 years. Herbert Ochs succeeds him. James Mooney, a brother, and F. H. Hathaway, salesman, also resigned. Larry Kreusser has been transferred from the Atlanta exchange to succeed James Mooney as broker.

Dinner for E. K. O'Shea, R. W. Maw

Buffalo Variety Club, Tent No. 7, will tender a testimonial dinner at the Statler Hotel, Monday, in honor of Edward Kelly O'Shea and Ralph W. Maw. Mr. O'Shea recently was appointed eastern district manager for Metro-Goldwyn-Mayer. Mr. Maw, city salesman for MGM at Buffalo, has been made branch manager.

Federal Admission Tax Revenue Shows $2,500,000 Increase

With December collections at a post-depression peak, Treasury revenues from the Federal admission tax last year showed an increase of more than $2,500,000 over 1936, amounting to $20,974,000 as compared with $18,457,000, according to the monthly report of the Bureau of Internal Revenue, issued January 22.

The December total was $2,290,027, which was almost $47,500 above the November return of $2,242,573 and over $95,000 above the December, 1936, revenue of $2,194,585, the bureau announced. The month was the fourth successive period in which a gain was recorded, with receipts more than $800,000 over the low point of the year, $1,473,353 collected in February.

Receipts for the year by months, compared with the corresponding periods in 1936, as taken from records of the bureau, were as follows:

	1937	1936
January	$1,505,676.17	$1,459,694.42
February	1,473,352.91	1,404,836.90
March	1,539,408.05	1,255,393.15
April	1,589,682.52	1,266,425.38
May	1,537,119.30	1,318,765.57
June	1,874,775.29	1,532,189.11
July	1,633,088.05	1,568,487.42
August	1,599,242.24	1,384,107.74
September	1,722,468.14	1,670,044.71
October	1,966,617.57	1,797,278.84
November	2,242,573.72	1,605,673.93
December	2,290,027.37	2,194,584.90

Sales tax collection of the Oklahoma tax commission, which includes the two percent tax on theatre admissions, in December, 1937, amounted to $900,189, an increase of $12,003 over collections in December, 1936. The commission report showed $186,957 was collected in Oklahoma County in which Oklahoma City is located and $157,574 in Tulsa County in which Tulsa is located, during December, 1937.

For the first six months of the fiscal year beginning July 1, 1937 the consumer's two percent sales tax collections increased $911,321.28 an increase of 19.46%. Figures were $5,593,654.38 for the first six months of the fiscal year compared with $4,682,333.10 for the same period a year ago.

Collections in the Third New York District accounted for nearly one-third of the Treasury's total revenues from the admission tax. Total collections in that district, which covers the Broadway area, were $6,546,147 for the year, of which $5,792,196 was in the form of box office sales taxes.

20th-Fox Preparing Season's Final Ten

Preparations for the final 10 films on the Twentieth Century-Fox line-up are going ahead at the company's Hollywood studio. At present there are seven films before the cameras and the final 10 will be started next month.

The pictures in production are "The Baronee and the Butler," "Kidnapped," "Josette," "Gipsy," "Walking Down Broadway," and "A Trip to Paris." Preparations are going ahead on "Little Miss Broadway," "Four Men and a Prayer," "Alexander's Ragtime Band," "Women Are Dangerous," "Kentucky Moonshine," "Island in the Sky," and "I'd Give a Million." 'Sally, Irene and Mary" and "International Settlement" are now being edited.

The company has shelved $100,000 worth of production on "Charlie Chan at the Ringside." The cast was paid off and dismissed when Warner Oland, the star, walked off the set. It was the 17th Chan production. No reason was given for Oland's action, which is the second of its kind, but it is believed to be of a personal nature.

Canadian Government Approves Music Fees

The schedule of proposed fees for public performance of musical compositions to be collected by the Canadian Performing Rights Society, Ltd., Toronto, during 1938, providing for substantial increases in royalties, has been formally approved by the Copyright Appeal Board of the Dominion Government which was set up in the amendments to the Copyright Act which was passed a year ago.

Theatres which pay a flat annual license fee to the society on a seat basis are not affected by the new schedule but fees from radio broadcasters are increased. Levies expected by the society from this source is listed at $83,081 in the total, as compared with total collections of approximately $71,000 in 1937. The exact nature of the increases for radio performing rights was not disclosed in the official announcement.

Brian Aherne has been signed by Hal Roach to a contract calling for two pictures a year for two years.



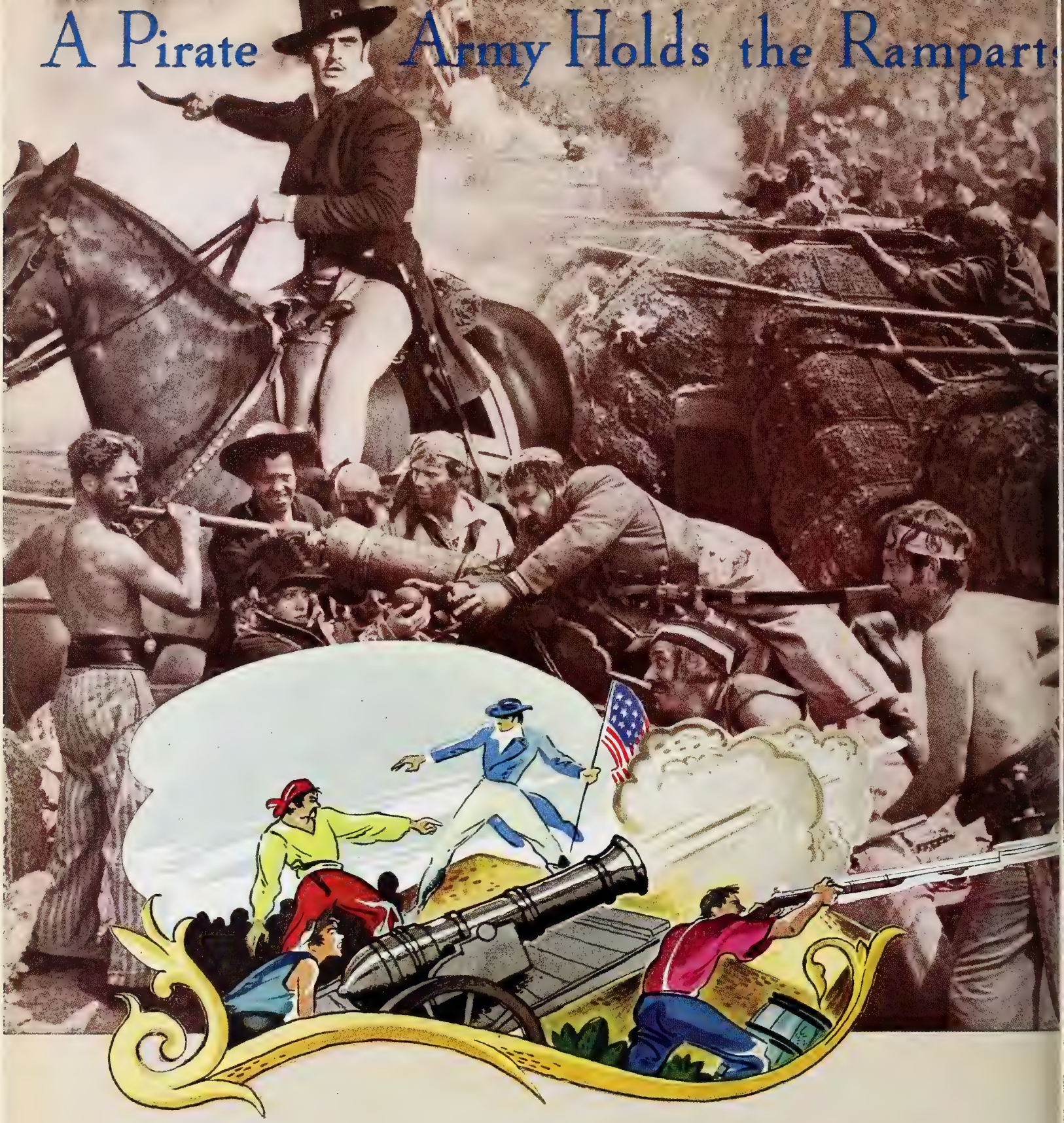
HUGH SOTHERN AS *Jackson* IN

Cecil B. DeMille's

"THE BUCCANEER"

A Paramount Picture

A Pirate Army Holds the Rampart



JEAN LAFITTE and his buccaneers help Andrew Jackson and his Tennessee sharpshooters hold off a British army and save the nation as the guns roar in the Battle of New Orleans, one of the thunderous moments in the mightiest adventure-romance even Cecil B. DeMille has ever brought to the screen.

FREDRIC MARCH

Cecil B. DeMille's

"THE BUCCANEER"

A Paramount Picture with Franciska Gaal

Akim Tamiroff · Margot Grahame · Walter Brennan

Ian Keith · Anthony Quinn · Hugh Sothern · Evelyn Keyes

Screen Play by Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan • Based on an Adaptation by Jeanie Macpherson of "Lafitte the Pirate" by Lyle Saxon

Directed by Cecil B. DeMille

FRENCH DISTRIBUTORS, EXHIBITORS UNITED IN PROTEST AGAINST TAX

Industry Strong in Determination to Suspend Operations Unless New Government Modifies Levy Forcing Use of Shows

by PIERRE AUTRE
in Paris

The action of the Syndical Chamber of Distributors in supporting the promise of their officers to join exhibitors in their determination to shut down operations unless revisions are made in the new cinema tax law has effected a common front within the industry in vigorous protest against the levy.

The distributor decision, taken at a general meeting this week, is contingent upon the producers, laboratories and studios joining the exhibitor move but it was indicated at the time of the exhibitor meeting that there was every likelihood that these three groups would join the lockout movement. The new law which is to go into effect February 2nd, reduces the state tax by 25 per cent on film houses which play vaudeville and have orchestras but increases the same tax by 25 per cent on film houses not using vaudeville and orchestras whose monthly receipts exceed $6,700.

The law was proposed in the Chamber of Deputies in December by Joanny Berlioz, Communist Deputy, and protests from the industry and the press, with the exception of the leftist papers, were immediate. The Distributors' Chamber at that time published an official protest which read in part:

"When one knows that on one hand the granted reduction will not in any case lower the rate of state taxes to less than two per cent nor exceed the amount of the salaries paid to the artists and musicians, and that, on the other hand, the collective contracts now in force fix the wages of musicians and artists from 46 francs to 70 francs per performance ($1.50 to $2.30), and that, moreover, the introduction of shows in the cinema may bring about an increase from 33 to 50 per cent on the taxes paid the Society of Authors and Music Composers as 'authors' rights,' one is quickly convinced that cinema exhibitors will not be inclined to bring modification to their exploitation policy and that the expected results will not be obtained. The French Syndical Chamber of Film Distributors cannot, from its own personal point of view, refrain from formulating the most express reservations on the measures considered."

The measure was strongly opposed in speeches by Louis Aubert, a Deputy of the Left Radical party and former chief of Aubert Pictures, during the readings in the Chamber of Deputies. He argued, with the support of the right and center benches, that while it was agreed measures should be taken to reduce the unemployment of musicians the burden should not be thrown upon the film industry which already was suffering from "unbearable" taxation.

The law as originally drafted by M. Berlioz proposed an increase and corresponding decrease of 30 per cent but this was reduced to 25 per cent by the Senate finance committee and the measure finally was passed in that form.

The trade press was particularly vehement in denouncing the tax. Articles appeared calling the measure the doom of the French cinema industry, "quite mad," and an "impossible law," and a "most offensive attack on the free exercise of an industry." Many of the protests expressed in the press and by exhibitors were based on the argument that most of the larger theatres were not built for stage shows and the inauguration of such shows and the employment of orchestras would require extensive and expensive remodeling.

CINEMA TAX CALLED 'TITHE' ON BUSINESS

Louis Aubert, former chief of the French company Aubert Pictures, speaking in the Chamber of Deputies against the discriminatory tax on theatres called it "a tithe to be paid by businessmen, who, in their trade need neither musicians nor vaudeville artists, in order to reabsorb the unemployment of workers who are not in their service."

Continuing in the same vein he asked, "Will you in the same way make a law obliging all French citizens to wear lace made in Calais, or to break what chinaware they now possess and to buy Limoges china, under the pretext that these two trades are in a very bad situation and that most of their workers are unemployed?"

100 Theatres Affected

The law as has been said previously, affects the cinemas making net monthly receipts of at least 200,000 francs ($6,700) of which there are about 50 in Paris, and 50 in the Provinces. For 200,000 francs ($6,700) of monthly net receipts, a Paris exhibitor pays 30,700 francs ($1,024) in state taxes. He pays also 10 percent on the net receipts, in pauper taxes, i.e. 20,000 francs or $670. A 25 percent increase of this state tax will make him pay a supplement of 7,675 francs ($256), a month. For 50 halls, this makes a monthly supplementary tax of $12,800 or a yearly one of $153,600 that the State will collect, representing a corresponding loss to exhibitors and consequently to distributors and producers.

On the other hand, cinemas using orchestras and shows, which, for instance make 200,000 francs ($6,700) net monthly receipts, will pay $256 per month or $64 per week less in taxes. It is clear that will not allow them to afford an orchestra or stage shows. But they will risk having to pay a much higher percentage for authors' copyrights. A cinema using orchestra and stage shows which makes 100,000 francs ($3,350) in monthly net receipts, if in Paris, (will pay 668 francs ($23) a week less in taxes,) and in the Provinces, where the percentage of the State taxes is less by half, $11.50 per week. It must be noted that this reduction will be granted provided it does not bring the state taxes lower than two percent on the net receipts.

"There is no need to hide it," an important member of the board of the exhibitors' association said, "it is on the percentage of the receipts going to the producers that the exhibitors will take the necessary funds to pay the state taxes increase."

"If the state wanted to kill the French Cinema Production, it could not act in a better way."

On January 14th, at a special general meeting of the Exhibitors' association held in Paris to decide what should be done about one thousand exhibitors from Paris and the Provinces were present. The other branches of the cinema industry, producers, distributors, technical industries, also were represented by members of the boards of their respective Syndical Chambers. They were Messrs. Arys and Fernand Vincent, for producers; Louis Metayer, president, and Henri Klarsfeld, vice-president, for distributors, and M. Chollat, for the technical branches.

Raymond Lussiez, president of the exhibitors group presented the arguments against the measure, pointing out the danger of extinction of the industry inherent in it.

Exhibitors Lead Protest

A resolution was voted unanimously that "the whole cinema industry should associate itself with the action of the exhibitors to obtain fiscal equality and the freedom of action and of expression indispensable to the cinema."

Action will proceed as follows:

Negotiations first will be opened with the new Government not only to ask it to make Parliament cancel the law, but also to grant the industry many matters which have been asked and promised for so long. These would include a general reduction of all entertainment taxes, pauper tax and state taxes, a reduction of the license taxes which are much higher for the cinemas than for legitimate theatres, a modification of the exemption minimum for the payment of the taxes, (these exemptions have not been changed for 20 years when the cost of living was six times less than now), and a new arrangement for the calculation of the taxes per week instead of monthly.

If the negotiations with the new Government to obtain these things should fail, the cinema industry would take drastic action. The first act would be the closing of all Paris cinemas with the engagement given by distributors not to furnish any film during the time of the strike to any Paris exhibitor. The only difficulty expected would be in the particular situation of the Pathe and Gaumont circuits as these two companies have been bankrupt for three years and are controlled by the Government. But, except for their newsreels, they are no longer distributors, and since their theatres would not be supplied with films, they would be obliged to close them.

If this is not sufficient to obtain satisfaction, the whole industry is ready to close, besides all French theatres, all the distribution exchanges, all the studios and laboratories.

It is to be hoped that events will not lead up to this point but if satisfaction is not obtained, this is to be expected.

Hope of Repeal Seen

There are some hopes that the matter may be settled favorably, and that, at last, the cinema will obtain its fiscal and economic statute, in the fact that the Senate, which voted in haste the 25 per cent tax not having time to examine seriously the matter, is reported ready to cancel this law.

An the other hand, the trade unions are in favor of the law being retained. The new political events which at present are developing in France make impossible any predictions as to what will happen and when action by the cinema industry will start. But there is something absolutely sure, that the cinema industry will not accept any longer "unreasonable taxation" by the Government and that it is ready at last to do everything to obtain what it wants and needs.

LENGTHY DELAY IN RKO REORGANIZATION

Judge Bondy Irked by Postponements But Grants Adjournment Until Feb. 28th

Although irked by repeated delays, William Bondy, federal judge in New York, this week granted a month's postponement of the initial hearing on the reorganization plan for RKO. While the start of hearings is now set for February 28th, it is expected the proceedings will last several months and then several additional months will pass before a decision is handed down by the court.

Leo Spitz, RKO president, is expected to confer on reorganization matters when he arrives in New York either late this week or early next week. One of the first things Mr. Spitz is expected to do is to designate a successor to Nate Blumberg, who resigned as theatre operating head to become president of Universal. The position has been vacant since the first of the year.

The request for the adjourment until February 28th was made by H. C. Rickaby, attorney for the proponents of the plan, and in reply the court remarked:

"RKO has been reorganizing for five years now. In that time, creditors of the company have died, stockholders have changed and, I suppose, something has happened to the lawyers, too. It seems to me that this reorganiaztion ought to be disposed of soon. If you can't agree among yourselves, perhaps you ought to let matters take their own course."

Court Tilt With Attorney

Mr. Rickaby interrupted to inform the court that there are "some things" which remain to be done.

"So if this reorganization isn't completed this year," the judge retorted, "it will be the court's fault, I suppose."

No certainty was expressed by the reorganizers that they will be prepared to proceed with the hearings on the adjourned date. Judge Bondy set the hearing for 4 P. M. and, for this reason, it is not expected much will be accomplished on the first day even if another adjournment is not requested.

Holdings Change Hands

Atlas Corporation and Lehman Brothers last week acquired one-twelfth of RCA's holdings of RKO stock and debentures for $500,000 cash, automatically extending to June 30th the group's option to acquire the balance of RCA's interest in RKO.

The sale brought the Atlas-Lehman's holdings to 656,108 shares of common stock and $5,301,104 face amount of RKO debentures, representing a cash investment of $5,500,000. The RCA holdings were reduced by the sale to 555,254 shares of common and $4,485,550 face amount of debentures.

Ned E. Depinet, vice-president and distribution head of RKO; Jules Levy, general sales manager, and S. Barret McCormick, advertising and publicity director, planned to leave New York for the Coast within the next week to confer with Mr. Spitz on product and sales matters, but because of Mr. Spitz's visit to New York they are not expected to make the trip.

B&K Emphasizes Newness of Films

by WILLIAM F. CROUCH
in Chicago

Considerable emphasis is being given to the newness of films playing in Chicago's Loop theatres. This is noticeable in the newspaper advertising of the Balaban & Katz circuit, which operates the Chicago, Oriental, United Artists, Roosevelt, Apollo and Garrick theatres.

In the Loop this week the Chicago theatre is playing "Buccaneer," a Paramount picture which is advertised as being "the first showing in the country at popular prices—with a stage show."

At the Oriental theatre the film attraction is "Penitentiary," advertised as a World Premiere. Another picture playing the Loop is "Hurricane," and here the advertising points out that Chicagoans are too smart to want pictures at roadshow prices when they can wait but a few weeks and get them at popular prices.

Balaban Cites Experiences

The roadshowing of "In Old Chicago" here is not in line with the B. & K. policy. This circuit made every move to get the film released at popular prices, feeling that the engagement would be more profitable for all concerned. John Balaban, head of B. & K., pointed out to this reporter that roadshowing of films in Chicago in most cases had not worked out to advantage. It was this experience, Mr. Balaban said, that caused B. & K. to ask that "In Old Chicago" be released here in the regular manner rather than as a roadshow.

"Happy Landing," the Sonja Henie film, has been booked for the Roosevelt theatre starting January 29th, one day after national release. This booking, B. & K. executives point out, is in line with their plans to give Chicagoans the best pictures as soon as they are released.

Percentage Showings at Oriental

Statements that the Oriental theatre played films only on flat rentals were denied by B. & K. executives, who declared that product from various companies had been booked into the Oriental on a percentage basis and that other bookings of that nature would be worked out when occasion demanded.

"Wells Fargo" at the Apollo for its fourth Loop week sets some sort of record, as the film played two weeks at the Chicago and one week at the Oriental.

Slated to follow "Marihuana" at the Garrick is the Monogram picture "Boy of the Streets," and at the Apollo following "Wells Fargo" will be the roadshowing of "In Old Chicago."

"Buccaneer" at the Chicago did such outstanding business over the weekend that the picture probably will be held for two and possibly three weeks.

132 ASCAP SONGS USED 2,237,929 TIMES

An article in the December issue of the ASCAP Journal, house organ of the American Society of Composers, Authors and Publishers, states that 132 songs in the repertoire of the Society were performed 2,237,929 times in 1936 over the principal radio networks. This contrasts with the performance record of 1935, which showed 85 songs performed 10,000 or more times for a total of 1,255,269 performances.

The leading song of 1936 according to the article was "Did I Remember" by Walter Donaldson and Harold Adamson, published by Leo Feist, Inc., from the motion picture "Suzy," which was performed 30,442 times from June 13th, 1936, to the end of the year.

The second song, "Melody From the Sky" by Sidney D. Mitchell and Louis Alter, published by Famous Music, Inc. from the motion picture "Trail of the Lonesome Pine," rolled up 29,425 credits from January 1st, 1936.

The leading "popular" song with no motion picture or stage background was, according to the article, "Is It True What They Say About Dixie" by Gerald Marks, Irving Caesar and Sammy Lerner, published by Irving Caesar, Inc., which was performed 29,346 times beginning February 3rd, 1936.

Trans-Lux Opens Seventh Theatre

The first step in a contemplated expansion move to construct Trans-Lux theatres in the large cities was taken by the corporation Friday night when it opened a new house at 52nd Street and Lexington Avenue, New York. The company now has five New York houses and one each in Washington and Philadelphia.

Work is under way toward transforming the Hub Theatre, Boston, into a Trans-Lux house and sites for additional theatres in Chicago, Cleveland and San Francisco are under consideration. Plans for each new house are considered separately, said the New York headquarters, denying a report that the board of directors recently authorized the building of 25 houses in 1938.

Newsreel Theatres, Inc., also has a program of expansion under consideration. The company will open a new house, its fourth, at Broadway and 72nd Street, New York, this spring and, in addition, is planning a fifth house to be located in downtown Manhattan. G. E. Rudd, general manager of the corporation, said the two houses are the only ones being considered "at present."

A new group, headed by Stanley Heller, New York broker, and Joseph Steiner, formerly associated with American Tobis, expect to open the first of several houses in 34th Street, New York, early in the spring.

BROADWAY AND FILM SONG WRITERS ACT TO END DISPUTE OVER RIGHTS

Production Writers Fear 25-Year Limitation on Resignation Would Jeopardize Positions with Film Companies

Early settlement of the internal dissension that a few weeks ago resulted in a flood of resignations, by members of the Songwriters Protective Association, was predicted this week by Howard E. Reinheimer, attorney for several composers associated with the motion picture industry.

Several conferences have been held by Mr. Reinheimer and John Schulman, SPA counsel, with a view to canceling the fundamental differences that have arisen between the two factions, the composers of popular songs on one side and the socalled production song writers, among whom are Mr. Reinheimer's clients.

Although such members as Sigmund Romberg, Oscar Hammerstein II, Jerome Kern and Irving Berlin officially have quit the organization, they are not insisting upon acceptance of their resignations, Mr. Reinheimer explained, due to the fact they believe the matter will be settled.

The resignations, he continued, were submitted when the SPA council took under consideration a resolution to amend the by-laws, making it impossible for members to resign for 25 years. The by-laws, as they stand now, call for life membership, but Mr. Reinheimer said he and a number of other attorneys are of the opinion that this clause would not be binding if taken to court while a specified time of membership, such as 25 years, would be.

Since membership in SPA carries with it an agreement to assign to it certain "small rights" throughout the period of membership, the production writers, Mr. Reinheimer said, objected to the change and refused to sanction it through fear that such an assignment might in the future jeopardize their ability to consummate deals with film companies and stage producers.

Mr. Reinheimer's group, generally referred to as the Coast writers, demanded that the assignment of the rights handled by SPA be limited to popular tunes as distinguished from songs written especially for films or the stage. The attorney explained the basis of this demand by pointing out that the chief interest of each faction is directly opposite to the other's. Popular song writers, he continued, derive most of their income from royalties on the sale of sheet music and other usual publication rights, while to the production writers the important thing is the compensation collected from either the motion picture industry or the stage.

Distribution Discussed

Another point discussed at the conferences was the question of the manner in which the SPA's collections are distributed among members. This, however, is not expected to present any serious difficulty. Under the organization's bylaws, the method of distributing funds is left to the board of directors.

In the past, Mr. Reinheimer said, payments have been made to the writers of the songs that were used and paid for by the users. However, he pointed out, there is nothing to prevent the board from adopting a new procedure. He illustrated the point by theorizing that the rights to one song brought in $1,000. The board, he explained, could vote to distribute that $1,000 among the entire membership instead of paying it to the writer or writers of the number.

Mr. Reinheimer does not consider the question of great importance in seeking a reconciliation between the two groups because, he said, a solution hinges only upon agreeing upon an amendment which would establish a set manner of handling payments.

Mills and Berlin Companies Sued

Meanwhile, a controversy between the SPA and song publishers continued with the SPA counsel filing actions in New York supreme court against Mills Music, Inc., and Irving Berlin, Inc.

In the first action, SPA is seeking an adjudication of the legality of its claims to the mechanical rights of its members while in the action against Irving Berlin, Inc., a ruling is sought on the publishers' right to deduct a part of the writer's share to pay the Music Publishers Protective Association for handling the licensing of the mechanical rights.

In answering the action, brought by SPA in behalf of Edgar Leslie and Joe Burke, Gilbert & Gilbert, counsel for the Berlin company, contended that an accounting of royalties, showing the 10 per cent deduction for the MPPA, was accepted by the plaintiffs.

WRITERS TURN ACTORS IN SHORT SUBJECT

Studio writers will become actors in a Warner short subject to show the evolution of a screen story from idea to finished production. Scenes from Warner pictures will be used.

Tentatively scheduled to work in the picture are Norman Reilly Raine, John Huston, Earl Baldwin, Jerry Wald, Crane Wilbur, Casey Robinson, George Bricker, Larry Kimble, Anthony Coldeway, Richard Macauley and Horace Jackson.

George Bilson will direct, with Gordon Hollingshead supervising.

Miss Crewe Is AMPA Guest

Regina Crewe, retiring film editor of the New York *Journal-American,* was honored by the Associated Motion Picture Advertisers at the weekly luncheon at the International Casino, New York, on Thursday. Miss Crewe has not severed her connections with the Hearst publications and may be transferred to another newspaper.

Grand National to Resume Filming

Reorganization of Grand National has progressed to a point where production can be partly resumed, it was learned Saturday in New York, prior to the departure for the coast of Ed Peskay, vice-president in charge of distribution.

Ed Finney, director of advertising and publicity and producer of the Tex Ritter series, left New York for Hollywood to put the next Ritter picture, "Rollin' Plains," in production and to prepare three more films which will complete the series on this year's contracts. Mr. Finney will establish the advertising and publicity department on the coast, remaining there indefinitely.

Phil Goldstone and Phil Krasne, attorney and studio supervisor, who were in New York all last week in connection with the reorganization, also left Saturday en route to the coast.

Mr. Peskay said that "we are conserving our assets as much as possible" and that the company is meeting all current obligations.

Reorganization plans will be discussed further with Edward L. Alperson, president, after the men now heading west reach Hollywood. The company needs $1,000,000 to get production underway on a substantial scale, according to a spokesman.

Bradley Fish, San Francisco exchange manager, has been appointed division manager on the coast with headquarters in the same city, and for the time being will continue to handle that branch. Mr. Fish succeeds Mel Hulling who resigned to join Monogram.

Aaron Rosenthal, comptroller for the company in Hollywood, and Edward Ugast, assistant foreign manager, resigned this week.

Mr. Alperson left Hollywood on Tuesday to arrange the funeral of his mother, Mrs. R. Alperson, who died Sunday, following a lengthy illness, at her home in Omaha.

Technicolor February Releases

Five Technicolor features will be released in February. They are: Walt Disney's "Snow White and the Seven Dwarfs," "Goldwyn Follies," with a February 4th release date; "The Adventures of Tom Sawyer," Selznick International, on February 11th; "Gold Is Where You Find It," Warner Brothers, February 12th, and Alexander Korda's "The Divorce of Lady X," to be released through United Artists, February 18th.

Creditors of Christie Film Company have been notified that a hearing will be held February 1st in Los Angeles by Hugh L. Dickson, referee, on the trustee's final report and for the purpose of setting attorneys' fees. Claims proved and allowed total $227,096.19. The report will show a balance of $4,576.23 currently on hand.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Goldwyn Follies

(United Artists)

Extravaganza

Considerable space in the November 13th edition of this periodical was given over to a hailing of Samuel Goldwyn as the new Griffith on the occasion of his unleasing "The Hurricane," a composition in the format and sure fire formula of "The Old Master" in his prime. Now "The Great Goldwyn" is in line for equivalent acclaiming as the new Ziegfeld, for his "Goldwyn Follies" is in the format and possibly sure fire formula of the late great glorifier. Maybe Mr. Goldwyn is out after all the laurels.

There were so many Ziegfelds, adown the years, that perhaps it is well to isolate the one Mr. Goldwyn has elected to emulate. It is not the early Ziegfeld of the fleshpots, nor the latter day Ziegfeld of the perfumed cantana, but the Ziegfeld who had shelved sinuous Gilda Gray and impish Ann Pennington for the winding line of matched coryphees against an urban backdrop and the tremendous yearning for finer, nobler proscenium pictures. Mr. Goldwyn has underscored the artistic and the beautiful, using the best of materials and talent and presenting them with a certain reverence, perhaps just a bit more reverence than wallop, although it will be a while before the referendum on that issue can be run off.

Mr. Goldwyn's production is in full color and runs two hours. It is the picture, it may be recalled, originally announced as the first of a series of three-hour pictures which Mr. Goldwyn said, a year ago, would help put an end to double features. That is talk over the dam. Nevertheless, it is known that the studio found it a stiff chore to compress the footage into 120 minutes, and it should be remarked about here that the preview audience would have been in the market for another hour if Edgar Bergen and Charlie McCarthy had been given the benefit of it. Too little of them, in their five stimulating sequences, and too much sheer artistry, vocal and terpsichorean, sums up the preview criticism, and proves nothing.

The story upon which the producer strung his offerings is by Ben Hecht, but don't let that dismay you. Save for a few mild didoes in a safely tempered Hechtian inflection, the piece is quite clean. These poke gentle fun at Hollywood and picture making, less ribaldly, incidentally, than other films of recent release. Adolphe Menjou is again the producer, lifted bodily from "A Star Is Born," and Andrea Leeds plays the small town girl of his platonic and professional devotion. There is considerable box office in her name and more in her performance. The idea of it all is that he brings her to Hollywood to supply him with the unspoiled viewpoint of two hundred million movie fans as fortification against the professional geniuses that surround him. He falls in love with her, but she prefers a hamburger cook who turns out to be a tenor, and everything comes out even.

Kenny Baker of the Jack Benny radio program and Mervyn Leroy productions is live marquee copy at the moment. The Ritz Brothers, whose madness is still staple merchandise, are interjected frequently and for the most part effectively, outnumbering the funnier Bobby Clark 3 to 1. Phil Baker and the Edgar Bergen duet, naturally the hottest billing names in the market just now, complete the comedy division.

The artistic department, which predominates by linear displacement, is topped by Helen Jepson, vocally, and by Zorina, whose dances supported by the American Ballet of the Metropolitan Opera are both magnificent and spectacular. Miss Jepson photographs stunningly and her numbers are staged in a manner to send the overlords of the "Met" into executive session in self-defense. Zorina not only dances but also acts, her version of the temperamental cinema star ranking with the best.

George Haight, associate producer, and George Marshall, director, may or may not have been under instructions to make the picture to order for the upper bracket taste, but they tailored it manifestly for the carriage trade. Now and again it goes rough house for a swift sequence, but it never goes hotcha on the song and dance side. The music George Gershwin wrote for it, before his untimely death, is polished, melodious and memorable, but it is never hot. Perhaps, had he lived, he'd have done something about that later on, to the considerable profit of the picture.

Previewed at the Warner Hollywood where an impressive turnout of Hollywood's great responded tempestuously to individual triumphs, and with punctiliously respectful applause for the occasional bursts of sheer beauty, but seemed less than bowled over by it all at the conclusion.—WILLIAM R. WEAVER.

Distributed by United Artists. Produced by Samuel Goldwyn. Associate producer, George Haight. Director, George Marshall. Story and screen play, Ben Hecht. Ritz Brothers specialties and songs by Sid Kuller and Ray Golden. Additional comedy sequences by Sam Perrin and Arthur Phillips. Art direction, Richard Day. Cinematography, Gregg Toland, A.S.C. Costumes, Omar Kiam. Set decorator, Julia Heron. Musical direction, Alfred Newman. Orchestrations, Edward Powell. Music, George Gershwin. Lyrics, "Love Walked In," "I Love To Rhyme," "I Was Doing All Right," and "Love Is Here To Stay," by Ira Gershwin. Ballets conceived and staged by George Balanchine. Music for ballets and "Spring Again," Vernon Duke. Film editor, Sherman Todd. Sound recorder, Frank Maher. Assistant director, Eddie Bernoudy. Technicolor photographic advisor, Ray Rennahan. Color art director, Natalie Kalmus. Associate, Henri C. Jaffa. Makeup, Max Factor. P. C. A. Certificate No. 3926. Running time when seen in Hollywood, 120 minutes. Release date, February 4, 1938. General audience classification.

CAST

Oliver Merlin.....Adolphe Menjou
Themselves.....The Ritz Brothers
Olga Samara.....Zorina
Danny Beecher.....Kenny Baker
Hazel Dawes.....Andrea Leeds
Leona Jerome.....Helen Jepson
Michael Day.....Phil Baker
Glory Wood.....Ella Logan
A. Basil Crane, Jr.....Bobby Clark
Director Lawrence.....Jerome Cowan
Ada.....Nydia Westman
Alfredo (La Traviata).....Charles Kullmann
Assistant Director.....Frank Shields
Edgar Bergen and "Charlie McCarthy"
The American Ballet of the Metrooolitan Opera
The Goldwyn Girls

A Yank at Oxford

(MGM)

Collegiate Romance

MGM made this picture in the country of its locale, at its studio in Denham, Buckinghamshire, 23 miles northwest of London, and among the classic halls and buildings, playing fields, quadrangles and living quarters of one of Oxford University's colleges. Thither were sent America's third ranking box office star, Robert Taylor, Maureen O'Sullivan, Lionel Barrymore, director Jack Conway, who among other pictures has made "Libeled Lady," "Saratoga" and "A Tale of Two Cities," cameraman Hal Rosson, supervising editor Margaret Booth and production manager Joseph Newman. To assist this crew in making the hands-across-the-sea picture, executives recruited Vivien Leigh, seen in America in "Fire over London," Edmund Gwenn, familiar to domestic audiences because of appearances in "Anthony Adverse," "The Bishop Misbehaves" and "Parnell," and the celebrated (but practically unknown here) British actors, C. V. France, Edward Rigby and Morton Selten.

The company does not deny that "A Yank at Oxford" is much in the nature of an experiment, continuation and elaboration of which depends to a great extent upon the reception which the film meets both in this country and in Great Britain. Preliminary indications, especially the favorable reaction of the preview audience to the attraction, denoted an endorsement that must have been heartening to the idea's sponsors.

From the viewpoint of plot and composition, "A Yank at Oxford" does not attempt to blaze any new or unexplored trail. It simply is a typical collegiate story, paralleling in premise, development and amplification and conclusion many similarly conceived pictures which have proved entertaining and profitable. Its major difference is that it brings a cocky, confident American, who has been given a character as fresh as a western breeze, into conflict with British institutions and personalities who worship at the shrine of age old tradition.

In it occur several things that may seem strange, possibly weird, to both American and English audiences. But concessions necessarily had to be made to the considerations of both parties. Likewise, it should be realized that, as in the case of any first model, not everything is perfect. Surely everybody understands that Americans and British don't see eye to eye on everything, particularly in the case of motion picture entertainment.

When "Lee Sheridan," product of an American jerkwater college, goes to Oxford, he finds that he is not considered so much a hero there as he was at home. Demonstrations of his athletic prowess, against the traditions of Ox-

(*Continued on page 53*)

Punch!



and

JUDY!

The acting, singing sensation
of the New Year



The Girl Who Makes

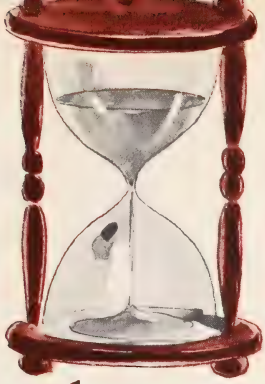
EVERYBODY SING

THE STORY OF JUDY GARLAND

It is May, 1937! A 12-year-old girl, with her mother, faces M-G-M casting directors to beg for a "singing audition." The studio is overrun with girls who want an audition. But Judy has something.

Anything can happen in magic Hollywood. One man has a hunch. One man writes a page in screen history when he says "Let's hear this kid!"

Such is the romance of the discovery of Judy Garland! In just three pictures, topped by "Broadway Melody" her fame was national. Now, after smashing new triumphs on the air, she comes into her glorious own — in M-G-M's lavish, spectacular musical — "Everybody Sing!"



It's a little early to predict but here's a prophecy for 1938!

JUDY GARLAND



STARDOM !



When ALLAN JONES delivers romance
When JUDY GARLAND starts 'em cheering
When FANNY BRICE plays "Baby Snooks"
AND THIS CAST, TOO:
REGINALD OWEN
BILLIE BURKE
REGINALD GARDINER
LYNNE CARVER

Original Story and Screen Play by Florence Ryerson and Edgar Allan Woolf • Additional Dialogue by James Gruen • Directed by Edwin L. Marin • Produced by Harry Rapf

"EVERYBODY SING"



Hang a GARLAND on your box-office with M-G-M's Showmanship Sensation!

(Continued from page 48)

ford student life, bring him into conflict with schoolmate "Beaumont" and into love with his sister. Hazings and escapades to avenge them get him into hot water with "Dean of Cardinal," but the kindly counsels of "Scatters" lead him to a determination to fight it out and prove that he can take it. Eventually his enemy "Beaumont" becomes involved in a scandal with the campus vamp, "Elsa," which threatens expulsion for him. In tried and true American fashion, "Lee" contrives to fix things so that the blame will fall upon him. As he is about to be "sent down," the arrival of his father, "Dan Sheridan," sets things in motion which effect "Lee's" exoneration. As he and "Beaumont" come to the conclusion that both are men of honor, a situation which is pleasing to "Molly," "Lee" strokes the Oxford crew to victory over Cambridge.

The film merely blends the fundamentals of any collegiate picture. The backgrounds might just as well have been any American university. But to these showmanship values is added the unique feature of having everything take place in picturesque Oxford. Thus is made available exploitation that should be productive of many new ideas. For general purposes, in this country, "A Yank at Oxford" can be established in the public mind as a typical collegiate yarn which has Robert Taylor as its star.

Previewed in the Village theatre, Westwood, Cal. Inasmuch as MGM had publicized the showing widely, the audience included a goodly number of executives, producers, writers, actors, and so on from other studios. Believing that this contingent would be supercritical, this correspondent chose to sit with the paying customers up in the balcony. There the sentiment was pretty much as expected. Naturally these folk were quick to denote the instances in which development of the story or characters were strange to American procedure. But they were also just as quick to recognize that, on the whole, it followed the breezy lines of an American collegiate yarn. Not as an experiment, but as worthy screen entertainment, "A Yank at Oxford" should attract considerable public attention.—Gus McCarthy.

Distributed by MGM. Produced by Michael Balcon. Directed by Jack Conway. Screen play by Malcolm Stuart Boylan, Walter Ferris and George Oppenheimer. Original story by Leon Gordon, Sidney Gilliatt and Michael Hogan. Based on an idea by John Monk Saunders. Musical score by Hubert Bath and Edward Ward. Margaret Booth, supervising editor, Charles Frend, film editor. Photographed by Hal Rosson. P. C. A. Certificate No. 4009. Running time, when seen in Westwood, 100 minutes. Release date: Feb. 18, 1938. General audience classification.

CAST

Lee Sheridan	Robert Taylor
Dan Sheridan	Lionel Barrymore
Molly Beaumont	Maureen O'Sullivan
Elsa Craddock	Vivien Leigh
Dean of Cardinal	Edmund Gwenn
Paul Beaumont	Griffith Jones
Dean Snodgrass	C. V. France
Scatters	Edward Rigby
Cecil Davidson, Esq.	Morton Selten
Ben Dalton	Claude Gillingwater
Cephas	Tully Marshall
Dean Williams	Walter Kingsford
Wavertree	Robert Coote
Ramsey	Peter Croft
Tom Craddock	Noel Howlett
Captain Wavertree	Edmund Breon

Midnight Intruder

(Universal)

Mystery Comedy

What with exploitation centering almost exclusively upon personalities these recent indolent years, the technique of selling a picture on its story merits have been allowed to become a bit rusty in more quarters than is good for the box office and the industry it feeds. It is this technique which cries out for employment in behalf of this production and, from week to week, more and more pictures of genuine entertainment merit enacted for the camera by persons whose names are not among the marquee mighty. One quick way to get at the selling of this one is to announce that it is based on a novel by Channing Pollock, a writer whose name has long stood for a certain effective kind of fiction especially amenable to stage or screen presentation. The screen play is by George Waggner and Lester Cole, gentlemen who made much of their opportunities with the Pollock original.

The players engaged in the enactment of this unique story are competent persons who go about their business in workmanlike manner with glowingly practical result. None of these are great by box office measure but all are likely to be remembered more favorably for their participation in this enterprise. Principal names are Louis Hayward, Eric Linden, J. C. Nugent, Robert Greig, Pierre Watkin, Selmer Jackson, Barbara Read and Irving Bacon, their performances ranking in about that order.

The story concerns "Barry Gilbert" and "Doc Norton," youthful and middle-aged ne'er-do-wells, who take shelter from the rain in a supposedly closed country home and, on being discovered by house servants, are mistaken for the young man of the family, long away from home in parental estrangement, and his guest. They play out the roles thrust upon them in such a way as to bring about, ultimately, a making of peace between errant son and stern parent, incidentally solving a murder mystery which has cast its shadow over several members of the family. There is a journalistic background and a slight touch of gangsterism but the story is, in the main, fresh and unpredictable.

Trem Carr's production is altogether adequate, without being ostentatious, and Arthur Lubin's direction is careful and well considered. J. C. Nugent's performance is outstanding.

Previewed January 22nd at the Pantages theatre, Hollywood. A Saturday night audience registered complete approval.—W.R.W.

Produced and distributed by Universal. Associate producer, Trem Carr. Director, Arthur Lubin. Story by Channing Pollock. Screen play by George Waggner and Lester Cole. Photography, Milton Krasner. Film editor, Bernard W. Burton. Musical director, Charles Previn. P. C. A. Certificate No. 3,868. Release date, February 6. Running time, when seen in Hollywood, 66 minutes. General audience classification.

CAST

Barry Gilbert	Louis Hayward
John Clark Reitter, Jr.	Eric Linden
"Doc" Norton	J. C. Nugent
Patricia Hammond	Barbara Read
Evans	Irving Bacon
Willets	Robert Greig
Peter Winslow	Pierre Watkin
Peggy	Sheila Bromley
John Clark Reitter	Paul Everton
Mrs. Reitter	Nana Bryant
Bill Harwood	Joe Crehan
Judge Hammond	Selmer Jackson
Mrs. Randolph	Jan Duggan

Double Danger

(RKO)

Satire on Crime

Treating the "master mind crook" story in a satirical vein makes for an unusual offering in the crime melodrama field. RKO's "Double Danger" does that, and in doing so affords entertainment of mass appeal. At the same time, the restraint used by Lew Landers, director, prevents the offering from becoming an absolute burlesque.

The screenplay of Arthur T. Horman and J. Robert Bren from Horman's original contains well apportioned amounts of suspense, comedy, romance and satire. Instead of having one master mind jewel thief, there are two. One of them is a girl. The purloiners are unknown to each other, and are both suspected of being "The Gentleman," a thorn to the retiring police commissioner. To trap them, he invites the pair to his home for a weekend party and places temptation in their paths.

The cast consists of Preston Foster, Whitney Bourne, Donald Meek, Samuel S. Hinds, Paul Guilfoyle, Cecil Kellaway, June Johnson, Arthur Lake,, Edythe Elliott, Alec Craig and Harry Hayden.

"Bob Crane," who writes successful crime novels, is "The Gentleman," notorious thief. He manages to outwit "Carolyn Morgan," another thief, in a gem robbery. "Commissioner Theron" invites them both, unknown to each other, to his home to trap "The Gentleman," suspecting both of them. By arrangement with "Gordon Ainsley," jeweler, he places duplicates of the stolen jewels in his safe. In the climax five persons claim to be the master thief but "Taylor," aide of "Miss Morgan," is caught with the real and the false gems. "Theron" gently hints that "Miss Morgan" and "Crane," who have fallen in love, take a permanent honeymoon on the Riviera.

Previewed at the United Artists Theatre, Inglewood, Cal., a typical neighborhood house, where much favorable comment was heard.—Vance King.

Produced and distributed by RKO. Produced by Maury Cohen. Directed by Lew Landers. Screenplay by Arthur T. Horman and J. Robert Bren. From a story by Arthur T. Horman. Photographed by Frank Redman. Art director, Van Nest Polglase. Associate art director, Field M. Gray. Costumes by Renie. Edited by Desmond Marquette. P. C. A. Certificate No. 3960. Running time, when seen in Inglewood, 60 minutes. Release date, Feb. 4, 1938. General audience classification.

CAST

Bob Crane	Preston Foster
Carolyn Morgan	Whitney Bourne
Gordon Ainsley	Donald Meek
Comm. Theron	Samuel S. Hinds
Taylor	Paul Guilfoyle
Fentriss	Cecil Kellaway
Babs	June Johnson
Roy West	Arthur Lake
Mrs. Theron	Edythe Elliott
Gardener	Alec Craig
Dr. Hilliard	Harry Hayden

Happy Landing

(20th Century-Fox)

Comedy, Romance

Two at least of the general expressions of commendation that followed Sonja Henie's "One in a Million," and "Thin Ice," are being heard from "Happy Landing." Miss Henie's effortless grace on the silver skates continues to be good motion picture "copy," and her natural appeal is as strong as ever. That she was selected to be eighth on the list of Money Making stars by exhibitors last year with only two pictures to her credit is testimony of the esteem in which she is held and "One in a Million" was a 1937 Box Office Champion.

From the showman's viewpoint there is additionally the fact that Miss Henie recently was officially recognized by the Norwegian Government with the Cross of the Order of St. Olaf. It might be mentioned, too, that on the night this picture was reviewed, Miss Henie and her Hollywood Ice Revue ensemble gave the first of five nightly performances before a capacity 16,000 audience at Madison Square Garden. Of this the New York *Times* said:

"So many telephone calls were received at the Garden for information on the show that one of the operators, Miss Sally Dunn, became "temporarily deaf" and had to consult an ear specialist. It was estimated that 18,000 calls have been received by the Garden concerning the revue in the last 20 days."

The picture stands on its own feet as deftly as does the skating star. The story goes far afield of her previous pictures, what with night clubs and a concomitant element of sophistication. The production also has been embellished with swifty paced comedy, a four cornered romance, any number of varied settings, and an engaging supporting cast.

There are Don Ameche, Jean Hersholt, Ethel Merman, Cesar Romero, Billy Gilbert, Wally Vernon and El Brendel.

Then, too, the picture has some very good music, particularly the songs, "A Gypsy Told Me So" and "War Dance of the Wooden Indians."

The story opens in New York where "Duke Sargent" (Cesar Romero), an orchestra leader, and "Jimmy Hall" (Don Ameche), his agent, are preparing to fly to Paris to keep an engagement. The plane runs out of gas over Norway and is forced down. "Duke" and "Jimmy" meet "Trudy Ericksen" (Sonja Henie), who thinks "Duke" is her dream prince. To make matters worse, "Duke" dances with "Trudy" twice in a row, tantamount to a marriage proposal.

"Jimmy" as usual gets "Duke" away before more trouble occurs. In New York again by way of Paris "Duke" is surprised by "Trudy" who has come to this country to find him.

(Continued on page 56)

November Box Office Champions

THE productions listed and exemplified pictorially on this and the opposite page are those which obtained the highest ratings in a point percentage analysis of gross box office receipts for the month as published in Motion Picture Herald. The receipts are those of theatres in representative key cities throughout the country.



THE AWFUL TRUTH — Columbia

THE AWFUL TRUTH: Produced by Columbia Pictures. Associate producer, Everett Riskin. Director, Leo McCarey. Story by Arthur Richmond. Screen play by Vina Delmar. Assistant director, William Mull. Photographed by Joseph Walker. Film editor, Al Clark. Sound engineer, Ed. Bernds. Art directors, Stephen Goosson, Lionel Banks. Interior decorations, Babs Johnstone. Musical director, Morris Stoloff. Music by Ben Oakland. Lyrics by Milton Drake. Gowns by Kalloch. Cast: Irene Dunne, Cary Grant, Ralph Bellamy, Alexander D'Arcy, Cecil Cunningham, Molly Lamont, Esther Dale, Joyce Compton, Robert Allen, Robert Warwick, Mary Forbes, Claud Allister, Zita Moulton. Released October 21, 1937.



ALI BABA GOES TO TOWN — 20th Century-Fox

ALI BABA GOES TO TOWN: Produced by Twentieth Century-Fox. Associate producer, Laurence Schwab. Directed by David Butler. Assistant director, Ad Schaumer, Screen play by Harry Tugend and Jack Yellen. Story by Gene Towne, Graham Baker and Gene Fowler. Music and lyrics by Mack Gordon and Harry Revel. "Twilight in Turkey" by Raymond Scott. Dances staged by Sammy Lee. Photographed by Ernest Palmer. Film editor, Irene Morra. Musical direction, Louis Silvers. Cast: Eddie Cantor, Tony Martin, Roland Young, June Lang, Louise Hovick, John Carradine, Virginia Field, Alan Dinehart, Douglas Dumbrille, the Raymond Scott Quintet, the Peter Sisters, Jeni Le Gon, Maurice Cass, Warren Hymer, Stanley Fields, Paul Hurst, Sam Hayes, Douglas Wood, Ferdinand Gottschalk. Released October 29, 1937.

DOUBLE WEDDING: Produced by Joseph L. Mankiewicz for Metro-Goldwyn-Mayer. Directed by Richard Thorpe. From the play "The Great Love" by Ferenc Molnar. Screen play by Jo Swerling. Musical score by Edward Ward. Art director, Cedric Gibbons. Recording director, Douglas Shearer. Film editor, Frank Sullivan. Photographed by William Daniels. Cast: William Powell, Myrna Loy, Florence Rice, John Beal, Jessie Ralph, Edgar Kennedy, Sidney Toler, Mary Gordon, Barnett Parker, Katharine Alexander, Priscilla Lawson, Bert Roach. Released October 15, 1937.



DOUBLE WEDDING — Metro-Goldwyn-Mayer

ALCATRAZ ISLAND: Produced by Cosmopolitan for Warner-First National. Directed by William McGann. Associate producer, Brian Foy. Assistant director, Elmer Decker. Original screen play by Crane Wilbur. Dialogue director, Harry Seymour. Photographed by Lou O'Connell. Film editor, Frank Dewar. Art director, Esdras Hartley. Unit manager, Carroll Sax. Gowns by Howard Shoup. Cast: John Litel, Ann Sheridan, Mary Maguire, Ben Welden, Addison Richards, Dick Purcell, George E. Stone, Doris Lloyd, Charles Trowbridge, Veda Ann Borg, Edward Keane, Ed Stanley, Gordon Oliver, Vladimir Sokolof, Peggy Bates, Anderson Lawlor, Ellen Clency, Matty Fain, Walter Young, Lane Chandler. Released November 6, 1937.



ALCATRAZ ISLAND — Warner-First National

STAGE DOOR: Produced by Pandro S. Berman for RKO Radio. Directed by Gregory LaCava. Screen play by Morrie Ryskind and Anthony Veiller. From the play by Edna Ferber and George S. Kaufman. Photographed by Robert de Grasse. Musical director, Roy Webb. Art director, Van Nest Polglase. Set dressing by Darrell Silvera. Recorded by John L. Cass. Edited by William Hamilton. Assistant director, James Anderson. Cast: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Gail Patrick, Constance Collier, Andrea Leeds, Samuel S. Hinds, Lucille Ball, Franklyn Pangborn, William Corson, Pierre Watkin, Grady Sutton, Frank Reicher, Phyllis Kennedy, Eve Arden, Ann Miller, Margaret Early, Jean Rouverol. Released October 8, 1937.



STAGE DOOR — RKO

Later at the night club were "Duke" works he quickly forgets "Trudy" when "Flo Kelly" (Ethel Merman) appears. "Jimmy" taking "Trudy" home suggests they go skating in the park. Learning thereby of her skating ability "Jimmy" becomes "Trudy's" agent and there follows a tour through the ice palaces of the country.

When finally a New York engagement is obtained "Trudy" is happy because she will see "Duke" again. "Jimmy," in love with "Trudy," turns her over to another agent and leaves for the south for a vacation. He runs into difficulties there which cause "Trudy" to become engaged to "Duke." But she realizes that she loves "Jimmy," and in a swiftly paced climax things are straightened out and a double wedding is performed, with "Trudy" and "Jimmy," and "Flo" and "Duke."

In elaborate settings Miss Henie and ensembles skate in Norway, Central Park, N. Y., various ice palaces, a night club in New York and back in Central Park for the finale.

Reviewed at the Roxy theatre, New York. An audience that probably filled three-quarters of this immense theatre braved a continuous downpour of rain to view the picture and from all appearances thoroughly enjoyed it.—PAUL C. MOONEY, JR.

Produced and distributed by Twentieth Century-Fox. Directed by Roy Del Ruth. Associate producer, David Hempstead. Original screen play by Milton Sperling and Boris Ingster. Music and lyrics by Sam Pokrass and Jack Yellen, Walter Bullock and Harold Spina and Raymond Scott. Dances staged by Harry Losee. Photography, John Mescall. Musical direction, Louis Silvers. Darryl F. Zanuck in charge of production. P. C. A. Certificate No. 3827. Running time, 101 minutes. Release date, January 28, 1938. General audience classification.

CAST

Trudy Ericksen	Sonja Henie
Jimmy Hall	Don Ameche
Flo Kelly	Ethel Merman
Duke Sargent	Cesar Romero
Herr Ericksen	Jean Hersholt
Counter Man	Billy Gilbert
Raymond Scott Quintet	Themselves
Al Mahoney	Wally Vernon
Specialties	Leah Ray, Condos Brothers
Yonnie	El Brendel
Gypsy	Marcelle Corday
Agent	Joseph Crehan
Waiter	Eddie Conrad
Manager of Skating Rink	Ben Weldon

Generals Without Buttons

(Mayer-Burstyn-French)

Satirical Comedy

In a highly satirical photoplay, good natured fun is poked at the townsfolk of two provincial French villages and, in the wider field, the foibles of the human race. The picture is a triumph of casting, for, in the 30 or 40 youngsters who at one time or another face the camera, the director has found complete naturalness.

Based on the novel, "La Guerre des Boutons," for which the French author Louis Pergaud was awarded the Prix Goncourt, it tells the story of two French villages, Longeverne and Velrans, which, from time immemorial, have nursed a grudge against each other. The feud in its contemporary form revolves around the declaration of war between the children of the two villages and the satirizing of all wars thereby. This is accomplished, as a synopsis sheet aptly puts it, "by senseless heroism, useless sacrifice, adulation of the leaders by the little girls—the whole gamut of militarism is run through by the children of the two villages."

The piece de resistance, as the French would have it, comes when one of the warring factions cuts off the buttons of the opponents, who counteract this bit of genius by stripping, which scene, incidentally, puts the picture in the adult classification. A compromise finally is arranged, and the villagers meet at a party which is supposed to put an end to hostilities for all times.

The adults soon are fighting, however, and the "end to hostilities" party is pretty much of a debacle. The one happy note finds the mayor of Longeverne and the pretty school teacher from Valrane blissfully unaware of the renewed fighting, concerned only in each other. As for the children, who have not joined their elders in the melee, Lebrac, onetime general of Longeverne's younger brigade, sums it up for them by commenting: "I suppose when we grow up we will be as stupid as they are."

Reviewed in the projection room in New York.—P. M.

Distributed by Arthur Mayer and Joseph Burstyn. Based on "La Guerre des Boutons" by Louis Pergaud. Directed by Jacques Daroy. Adaptation and dialogue by Jacques Maury. Assistant director, Eugene Deslaw. Music by Wal-berg. Running time, 80 minutes. Release date, February 4, 1938. Adult audience classification.

CAST

Jean Delcourt	Jean Murat
Aline Sorbier	Claude May
Simon	Saturnin Fabre
Labrac	Serge Grave
La Crique	Marcel Mouloudji
Aztec	Jacques Tavoli
Father of Lebrac	Rognoni
Father of Gibus	Calaman
Gaspard	Bouzauquet
Marie Tintin	Vera Phares
Tavie	Clairette Founier
A boy	Ginette Marbeuf

And a cast of children.

International Settlement

(20th Cetury-Fox)

Melodrama

The melodrama of the warfare that raged recently on the borders of Shanghai's International Settlement is the melodramatic and realistic setting for the personal melodrama of many persons who meet with many adventures and face many dangers. Judicious inclusion of newsreel clip shots endows the film with a topical character that should make it of unusual interest.

About half of the picture concentrates on the actual melodrama of the shelling and bombing of the city, while Chinese soldiery and an alien enemy battle in the streets, amid carnage in the ranks of the civilian population. The other half concerns a group of whites who, despite the fact that all are caught in the maelstrom of war, fight a melodrama of intrigue for possession of a munitions fortune. The realism of the first factor and the imaginative fiction of the second have been blended in stirring fashion that makes for melodrama all wool and a yard wide. Grim as the piece generally is, it is not without incidents in love interest and comedy to contrast with the basic element.

"Forbes" soldier of fortune, has $1,000,000 which he does not know what to do with, because the man who gave it to him and the man for whom it was intended are both dead. Ensue highly theatrical situations in which "Forbes" is the center of a tug of war involving a munitions highjacker, "Silvers," and the sinister characters "Lang" and "Murdock," with whom a cafe entertainer, "Lenore," apparently is in league. Appearing first as a menace to "Forbes," "Lenore," coming into a better understanding of things, changes to a friend and saves him from the plots of his antagonists as well as from the perils of war. While the melodramatic story of this group is being narrated, the romance of a cameraman, "Burton," who never was able to photograph the war, and a tourist, "Joyce Parker," provides the comedy relief.

Exhibitors may take advantage of the picture's timeliness in preparing exploitation campaigns. Yet, though war backgrounded pictures seem to hold a strange fascination for great numbers, there are other attention arousing qualities. As the featured and supporting members of the cast do their jobs in journeyman-like style, a word should be devoted to George Sanders and Dolores Del Rio, who were together in "Lancer Spy," as well as John Caradine, Key Luke, Harold Huber, June Lang and Dick Baldwin.

Previewed at the Uptown theatre, Los Angeles. The audience quickly understood the title and the foreword that preceded the action put them in proper mood to appreciate what ensued. Generally they accepted the film for what was intended, a commercial proposition which takes advantage of the sentiments that always accompany a catastrophe. Reaction indicated that average audiences should be favorably inclined toward the picture.—G. M.

Distributed by 20th Century-Fox. Produced by Sol M. Wurtzel. Directed by Eugene Forde. Story by Lynn Root and Frank Felton. Screenplay by Lou Breslow and John Patrick. Songs by Sidney Clare and Harry Akst. Saul Wurtzel, assistant director. Nick DeMaggio, film editor. Photographed by Lucien Andriot. P. C. A. certificate number 3991. Running time, when seen in Los Angeles, 75 minutes. Release date, Feb. 4, 1938. General audience classification.

CAST

Lenore	Dolores Del Rio
Del Forbes	George Sanders
Joyce Parker	June Lang
Wally Burton	Dick Baldwin
Dr. Wong	Keye Luke
Murdock	John Carradine
Joseph Lang	Harold Huber
Zabello	Pedro de Cordoba
Singer	Ruth Terry
Silvers	Leon Ames
Coolie	Eddie Lee

Arsene Lupin Returns

(MGM)

Mystery Comedy

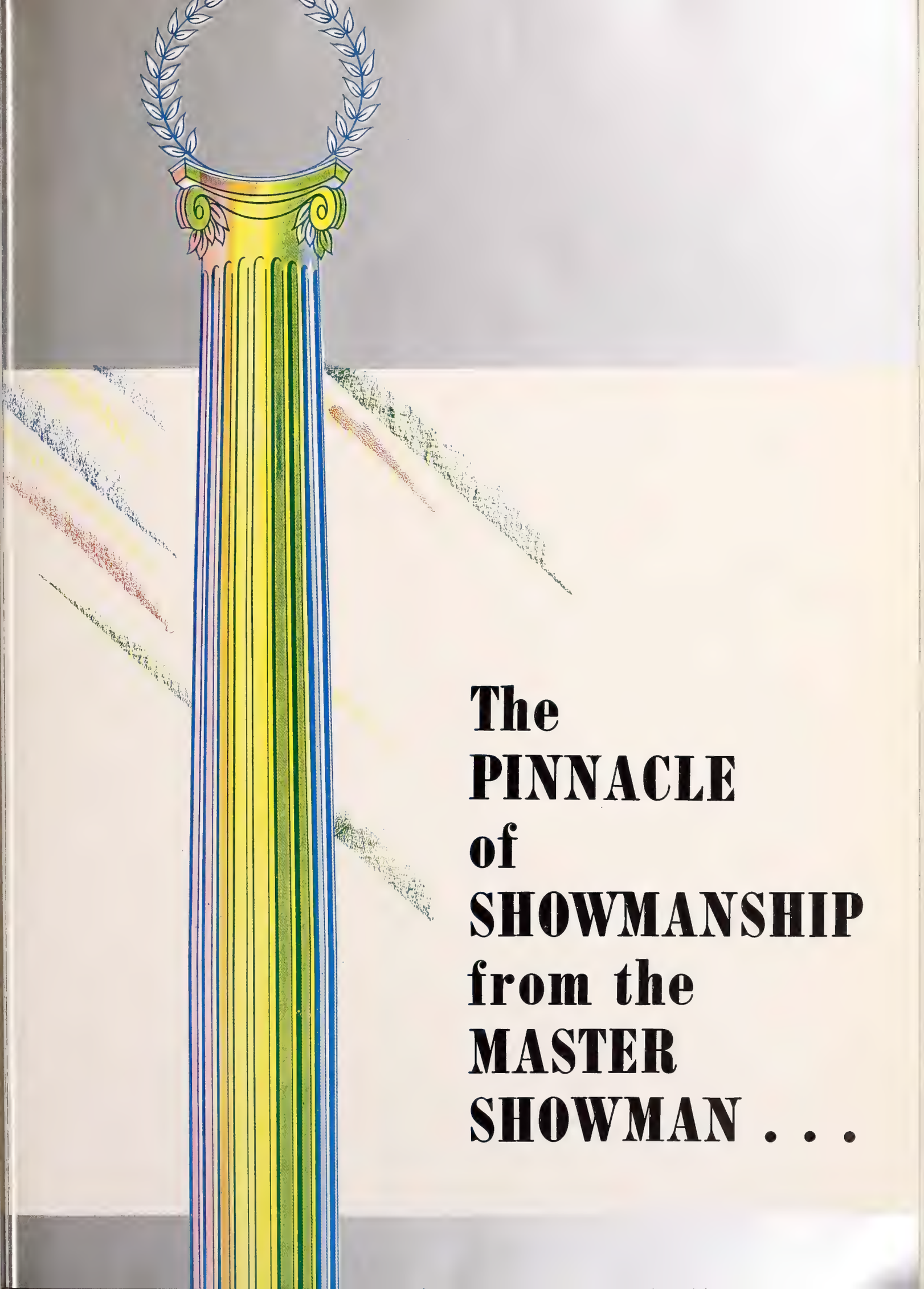
Exhibitors and their customers who for years have been looking for a brand new idea in mystery pictures should find that "Arsene Lupin Returns" satisfies their longings. As the film comes upon the screen anyone, whether he be shrewd or otherwise, readily may see that the writers, James K. McGuinness, Howard Emmett Rogers and George H. Coxe, who based their idea on Maurice Leblanc's suavely slick crook character, "Lupin," the producer John Considine, Jr., director, George Fitzmaurice, and the cast, which is headed by Melvyn Douglas, Warren William, Virginia Bruce, John Halliday, Nat Pendleton, E. E. Clive and George Zucco, were mainly concerned in developing, in a class manner, a thief-detective story that would be different.

"Arsene Lupin Returns" is a mystery picture all right. But even more, it is a comedy. While it amuses in breezy, frolicsome fashion, it also is a puzzler that undoubtedly will leave most audiences more bewildered at the conclusion than they were when they first thought they were beginning to catch on to the story trend. There's no horror in it. Nor is there any blood and thunder stuff. Expert use has been made of the suspense factor to create and hold interest and at the same time introduce so much variety in dialogue, situations and characterizations that there are no lagging moments.

Circumstantial evidence connected with an international jewel robbery makes it appear that "Lupin," believed dead, has returned to a life of crime. The locale moving to France, an American ex-G-man uncovers evidence that a man living under another name is "Lupin." Only to two oldtime confederates is it revealed that the gentleman farmer and "Lupin" are one and the same. As French police take over the investigation of the robbery, which rings in the old paste substitute gag, "Lupin" is interested, but he's more interested in trying to woo a girl, a situation which is complicated because the detective has the same idea. Things being so contrived that the preview audience did not know whether to believe or disbelieve what they were apparently seeing (a condition which the general audience should likewise encounter), the plot takes a bewildering twist as it approaches the climax. What happens in those episodes is the picture's outstanding showmanship asset. To hint at it in any way would be to take the edge off the whole thing. It is, however, a complete surprise, effected in such smooth fashion that it will leave many still up in the air.

Previewed in the Alexander theatre, Glendale, Cal. That the audience appreciated the film's novel composition was evident from the outset. That it appreciated that it was quality entertainment done up in a fancy package was noticeable also. That the audience discovered that it had to listen to almost every word of dialogue

(Continued on page 61)



The PINNACLE of SHOWMANSHIP from the MASTER SHOWMAN . . .



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I GIVE MY NAME TO A PICTURE

because it climaxes years of preparation, ambition and achievement in the career of Showmanship . . . because every possible thought, effort and expenditure has been put forth to make it worthy of the name and the tradition symbolized by the title of

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BOBBY CLARK
JEROME COWAN
The AMERICAN BALLET
The GORGEOUS GOLDWYN GIRLS

and introducing

the comedy sensation of the world

EDGAR BERGEN and "CHARLIE McCARTHY"



Story by Ben Hecht • Directed by George Marshall • Music by George and Ira Gershwin

Released t
UNITED ART

(Continued from page 56)

and bit of action was also plain to see. That many failed to catch the point and all its subtleties until all was explained to them was noticeable too.—Gus McCarthy.

Distributed by MGM. Produced by John Considine, Jr. Directed by George Fitzmaurice. Story and screen play by James K. McGuinness, Howard Emmett Rogers and George Harman Coxe. Based on the character created by Maurice Leblanc. Music score by Franz Waxman. Montage effects by John Hoffman. Horace Hough, assistant director. Ben Lewis, film editor. Photographed by George Folsey. P. C. A. certificate number 4003. Running time, 80 minutes, when seen in Glendale. Release date: Feb. 25, 1938. General audience classification.

CAST

Rene Farrand ..... Melvyn Douglas
Lorraine de Grissac ..... Virginia Bruce
Steve Emerson ..... Warren William
Count de Grissac ..... John Halliday
Joe Doyle ..... Nat Pendleton
Georges Bouchet ..... Monty Woolley
Alf ..... E. E. Clive
Prefect of Police ..... George Zucco
Duval ..... Rollo Lloyd
Ivan Pavloff ..... Vladimir Sokoloff
Le Marchand ..... Ien Wulf
Monelle ..... Tully Marshall
F.B.I. Special Agent ..... Jonathan Hale

Saleslady

(Monogram)

Topical Melodrama

The rich man, poor girl theme has been changed around in this topical melodrama of young married life in Chicago. The story, chronologically presented and devoid of comedy relief, is fair entertainment of a minor sort, with Anne Nagel and Weldon Heyburn as the boy and the girl.

The girl, heiress to millions accumulated from the mattress business, becomes a saleslady in a department store, marries a mattress salesman and sets up housekeeping, all the while pretending to be as poor as he is. The husband, the sort that bubbles over with enthusiasm, becomes a victim of the easy payment plan, and in time his car, piano and furniture are repossessed.

The additional twofold misfortune of a hospital bill and a lost job set the stage for the return of the prodigal daughter or, in this case, granddaughter. What follows is a page from a Horatio Alger story as the husband, refusing to accept favors from his rich in-laws, teams up with another mattress manufacturer and in no time at all the mattress tycoon is "yelling" for help.

The finale finds the wife reunited with her husband and the grandfather pleased that his grandson-in-law has offered him a partnership.

Reviewed in projection room in New York.—P. M.

Produced and distributed by Monogram. Associate producer, Ken Goldsmith. Director, Arthur Greville Collins. Photography, Gilbert Warrenton. Assistant director, Mike Eason. Based on original story "Nothing Down" by Kubec Glasman. Sound, W. C. Smith. Music, Abe Meyers. Screenplay by Marion Orth. P. C. A. Certificate No. 4005. Running time, 65 minutes. Release date, January 26. 1938. General audience classification.

CAST

Mary ..... Anne Nagel
Bob ..... Weldon Heyburn
Grandfather ..... Harry Davenport
Steele ..... Harry Hayden
Lillian ..... Ruth Fallows
Bigelow ..... Kenneth Harlan
Matron ..... Doris Rankin
Crane ..... John St. Polis

The Spy Ring

(Universal)

Action Melodrama

The name of Trem Carr has been associated for years with fast action melodramas, as has that of his associate producer, Paul Malvern. Together they have turned out a series of pictures held highly acceptable in the market at which they are aimed. "The Spy Ring," distributed by Universal, is another in the series of offerings which seldom fail to hit their mark, even if not of a spectacular nature. It has as backgrounds polo playing and the machinations of an international spy ring.

For cast names there are William Hall, Jane Wyman, Warner ingenue borrowed by Universal, and Jane Carleton, new screen name for Esther Ralston. Writer of the screenplay from the Frank Van Wyck Mason story is George Waggner, who like Malvern has been long associated with Carr.

An Army man who invented a device which would transform a machine gun into an effective anti-aircraft weapon has been killed. "Capt. Tod Hayden" draws the assignment to continue the experiments. Three spies, offered $2,000,000 for the invention by an unidentified foreign government, trail him. "Hayden" leads an Army polo team against a team captained by one of the spies, and wins. The spies fight among themselves, and one of them is killed. Then the remaining two, led by "Jean Bruce," kidnap "Hayden" and his fiancee "Elaine Burdette." "Hayden's" army pals rescue them.

Previewed in a studio projection room in Hollywood.—Vance King.

Produced and distributed by Universal. A Trem Carr Production. Associate producer, Paul Malvern. Directed by Joseph H. Lewis. Screenplay by George Waggner. From a story by Franck Van Wyck Mason. Assistant director, Glenn Cook. Photographed by Harry Neumann. Art director, Charles Claque. Musical director, Charles Previn. Film editor, Charles Craft. P. C. A. Certificate No. 3833. Running time when seen in Hollywood, 60 minutes. Release date, Jan. 2, 1938. General audience classification.

CAST

Capt. Tod Hayden ..... William Hall
Elaine Burdette ..... Jane Wyman
Jean Bruce ..... Jane Carleton
Col. Burdette ..... Robert Warwick
Frank Denton ..... Leon Ames
Don Mayhew ..... Ben Alexander
Timothy O'Reilly ..... Don Barclay
Col. Bowen ..... Egon Brecher
Charley ..... Paul Sutton
Tex Randolph ..... Jack Mulhall
Paul Douglas ..... Leroy Mason
Capt. Holden ..... Harry Woods
Capt. Scott ..... Phillip Trent

Un Carnet de Bal

(Dance Program)

(Films Sigma-Vog)

Romantic Melodrama

This French production, directed by Julien Duvivier, now in Hollywood for MGM, is, with "La Grande Illusion" (by Jean Renoir) and "Pepe le Moko" (also by Duvivier), one of the best films made in the French studios in 1937. It was awarded the Mussolini Cup, which was the highest prize, at the Venice International Film Exposition.

This film reminds one, in its subject, of "If I Had a Million." The story, written by Duvivier, is made up of eight different episodes, connected by a central character.

The picture deals with a lonely widow, Christine, who finds the dance program of her first ball, signed by ten men who at that time professed to be in love with her. She conceives the idea of seeking out her girlhood admirers. Each visit brings her disillusion, and the marvellous ball room of her dreams was nothing but a small and common provincial town hall. Christine returns home to find that the main object of her search has been living a few miles away. She goes there immediately, but he is dead. She adopts the orphaned son.

Rarely has a European film contained so many first class players: eight of the best French stars, well supported. Marie Bell, of the Comedie Française, as Christine, the woman who tries to rediscover her youth, gives a subtle performance. Others are Françoise Rosay, Louis Jouvet, Harry Baur, Pierre Richard-Willm, the comedian Raimu, Pierre Blanchar, Fernandel (the French Joe E. Brown), Robert Lynen, Sylvie, and Milly Mathis.

Although the action is necessarily episodic and runs two full hours, the film is at no time monotonous.

A note of sadness predominates, with the exception of the Raimu and Fernandel scenes. The Pierre Blanchar scene, magnificently acted, is almost unbearably detailed. The direction is extraordinarily good, the technical work and photography first class. The musical score by Maurice Jaubert, and theme song "The Grey Waltz," are also to be mentioned.

Viewed in Paris, at an ordinary performance at the Marivaux theatre. The hall was packed with paying patrons who applauded several times and gave the picture a tremendous ovation at the end.—Pierre Autre.

A Sigma Production (Paris) distributed in the Paris region by Films Vog. Foreign sales, Paris-Exportfilm. Original story, scenario and directed by Julien Duvivier. Dialogue by Henri Jeanson. Additional dialogue by Bernard Zimmer and Jean Sarment. Assistant director, Charles Dorat. Executive Producer, J. Lev—Strauss. Cameraman, J. Kelber. Assistant cameramen, Agostini and Levent. Scenery designed by Paul Colin. Decorators, Pimenoff and Douarinou. Music by Maurice Jaubert. Produced at the François Ier studios, Paris, and recorded on Melodium sound system. Locations at the Italian Lakes and at Val-d'Isere, French Alps. Running time, 120 minutes when reviewed in Paris. Adult audience classification.

CAST

Alain Regnault ..... Harry Baur
Christine ..... Marie Bell
Thierry ..... Pierre Blanchar
Fabien Coutissol ..... Fernandel
Jo ..... Louis Jouvet
François Patusset ..... Raimu
Madame Audié ..... Françoise Rosay
Eric Irvin ..... Pierre Richard-Wilm
Gaby ..... Sylvie
Brémond ..... M. Benard
Jacques ..... Robert Lynen
Cécile ..... Milly Mathis
Paul ..... Andrex
Melanco ..... Alcover

Jimmy Fidler's Personality Parade

(MGM)

Album

James Marion Fidler, one of the most enterprising of our modern day Samuel Pepys coterie, has collected within the film pages of these two reels some memory stirring glimpses of the long ago of past and present screen figures. Beginning with early Chaplinana, the review presents fleeting views of prominent personages concerned with the embryonic state of the motion picture industry. Former film celebrities, now no more than bit players, are shown in their pristine glory, while the stars who have passed beyond are pictured in all their glowing and exuberant good health. Strangely enough in reciting the rollcall of deceased cinema celebrities, Mr. Fidler has overlooked two of the most interesting characters, Ruth Roland and John Gilbert. The concluding shot, showing Jean Harlow against a skyline illuminated by a setting sun descends dangerously close to bathos.—Running time, 20 minutes.

America Marching On

(Modern Talking Picture Service)

Industrial Subject

This and another short subject, "Frontiers of the Future," industrial films, sponsored by the National Industrial Council, an organization associated with manufacturers of the country, urge public confidence and do not concern themselves with individual items of merchandise. The subjects, both of which are narrated by Lowell Thomas, review the advancement in invention, production and distribution in industry from its earliest days. Pointing out that opportunity for fame and fortune is as widespread today as in yesteryear, the narrator shifts the scene to the research laboratory and there describes the advantages that will accrue in the future. Ably produced, interesting in their presentation, the subjects seek to instill confidence in American industry as a whole. Each subject runs 10 minutes.

Pictorial Revue No. 5

(Vitaphone)

Very Interesting

A very interesting Pictorial Revue number takes one to an ice cream plant, where the camera records in detail the manufacture of the cream, thence to a narration by Clem McCarthy showing a day in the life of a jockey, winding up with a horse race. The last item, photographed in color, presents the latest styles in pajamas and negligees. The first and last sequences are narrated by Howard Claney. Running time, 11 minutes.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Open for Business

Despite the tangles of the contemporary quota situation, Paramount continues the production of British films. Just off the floor, and now in the cutting stage at Worton Hall, is "Special Edition" a newspaper drama which is being directed by Redd Davis, ex-Hollywood personality whose directorial subjects have included both comedy drama and musicals. He was producer as well as director of the present film.

Playing the lead are Lucille Lisle, young British stage actress whose work in a recent British production "Minstrel Boy" attracted considerable attention, and John Garrick. Also in the cast are Johnnie Schofield, one of British production's soundest character actors, Vera Bogetti and Mabel Twemlow. Reginald Fogwell is at the camera.

Fox British, quota production unit of Twentieth Century-Fox, is showing no signs of suspending activities. Following Bernard Mainwaring's film, Maurice Elvey has now gone on the floor with "Who Goes Next."

In the cast of this are Barry K. Barnes and Sophie Stewart.



A sinister gang of robbers rout bobbies and innocent bystanders with gas and gunfire in a scene from "Kate Plus Ten," the Wainwright production of a gold bullion and bank robbery thriller.

One at Denham

The only film in production at the Denham Studios at the time of writing is "Over the Moon" the Merle Oberon picture which is being directed by William K. Howard, and which is now nearing completion, with, by the time this reaches print, less than a week to go.

Latest addition to the cast is Cecil Ramage, who has been engaged to play the part of Prince Altenberg.

Much ingenuity has been displayed in set construction by the Art Department at Denham, and a recent set, which represents a children's clinic in Switzerland, and glimpses a vista of pine covered and snow clad mountains, has attracted considerable attention.

Merle Oberon who has a local reputation for dress sense, has designed sports costumes for these sequences herself.

Twelve Planned

Gainsborough, producer of some of the more lively comedies, has already matured production plans for 1938. Twelve films are scheduled and will be made during the forthcoming year at the Islington Studios.

As soon as work concludes on the Crazy Gang's extravaganza "Alf's Button Afloat," production will open on another Will Hay comedy "Convict 99." Scenario will again be a joint effort, with Marriott Edgar and Val Guest, responsible for "Oh Mr. Porter," working on the new script.

Also due to be made during 1938 is the film version of Sir Walter Scott's historical novel "Rob Roy." This, needless to say, will be a spectacular costume production with a setting amidst the Highlands and Lowlands of Scotland. The screen story has already been prepared by Kurt Siodmak.

Another ambitious entry on the production roster is a new version of H. de Vere Stacpoole's best-seller "The Blue Lagoon." For exteriors on this a camera unit will travel to the tropics. A high figure has been paid for the rights of the story.

"The Wheel Spins" an adaptation of Eleana White's novel and "Such an Enmity" from the novel by Roland Pertwee are two other productions scheduled by Gainsborough.

Alfred Hitchcock's 1938 vehicles are to be "The Perjury" with Nova Pilbeam in the leading role, and "The Wheel Spins."

Sonnie Hale is due to direct Jessie Matthews in "Climbing High"; Tom Walls is scheduled for "Crackerjack," and also on the list are "Empty World" and "Death of a Ghost."

Victoria Receipts

First general release figures on RKO Radio's "Victoria the Great" show that the Wilcox film is almost as big a moneymaker as its sponsors claimed. In its first week, that immediately following Christmas, it broke box office records in many and varied spots.

In a release period already heavily loaded with "Captains Courageous" and "Wee Willie Winkie," "Victoria" drew just under a million patrons to British picture houses. In 48 cinemas alone it took over £48,400 ($242,000). Nine house records went west on the Odeon chain, seven of them set up by "Mr. Deeds Goes to Town." The Futurist, Birmingham, one of the most noted provincial houses registered capacity four times a day and netted 29,484 attendances during the week.

Shavian Approval

A free hand to both scenarist and director has been given by George Bernard Shaw whose "Pygmalion" goes into production at Pinewood in the course of the next few weeks. "Lipscomb and Howard are capable men" says Shaw, "they know their job as well as I know mine." Shaw will attend the first day's shooting—but after that will stay away until production is completed.

Stars will be Leslie Howard and Wendy Hiller, Lancashire girl who won overnight fame by her acting in the London stage production of Walter Greenwood's "Love on the Dole." Miss Hiller was chosen for the part of Eliza Doolittle by Bernard Shaw himself.

The man who persuaded Shaw to relent in his stand against a film version of "Pygmalion" is Gabriel Pascal of Pascal Productions, Ltd. Pascal will celebrate his Shavian victory by making "Pygmalion" at a cost of £150,000 ($750,000).

Direction will be in the hands of Anthony Asquith and Leslie Howard.

The "Pygmalion" scenario has been written by W. P. Lipscomb. Supporting cast includes Wilfred Lawson who appeared in two Hollywood pictures—"Ladies in Love" and "White Hunter"; Marie Lohr, Joyce Barbour and David Free.

Itemized

Laying plans in advance for the continuance of their British production, Metro-Goldwyn-Mayer have now placed Roland Pertwee under contract.

He is to write the dialogue for "Finishing School," the Tennyson Jesse and Laurence Kirk opus which is to be produced by Michael Balcon early this year.

The story has been adapted for the screen by Sidney Gilliatt and Shan Balcon.

▽

"Vessel of Wrath" the Charles Laughton-Erich Pommer production is to have a charity premiere at the Regal, Marble Arch, London on February 17th. Proceeds will go to the Actors Orphanage.

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BRITISH COMMONS HASTENS ACTION ON QUOTA TO REMOVE UNCERTAINTY

Government Hopes to Complete Bill Next Month After Resumption February 3; Delay Factor in Industry Slump

by AUBREY FLANAGAN
in London

Because the uncertainty aroused by the continued discussions over the provisions of the new Films Act is believed to be a definite factor behind the doldrums into which the British industry has fallen, the Government this week was taking steps to accelerate the passage of the measure which is now under consideration in the House of Commons.

It is hoped in Government circles that the Commons standing committee on the Films Act will conclude its work in the course of three sessions next month. Hearings on the bill will reopen on February 3rd.

Film labor interests this week gave grudging approval to the proposal for an alternative quota put forward by Oliver Stanley, president of the Board of Trade. The approval, which included also the foreign labor clauses in the proposed measure, was in the form of a letter to the board from the Association of Cine Technicians and it was made contingent upon certain amendments. The letter indicated that the Stanley plan suggested acceptance of the essential principles of the separate quota, but in a new version.

The labor group declared itself agreeable to the change if the exhibitor quota was increased thereby adding to the showing time of British pictures. The group also expressed a willingness to agree to the employment of one foreign technician and one foreign player in each British film, provided the British labor cost figure was raised. They also sought application of the alternative quota to short subjects.

The distributors and exhibitors previously went on record against the proposal.

Production in Slump

In the first week of the New Year, out of Britain's 74 stages only eight were occupied, with a like number of films in active production. Only four others were scheduled. The fact that some 225 films were registered last year and that between 220 and 250 are necessary as a minimum to meet exhibitor requirements, made the situation all the more grave.

Labor circles take a gloomy view of the situation. Of highly paid technicians over 300 are on the unemployment list, representing nearly 50 per cent of the total. Of general studio labor about 3,500 are unemployed, about 84 per cent of the total.

For this sterile situation blame is laid against two factors, each interlinked with the other, the doubts and uncertainties of impending legislation, and the closing of the channels of finance. The city has long since cut off its cash supply. Even those corporations and private investors who would normally be willing to continue a practical interest, are withholding further action until the new act takes concrete shape.

The Stock Exchange asks, however, whether lack of finance or dubieties of new legislation could explain the heavy losses sustained by some production and associated companies such as have been reported in the last few weeks.

A check back for the last month reveals, for instance, that Associated Talking Pictures recorded a loss for the year of £97,000 ($485,000), Gainsborough a loss of £11,000 ($55,000), and a debit balance of £123,289 ($616,445) and that British and Dominions, whose production activities have been merged into studio holdings and so forth, have recorded a loss of £5,902 ($29,510) and a total debit of £137,051 ($685,255). These are but three of the major corporations whose prestige has always been high and whose films have been relatively important.

The stillborn state of the giant Amalgamated Studios, built at a reported cost of £750,000 ($3,750,000) and still devoid of life, the virtual disappearance from the production scene of such figures as Paul Soskin and Robert Garrett whose integrity has been as high as their pictures have been creditable, the abortive launching of National News, the newsreel which made one sorry issue, the winding up of National Provincial Film Distributors with its associated and dependent production companies, the recent absorption of Sound City Film Distributors by the exhibitor-renter-producer group British Independent Exhibitors (Production), Ltd., are straws in the bitter wind.

Though Mr. George Smith, whose Quota productions customarily budget at the £5,000 ($25,000) mark, is still more or less in constant production, Mr. Alexander Korda whose pictures are made at anything between £80,000 ($400,000) and £300,000 ($1,500,000) has not yet announced what will be his next film and when!

Some time back William Charles Crocker, leading British solicitor, was charged by Lloyds underwriters with the task of conducting an investigation into British film finance. The investigation is now complete, but no report, so far, has been issued, and no indication given of its findings.

There is little doubt that this will have a marked and definite effect on the future of film financing.

That money is still being spent in certain reaches of the industry is evidenced from the fact that during 1937 some 270 picture houses were added to the lists at an estimated cost of £5,500,000 ($27,500,000) probably a million pounds ($5,000,000) more than was spent on the year's films. It is the exhibitor point of view that this gesture makes the problem of ultimate British film supply none the easier, and is poor consolation to those who have found that at the same time as rentals have increased, there has been no increase in attendances or takings—sometimes, they claim, the reverse.

One producer group is ready to saddle legislation with responsibility for the present slump. Another producer group, backed up in some exhibitor circles, blames the American renter, and traces these failures and financial dilemmas back to his allegedly cavalier treatment of British films, which they believe, or at least protest, he regards as a tax. The records of the box office, however, on the takings of some of the more highly priced British films, as well as on some of the others, offers a bold contradiction to this. On the books, too, is the record of one English renter who, having acquired a British feature, booked it with his own product and returned his producer a percentage amounting to five shillings (one dollar) for a week's run.

The determination of the holders of 1,153,122 shareholders in the Gaumont British Picture Corporation to demand a State investigation into the company's affairs with attendant unpleasant questions on the relationship of capital to net assets, on the allotment of shares and monies to directors and their families, and alleged breaches of fiduciary duties is considered both significant and unsavory.

The refusal of the new Associated British directors of Union Cinemas the £3,856,564 ($19,282,820) company which it has acquired, to pass the accounts, the allegations of share inflation to the extent of £2,000,000 ($10,000,000), the suggestion of false valuations of properties and the launching of a complete investigation into the company's affairs, is another financial bombshell which has burst over the industry and left a flavor which can be described neither as savory nor as healthy.

With such a financial headache the British film industry has awakened to its New Year. Now it is wondering what will be the outcome of 1938. There is, of course, both in Wardour Street and in the city a hope that the new legislation with which Parliament has been wrestling—its locks and holds not assisted by the industry's own champion—will stabilize matters and when the future is clear new finance will come readily and constantly into its coffers. There is, none the less, an increasing conviction that the industry will have to do a great deal of hard thinking for itself.

It is obvious, right now, that the Quota Act is pleasing but few. On every side is criticism, and little indication of gratitude. Producers for most part are convinced that the new Act will be a hindrance rather than a help, and the opinion gains force that the ultimate result will be to compel American interests to make their own British films, a process which they have proven they can do with considerably more technical and entertainment success than most local producers.

▽

Anna Neagle in New Film

Anna Neagle has been cast by Herbert Wilcox in the role of Lady Hamilton in a production based on the life of Lord Nelson. The picture, to be filmed in color, will be started April 13th and will include sequences showing the battles of the Nile and Trafalgar. The scenario is being prepared by Grandcourt Malleson.

▽

ABP Stock Issue Set

The new security issue of Associated British Pictures, the John Maxwell company, will consist of 1,500,000 shares of ordinary stock of five shillings value, to be offered to the holders of ordinary and preference shares and debentures at 14 shillings a share.

RADIO COMPETITION HITS ENGLAND TOO

Although radio programs in England are not sponsored and are non-advertising, being controlled wholly by the Government-owned British Broadcasting Corporation, the problem of radio competition with theatres has become serious enough to demand the serious attention of exhibitors.

Theatre interests were to meet this weekend to work out a course of action with respect to the command performances at broadcasting stations which, the exhibitors contend, have resulted in record low grosses at theatres throughout the country.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 99

Bluebook School Question No. 99 was: (A) Should or should not carbons be subjected to a drying process before using them? What, in your opinion and experience, is the result of using carbons that have been stored in a damp place for some time?

The following made acceptable answers: S. Evans and C. Rau; G. E. Doe; J. R. Prater; H. Edwards; L. Cimikoski; C. Oldham; J. A. Zachritz; W. Limmroth; R. and K. Wells; H. B. Smith; H. Bunker; T. F. Bochert; W. H. Edmonds; J. J. Petersen; L. F. Hayes; C. A. Whitlock; S. Hewitt, M. and J. Devoy; D. Coates; H. T. Plum and D. A. Shea; A. H. Bradley; P. and L. Felt; R. L. Hanley; G. L. Goss; T. W. Redhouse; H. DeForest, F. L. and L. Saylor; F. D. Scanlon; F. H. S. and P. Dalbey; F. W. Brandenburg; J. K. Robinson; D. M. Stinson; W. L. Jones, D. N. Landon and F. J. Dey; W. W. Jones and A. G. Pitts; A. D. Lonby; F. E. Dorp and H. A. Ames; B. and M. Walker; P. F. Maxwell and S. U. Lamont; W. V. Henderson; W. D. McGuire; D. Powell, G. Lodge and H. B. Coles; R. H. Carter; R. R. Jacobs and B. B. Hornstein; M. O'Connell; H. T. Todd and L. E. Dodson; R. R. Robbins and W. Winkler; H. T. Watkins and N. S. Reidy; T. and W. Turk; D. and W. Porter; D. D. Strobey; H. T. Billings; W. C. Bailey; R. S. Welch; O. L. Goldstein and M. Samuels; R. M. Schnider; M. F. Robinson and L. A. Beachwood; H. T. Daniels; B. L. Kent; S. H. Billings and W. L. Brandon; M. Dey and H. Lathrope; E. Exline; F. B. Shilshome; W. C. Bant; C. Caldwell; L. R. Olliver; H. T. Randolph; L. G. Dillon; L. Leonard and G. T. Jones; D. Dennin and W. Leeds; S. L. Maxwell; A. W. Baxter; G. and L. F. Brown; G. Thompson; L. D. Pitchkey.

G. E. Doe answers Section A as follows:

"There can be no manner of doubt that carbons absorb a certain amount of moisture, probably for the most part in the core. At least, I have left a solid carbon and one having a core in a damp place for 30 days as a test. Burning them immediately upon removal from that location, it was found that while the solid one suffered little if any effect, the cored one was affected. Its arc sputtered badly while the first inch of carbon was being consumed, and more or less throughout its entire length.

"While we may well believe the absorption is slight, considered as bulk of water, still it is quite understandable that a very small particle of moisture would be quite sufficient to blow off a tiny bit of crater surface when evaporated at as high a temperature as is there found."

What Brother Doe has said about carbons absorbing moisture is true. If you will examine page 339 of your Sixth Edition of the Bluebook, you will find that I have there, as well as in my BETTER THEATRES writings, cautioned projectionists to store their carbons in a warm, dry place and to keep some on top of the rheostat or in some other place where they will be subjected to rather high temperatures for anyhow a day or two before they are used. In all this I have the approval and backing of the carbon manufacturers.

(B) T. F. Bochert says, "Damp carbons are those containing any moisture at all, regardless of smallness of the content. When damp carbons are burning, particles blow off the crater surface instead of dropping off in fine particles of ash, which action causes the arc to sputter. I personally hold that carbons should be stored close to the projection room ceiling where it is hot and the air therefore dry."

W. H. Edmonds says, "By all means we should subject carbons to a drying process before use. I have a Western Electric TA-4035-A power unit which serves this purpose very well indeed. Its four type 488A tubes produce a large amount of heat. I keep a box of both positives and negatives on top of this device, using care not to block the vent holes too much. After an hour of operation I cannot bear my hand on them. They remain there two full weeks and certainly must by then be thoroughly dry. They then are removed and placed in a container near the projector, where but very little if any moisture can reach them until used. This may sound a bit complicated, but it really is not; merely entails one added handling of the carbons, and that is not worth consideration in view of the fact that it insures perfect dryness, hence no chance of possible ill effects due to moisture.

"I have had this plan in use for two years, before which time I did not observe results from moisture closely enough to feel justified in expressing an opinion. However, this did happen: A faulty lamphouse ventilator system permitted rain to leak in one Saturday night. Monday morning check-up disclosed this and convinced me the carbons had received their share of the wetting. So after cleaning the lamphouse and lamp, I struck the arc to see what would happen. Apparently the conductivity of the carbons had been slightly increased, since with arc voltage normal a bit more current flowed than usual. I dropped the voltage until normal current flow was established, whereupon the arc misbehaved badly. The current demand varied, with no apparent variations in light with these variations. The arc was very 'cranky,' requiring almost constant, and by no means logical, adjustments of the negative position. Sputtering and 'frying' was present frequently. The negative spindled (normal current flow); the positive looked as though it would, did I use just a bit more current. The flame would leave its normal position and wander all over the last two inches of the positive.

"To check up on this, I removed the carbons, placed them on the power unit, left them there for two weeks, after which I reinstalled them in the same lamp, and they behaved just as any well bred carbon should."

There are things in that last that I would not even attempt to explain. However, the experience is printed essentially as written. It is interesting, particularly in view of the present discussion.

C. Caldwell says, "I don't know whether or not moisture does harm, for the carbons I use have none. I began projecting eleven years ago. The first week my boss brought the Fourth Edition of your then 'Handbook,' and your BETTER THEATRES department up to me, with what amounted to an order to study the book and the department. Dad, I've done that ever since, and I'll say your advice and instruction have always been good. I noted that very first week that you advised drying carbons thoroughly before use. I have held two jobs, each time living close to the theatre. I have the manager order carbons so that there is always a stock ahead. Upon receipt of a new stock I take them home, remove the wrapping and have friend wife bake them for several hours. Then I take them to the projection room, store them, as you have advised, near its ceiling. Then before use a supply is placed in a rack I have built on top of the right hand projector lamphouse. This I know to be fact: whether or not all this is worth while, I have never had one bit of trouble traceable to carbons, whereas in the other theatre, the projectionist of which laughs at me for being so fussy, does complain every once in a while of 'faults in his carbons' that cause his arcs to sputter.

"As to being 'fussy'—well, Dad, I feel that I am supplying something the patrons of this theatre are paying good money for, and it is up to me to give them the best value I can. I am under a manager who is kindly and considerate. I have a wife and three children, a happy home, and I would not exchange all this for a job even in the great New York City Music Hall, so I'm figuring to do eveyrthing I can to make good in the best possible way."

BLUEBOOK SCHOOL QUESTION NO. 104

(A) What is a brush, as it applies to a motor or generator? Are there many varieties? What purpose does the brush serve?

(B) What is meant by "brush loss," and to what is it chiefly due?

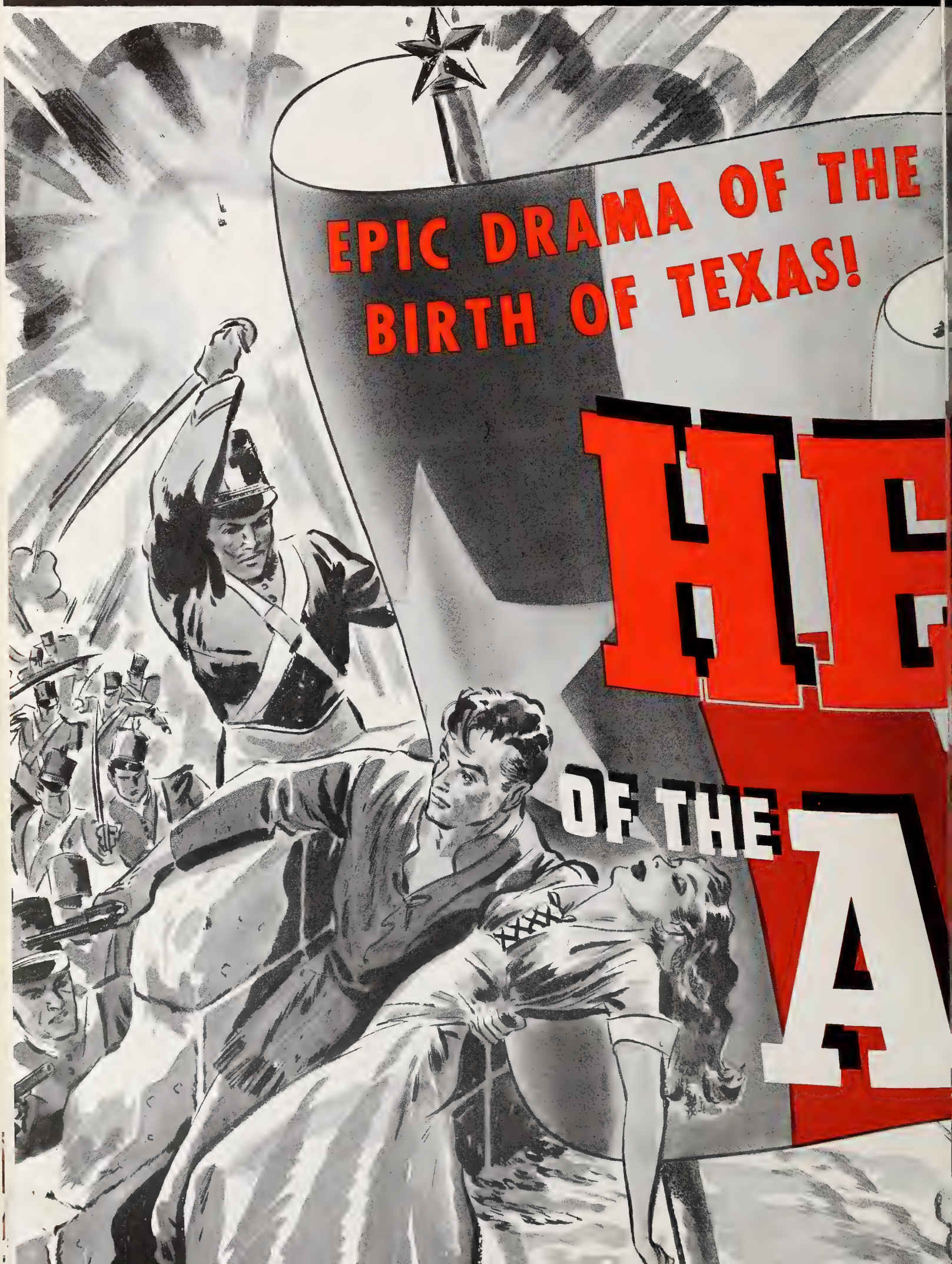
(C) What is meant by brush pressure and what should be its limits?

(Note: Remember this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

McGee Leaves Standard

Pat McGee, for the last four years general manager of Standard Theatres Corporation of Oklahoma City, has left the company. Walter B. Shuttee, former Oklahoman, succeeded to the position, going there from Lincoln, Neb. Mr. Shuttee had been with Paramount-Publix for more than 10 years, operating theatres in Utah, Idaho, Colorado and Nebraska. Mr. McGee announced he would stay in the theatre business but not in Oklahoma City.

DAVY CROCKETT ★ SAM HOUSTON ★ GEN. SANTA ANNA ★ STEP



STIN ★ COL. JAMES BOWIE ★ WILLIAM B. TRAVIS ★

Screen play by Ruby Weiss
Directed by Harry Fraser
A COLUMBIA PICTURE



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FEDERAL AND STATE TAXES REDUCE STAR PAY AS MUCH AS 66 PER CENT

Misleading Character of House Committee Listing Cited in Chart of Approximate Incomes After Taxes

In a presentation similar to that made by MOTION PICTURE HERALD on January 16, 1937, the New York *Sun* this week called its readers' attention to the fact that the salary figures recently released by the Ways and Means Committee of the House of Representatives are misleading, inasmuch as no mention was made of the enormous taxes paid by the individuals whose earnings were disclosed, and published the approximate incomes after making allowances for federal and state taxes. Included in the list of 500 names were those of 40 persons associated with the motion picture industry. The table was announced on page one of the paper with the heading: "Lion's Share of High Salaries Goes to Pay Income Levies."

In the MOTION PICTURE HERALD article of a year ago, it was pointed out that an average of 46 per cent of Hollywood's high bracket salaries goes to the government in the form of income taxes. In the case of the highest paid stars, the article continued, tax payments run as high as 65 per cent.

Speaking of the government's list of figures, the *Sun* announced: "The report has been criticized in several quarters as giving an incomplete picture. Authorities on tax matters have pointed out especially that no report on income can be wholly accurate unless tax reductions are shown. . . .

"Publicizing income statistics reported to the Federal Government has been a matter of dispute for many years—for as long as there has been an income tax, in fact."

The newspaper emphasized that its table should not be considered exact because individual exemptions were unknown. "But," the article continued, "the table does show with fair accuracy the difference, in some cases enormous, in gross and net earnings. . . ."

In the case of Gary Cooper, whose salary of $370,214 was the highest among film celebrities, tax payments accounted for 66 per cent of the total. State tax levies were figured by the *Sun* on the basis of New York State's assessments. In reality, many of the motion picture industry's celebrities are legal residents of California but taxes there are considered as high as in New York.

While pointing out that personal deductions were unknown, the newspaper called attention to the fact that the salary figures released by the government represented compensation for services and, in many cases, this was not the total income of the persons involved. It was also noted that no allowance was made for losses "which might to a large extent, in some instances, be offset against salary and similar receipts."

The 40 film names included in the *Sun's* list had a total income in 1936 of $6,129,296, while the net income totaled only $2,809,678.86. The federal income tax on the entire amount was figured at $2,829,199.46, and the state income tax at $480,342.68.

Persons associated with the motion picture industry were among those named in Washington this week as having received income tax refunds from the Federal Government for the fiscal year ended June 30th, 1937. Typical of the amounts paid by the Government were $9,949 to Adolph Zukor, $4,971 to Ronald Colman; $1,312 to Constance Bennett; $657 to Joyce Regan Brown, and $1,178 to Marion Davies.

Estimated Net Salaries and Approximate Tax Payments

	Salary	*Approximate Federal Tax*	*Approximate State Tax*	*Net*
Gary Cooper	$ 370,214	$ 213,093.80	$ 29,367.12	$ 127,753.08
Ronald Colman	362,500	207,694.00	28,750.00	126,056.00
Claudette Colbert	350,833	199,527.10	27,816.64	123,489.26
S. P. Skouras	341,009	192,650.30	27,030.72	121,327.98
Mae West	323,333	180,277.10	25,616.64	117,439.26
C. P. Skouras	289,000	156,464.00	22,870.00	109,666.00
Madeline Carroll	287,913	155,724.84	22,783.04	109,405.12
Warner Baxter	284,384	153,325.12	22,500.72	108,558.16
Marlene Dietrich	269,333	143,090.44	21,296.64	104,945.92
Darryl Zanuck	260,000	136,744.00	20,550.00	102,706.00
Ruth Chatterton	249,500	129,614.00	19,710.00	100,176.00
Charles Boyer	249,145	129,379.70	19,681.60	100,083.70
Rudy Vallee	238,744	122,515.04	18,849.52	97,379.44
William S. Paley	236,924	121,313.84	18,703.92	96,906.24
Pandro Berman	202,186	98,386.76	15,924.88	87,874.36
Joseph S. Schenck	130,000	52,544.00	10,150.00	67,306.00
S. R. Kent	122,464	47,871.68	9,547.12	65,045.20
William Goetz	104,060	36,461.20	8,074.80	59,524.00
Jack Cohn	104,000	36,424.00	8,070.00	59,506.00
R. H. Cochrane	88,121	27,010.55	6,799.68	54,310.77
J. R. McDonough	86,235	25,973.25	6,648.80	53,612.95
Frank W. Lovejoy	77,704	21,373.04	5,966.32	50,634.64
David Sarnoff	75,000	19,994.00	5,750.00	49,256.00
John C. Clark	72,400	18,732.00	5,542.00	48,126.00
Edward Klauber	71,359	18,242.73	5,458.72	47,657.55
Joseph Bernhard	69,333	17,290.51	5,296.64	46,745.85
E. W. Hammons	68,420	16,861.40	5,223.60	46,335.00
J. J. Hoffman	67,967	16,649.81	5,187.36	46,129.83
George J. Schaefer	66,000	15,804.00	5,030.00	45,166.00
Natalie Kalmus	65,525	15,599.75	4,992.00	44,933.25
Arthur W. Kelly	65,000	15,374.00	4,950.00	44,676.00
C. G. Stoll	55,440	11,548.00	4,185.20	39,706.80
J. Cheever Cowdin	55,250	11,481.50	4,170.00	39,598.50
A. W. Smith	55,000	11,394.00	4,150.00	39,456.00
James Harbord	54,000	11,044.00	4,070.00	38,886.00
G. P. & S. P. Skouras	53,000	10,694.00	3,990.00	38,316.00
Gradwell L. Sears	52,000	10,344.00	3,910.00	37,746.00
S. C. Einfeld	52,000	10,344.00	3,910.00	37,746.00
J. R. Grainger	52,000	10,344.00	3,910.00	37,746.00
W. C. Michel	52,000	10,344.00	3,910.00	37,746.00
TOTAL	$6,129,296	$2,829,199.46	$480,342.68	$2,809,678.86

Assets of Mayfair Productions, listed at $20,471, were purchased for $17,000 this week at a sale in Los Angeles conducted by Leslie Bowden, trustee, before Benno Brink, referee in bankruptcy. Liabilities of Mayfair totalled $32,857.

Czechoslovak Censor Report

The Czechoslovakian board of censors passed a total of 47 motion pictures having length of 47,270 meters in July, 1937, as compared with 90 pictures and 90,215 meters for the corresponding month of 1936, according to a report to the United States Department of Commerce from Assistant Trade Commissioner Theodore J. Hadraba, in Prague. The classification was: dramas, 7; comedies, 7; short comedies, 1; nature pictures, 4; newsreels, 20; miscellaneous, 8. Of the 14 feature pictures the United States had 6; Germany, 3; Czechoslovakia (domestic), 4, and Austria, 1.

3,250,000 PUBLIC WORKERS WOULD BE TRAINED BY MOTION PICTURES

Making of Experimental Sound Films Is Proposed to Committee of Social Science Research Council

A three point plan for expansion in the use of motion pictures as an aid to training public employees is recommended by John E. Devine in a 114 page report to the Committee on Public Administration of the Social Science Research Council.

Mr. Devine, formerly on the staff of the Civil Service Assembly of the United States and Canada, proposed that:

1. "A continuing research project be established for determining the most valuable subjects for public employe training, and definitely establishing what value motion pictures would carry in such training.

2. "Several experimental sound films be made for training in the police, fire and prison fields.

3. "A national distributing plan be worked out so that these pictures will benefit as many as possible of the 3,250,000 public employees in the United States.

In a foreword to the report Louis Brownlow, chairman of the committee, explained that Mr. Devine had been commissioned to make the report "in response to the increasing evidences of interest in the use of films as an aid in the training of public employees on the part of groups of public officials and educators especially concerned with public service training."

Mr. Devine's study of the field showed that "taking the films which have thus far been used for public employees' training and remodeling them, duplicating them hundreds of times, and depositing them generally over the country will not satisfy the need which now exists for films in public employee training courses."

Mr. Devine also pointed out that very few of the training films in use were actually produced for that purpose. In the case of fire films, he continued, the pictures, for the most part, were made by insurance companies for the education of the public in regard to fire prevention.

Potential Users Cited

Admitting that not all possible uses of the film were cited, Mr. Devine named the United States Employment Service, the Federal Bureau of Investigation, the Social Security Board, the Bureau of Indian Affairs, the United States Army, state and local police and fire departments, prisons, public health and welfare organizations and departments of public works as potential users of employee-training motion pictures.

However, Mr. Devine continued, the path is not clear for the general acceptance of films for training public employees.

"Several conditions exist," he wrote, "which will delay for some time the desired general use of such films.

"One of the most formidable of these impediments is the higher cost of films as compared with other methods of factual presentation. . . .

Equipment Cost Problem

"In addition to the fact that the costs of producing, renting and buying films are serious deterrents to the use of films in public employee training, the cost of projection equipment is really a more serious difficulty. . . .

"Before films can be used as a regular part of in-service training programs, the instructors must be trained in the proper use of instructional films. . . .

"The improper use of films has been one of the stumbling blocks of educational films in the schools. The public service would do well to remember this and when films are introduced, some method of training the instructors should be provided. . . .

"One of the things which has held up the use of films in the schools most seriously and which will more than likely have the same effect in the public service, is the persistence of many persons in thinking of films only as a form of entertainment. . . ."

For the production of an instructional film, Mr. Devine explained that three participants are required: "an expert in the subject matter, a teacher to tell how to present the material with the most desirable pedagogical effect, and a technical motion picture director."

Notes Technical Advance

As for the cost of producing an instructional film, Mr. Devine pointed out that industrial films companies could do a satisfactory job in making public employee training films. He then bemoaned the fact "that instructional films have not been able to benefit directly from the great technical development which the motion pictures have undergone in Hollywood in recent years."

"The large entertainment picture companies," Mr. Devine continued, "have carried the making of films to a high degree of

(*Continued on following page, column 3*)

NEA DONATES FILM TO HELP TEACHERS

Designed to train teachers in methods of progressive education under the activity program of the New York City board of education, a six-reel motion picture showing groups of elementary school children learning by doing has been donated to the city by the metropolitan branch of the visual instruction department of the National Education Association.

Each unit of study is divided into six stages, conference, excursion, research, instruction, dramatization, and sharing of experiences.

The film was produced on 16 mm. film and directed by H. Threlkeld Edwards, a member of the visual instruction department of the NEA.

Journal of Educational Sociology Devotes Entire Issue to Articles on the Motion Picture in Instruction

Educators' increasing interest in motion pictures as an educational medium was evinced when the Journal of Educational Sociology devoted an entire issue of the monthly publication to the "educational aspects of the motion pictures."

In nine articles, the majority of which were written by educators, were discussed the various ways in which films are looked upon by teachers and professors as an adjunct to their profession.

Titles of the articles included: "The Film as an Agency of British-American Understanding," "Interest of the League of Nations in Motion Pictures in Relation to Child Welfare," "Civic Education and the Motion Pictures," "Educational Possibilities of Motion Pictures," "Extending the Use of Motion Pictures for Physical Education," "Motion Pictures: A Social and Educational Force, "Rescuing Civilization Through Motion Pictures," and "Motion Picture Appreciation in the New Haven Schools."

Chief British Source

In the first, a copyrighted article written by Frank Darvall of the English Speaking Union of the British Empire, it was announced:

"American films are the chief British source of interest and knowledge so far as the American people and their history, country and life are concerned. . . .

"Indeed the tempo of British life itself is being altered by the impact of the United States, an impact which would be far less powerful upon Britain were it not for the domination of the American film over the British screen."

Mr. Darvall continued by pointing out that the British people have gained a wrong impression of the United States through films and added that "even radio and education, the two great propaganda agencies in Britain which are not compelled to give the public what it thinks it wants, are powerless to correct the wrong impression. . . ."

1,000 Schools Equipped

The article also explained that about 1,000 British educational institutions are equipped with film projectors. "On the whole," Mr. Darvall continued, "British education today is proceeding along the same lines that it would have done had the radio and the talking film never been invented."

After a comparison of the films produced in Britain and those produced in America, Mr. Darvall concluded with the observation:

"It is, however, not often recognized how internationally important films are. Nor is it fully realized that the film, as the most powerful current propaganda medium, to some extent sets the level for the press and even, in some countries, the radio. These vital facts cannot, however, be overlooked by British people who are conscious of the vast influence of American films upon their view of America and upon their life as a whole."

The publication's second article, written by Ruth Bloodgood of the children's bureau, United States Department of Labor, was based upon

(*Continued on following page, column 1*)

TRAINING WITH FILMS

(Continued from preceding page, column 3)
a report submitted to the League of Nations by the Advisory Committee on Social Questions.

The committee gathered replies to questions submitted to various governments and, Miss Bloodgood wrote, "the following points were listed as those which were found to be emphasized throughout these replies:

"1. There is not sufficient general control over the admission of children and young persons to ordinary cinemas, so as to prevent them from seeing unsuitable films. . . .

"2. As regards the provision of special performances for children, the small output of films suitable for this purpose and the consequent difficulty in obtaining them in the different countries, should again be emphasized. . . .

"3. The types of films which appeal to children and young persons. Here the reports show that, as a general rule, the films that appeal to children up to the age 14 are different from those that appeal to persons between the ages of 14 and 18."

Commends Documentary Films

In the article "Civic Education and the Motion Picture," Thomas Baird of the General Post Office Film Unit, London, explained that progress in education for citizenship is slow and then pointed to several possibilities such as "school journeys," and "bringing the newspaper into the school." Mr. Baird discounted these, though, as having the drawback of having to accept the material "as it comes along." He then hailed the documentary films as "a new approach to civic education," and related the history of documentaries in England.

In summary, Mr. Baird said schools "must demand of government departments films dealing with agriculture, labor, transport, trade, health, and housing."

"Local authorities," he continued, "must come forward with an account of their stewardship in films of local affairs, on the gas departments, on the fire departments, on electricity, water, and police and all the hundred and one activities supported by public money. Industries—steel, timber, oil, automobiles, and the thousand others which comprise the world that is waiting for the children now in school—must be coaxed to tell their stories."

Dr. Mark A. May's address before the National Education Association convention in Detroit was the fourth article. The address was reported on in detail in MOTION PICTURE HERALD July 3, 1937.

Used in Physical Education

In the next article, Jay B. Nash of New York University, explained the work of his committee on physical education in reviewing pictures for their physical educational value. "The members of the committee felt," Mr. Nash explained, "that the films to be ranked high should have instructional value rather than be merely entertaining, although it was realized that these two elements are not in conflict with each other."

Marion C. Sheridan of New Haven High School commented in an article on "Rescuing Civilization Through Motion Pictures," that "apparently civilization needs to be rescued, and it is to be lost or saved through the cinema. . . ."

"The way to rescue civilization by way of motion picture," she continued, "would be sharpen in every possible way the perceptions of those who attend, so that they will be critical of what they see and cognizant of and responsive to the best when it is projected before them on the so-called 'silver screen.'"

Donald A. Eldridge, also of New Haven High School, in his article "Motion Picture Appreciation in New Haven Schools," told of the formation and operation of a motion picture appreciation group in the Connecticut city.

SHORT PRODUCT PLAYING BROADWAY

Week of January 22

CAPITOL
Camera Maniacs.....MGM
What Do You Think.....MGM

CRITERION
Sweet Shoe .....RKO Radio

MUSIC HALL
Ski Flight .....Vitaphone
March of Time, No. 6.....RKO Radio

PARAMOUNT
Let's Celebrake, Popeye....Paramount

RIALTO
Daffy Duck in Egghead....Vitaphone
Dummy Owners .....RKO Radio

RIVOLI
Pathe Parade, No. 3.....RKO Radio

ROXY
Modern Dixie .....Educational
Air Parade .....Educational
His Day Off.....Educational

STRAND
September in the Rain.....Vitaphone

"Booloo" Film Here

Nine reels of animal and reptile pictures, filmed in the Malayan jungle 400 miles north of Singapore, for "Booloo," the adventure production featuring Colin Tapley, have been received at Paramount's Hollywood studio. The "Booloo" company, headed by producer-director Clyde Elliott, had anticipated being back in Hollywood by Christmas but bad weather delayed production and the unit will remain on the peninsula for another month.

Crown Returns From Trip

Al Crown, Grand National Latin-American representative, has returned to New York from a two months' trip to Peru and Brazil, where he closed deals for the distribution of Grand National product, now being distributed in all Latin-American countries.

Circuit Books "Non Stop"

The Rocky Mountain Division of the Fox West Coast Circuit, operating theatres in Montana and Idaho, has booked the GB picture "Non Stop New York" to play in its entire circuit. The deal was negotiated by R. W. Selig, GB division manager.

United Artists Adds Two

Ed Fisher, formerly of Columbia publicity department, and Joe Longo, Boston theatre man, have joined the exploitation staff of United Artists. Mr. Fisher will cover "The Hurricane" in Cleveland, while Mr. Longo will handle "Nothing Sacred" in Boston.

Educators Tell Of Films' Uses

(Continued from preceding page, column 2)
perfection. Their directors, cameramen, sound experts, laboratories and their studios are the best in the world, but instructional films have not been able to take advantage of all these things. It has always been assumed that the cost of making an instructional film in Hollywood would be so great as to remove such a procedure from consideration.

In addition to the prohibitive costs of Hollywood productions, there has been an even more formidable hindrance to the making of instructional films with the facilities of the entertainment companies, and that is the sometimes bitter antagonism of movie producers to any but entertainment films. They have voiced their opinion time and again to the effect that films should not go into the schools in any form, either educational or entertainment. They declare that every film shown in a school, no matter if it be an exposition of the circulatory system of a frog, takes customers away from the neighborhood movie houses."

Musart Production Plans

Musart Film Productions, Inc. is preparing a series of 12 short subjects and two features for the 1938-'39 season to be produced at the Producers' Service Studios at Ridgefield, N. J. The first two short subjects will be musical romances built around the Russian Gipsy song, "Ochi Chernye" (Dark Eyes), and "Two Guitars." Production will begin early in February. Edgar Ulmer will direct and Michael J. Gann will be in charge of production.

Kansas City Pool Dissolved

The Paramount-RKO operating pool of the first run Newman and Mainstreet in Kansas City has been dissolved with the management of the two houses remaining substantially the same. William Elson, who has been director of the pool and manager of the Mainstreet, will continue in the later post, and Jerry Zigmond, who has been managing the Newman, will continue in that position.

No Expansion Planned

Elmer C. Rhoden, head of Fox Midwest, this week said that the circuit is neither engaged in nor contemplating any large scale purchase of additional theatres. He said, however, that he is discussing the acquisition of three independent houses but that the deals have not been consummated.

Equipment Donated to Club

Commonwealth Amusement Corporation has donated 35 mm. portable sound and projection equipment to the Kansas City Variety Club to use in the club's new truck that soon will start taking films to Kansas City shut-ins.

Costa Rica Refuses Ban

The Costa Rica Foreign Ministry has refused two requests of the German consul for banning and censoring of "The Road Back," a Universal picture.

JANE (FIRST TEN) WITHERS'

BOX-OFFICE "FIRST"!



Voted No. 6 in Motion Picture Herald's "Money Making Stars" poll ... Jane *really* steps out with her best cast yet! A picture that makes it easy to laugh a lot ... hard not to cry a little ... and a cinch to earn you more profit than ever!

Jane WITHERS

at her most uproarious ... wearing the proudest racing silks on the track

in

CHECKERS

with

STUART ERWIN • UNA MERKEL • MARVIN STEPHENS

Directed by H. Bruce Humberstone

Associate Producer John Stone. Screen Play by Lynn Root and Frank Fenton, Robert Chapin and Karen De Wolf. Based on an original story by Lynn Root and Frank Fenton



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 22, 1938, from 59 theatres in 12 major cities of the country was $867,877, an increase of $44,072 over the total for the preceding week ended January 15, 1938, when 59 theatres in 12 large cities aggregated $823,805.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston							
Boston	3,246	25c-55c	$17,700	"You're a Sweetheart" (Univ.) and "The Jury's Secret" (Univ.)	10,000	"A Damsel in Distress" (RKO) and "Tarzan's Revenge" (20th Cent.-Fox)	10,000
RKO Memorial	2,907	25c-55c	13,600	"Wise Girl" (RKO) (stage: Mischa Auer)	17,600	"You're Sweetheart" (Univ.) (stage: Ethel Waters) (35c-65c)	26,000
Loew's Orpheum	2,970	25c-55c	14,500	"Nothing Sacred" (U.A.) and "Paid to Dance" (Col.)	18,000	"Rosalie" (MGM) (2nd week)	16,000
Metropolitan	4,332	25c-65c	26,200	"Tovarich" (W.B.) (Sylvia Clark)	20,000	"Love and Hisses" (20th Cent.-Fox) (stage: Ella Logan)	19,000
Paramount	1,793	25c-55c	8,000	"Wells Fargo" (Para.) and "Borrowing Trouble" (Para.)	10,000	"Missing Witnesses" (F.N.) and "Love on Toast" (Para.)	6,000
Chicago							
Chicago	4,000	35c-75c	35,500	"Hollywood Hotel" (F.N.) (plus stage show)	33,000	"Wells Fargo" (Para.) (stage: Ted Weems and Orch.) (2nd week)	30,000
Garrick	900	35c-75c	6,800	"Marihuana" (Roadshow Att.) (35c-65c)	10,500	"Submarine D-1" (F.N.) (2nd week)	6,500
Oriental	3,490	35c-75c	17,500	"Wells Fargo" (Para.) (plus vaudeville revue)	20,200	"Thrill of a Lifetime" (Para.) (plus vaudeville revue)	18,200
Palace	2,509	35c-75c	19,900	"Wise Girl" (RKO) (stage: Ken Murray and revue)	17,300	"You're a Sweetheart" (Univ.) (stage: Red Skeleton and revue) (2nd week)	18,400
Roosevelt	1,591	35c-75c	13,000	"Bad Man of Brimstone" (MGM) (2nd week)	10,500	"Bad Man of Brimstone" (MGM) (1st week)	14,000
State-Lake	2,776	20c-55c	14,800	"She Married an Artist" (Col.) (plus stage show)	13,500	"Living on Love" (RKO) (stage: Lita Grey Chaplin and revue)	14,200
United Artists	1,700	35c-75c	17,500	"The Hurricane" (U.A.)	27,300	"Rosalie" (MGM) (3rd week)	11,000
Cleveland							
Allen	3,000	30c-55c	5,700	"Stage Door" (RKO)	8,000	"Charlie Chan at Monte Carlo" (20th Cent.-Fox) (4 days) and "Thank You, Mr .Moto" (2t0h Cent.-Fox) (3 days)	4,500
Hippodrome	3,800	30c-55c	12,700	"You're a Sweetheart" (Univ.)	13,000	"Stage Door" (RKO)	17,000
RKO Palace	3,100	30c-75c	17,800	"Hitting a New High" (RKO) (stage: Phil Spitalny and Girl Orch.)	17,500	"She's Got Everything" (RKO) (stage: Three Stooges)	17,500
State	3,500	30c-55c	17,200	"The Hurricane" (U.A.)	18,000	"The Last Gangster" (MGM)	13,500
Denver							
Denham	1,500	25c-40c	6,700	"Wells Fargo" (Para.) (3rd week)	8,000	"Wells Fargo" (Para.) (2nd week)	11,500
Denver	2,500	25c-50c	9,600	"Hollywood Hotel" (F.N.)	9,000	"Love and Hisses" (20th Cent.-Fox)	9,000
Orpheum	2,600	25c-40c	7,300	"Bad Man of Brimstone" (MGM) and "Wise Girl" (RKO)	10,000	"Rosalie" (MGM) and "Danger Patrol" (RKO) (2nd week)	8,750
Los Angeles and Hollywood							
Carthay	1,518	50c-$1.50	11,800	"Snow White and the Seven Dwarfs" (RKO) (4th week)	13,214	"Snow White and the Seven Dwarfs" (RKO) (3rd week)	14,008
Chinese	2,500	30c-75c	11,600	"Man-Proof" (MGM) and "Charlie Chan at Monte Carlo" (20th Cent.-Fox)	11,617	"The Last Gangster" (MGM) and "You're Only Young Once" (MGM)	11,860
Hillstreet	2,700	30c-65c	8,000	"You're a Sweetheart" (Univ.) and "Prescription for Romance" (Univ.)	8,800	"A Damsel in Distress" (RKO) and "Living on Love" (RKO) (4 days-2nd week)	5,700
Loew's State	2,500	30c-75c	14,700	"Man-Proof" (MGM) and "Charlie Chan at Monte Carlo" (20th Cent.-Fox)	13,100	"The Last Gangster" (MGM) and "You're Only Young Once" (MGM)	16,442
Pantages	3,595	30c-65c	8,100	"You're a Sweetheart" (Univ.) and "Prescription for Romance" (Univ.)	8,500	A Damsel in Distress" (RKO) and "Living on Love" (RKO) (4 days-2nd week)	5,400
Paramount	3,595	30c-65c	18,400	"Wells Fargo" (Para.) (plus stage show) (2nd week)	15,600	"Wells Fargo" (Para.) (plus stage show) (1st week)	18,900
W. B. Hollywood	3,000	30c-65c	10,400	"The Hurricane" (U.A.) and "Expensive Husbands" (W.B.)	22,500	"Tovarich" (W.B.) (2nd week)	15,900
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Tovarich" (W.B.)	9,000	"Rosalie" (MGM)	12,500
RKO Orpheum	2,900	25c-40c	7,200	"Love and Hisses" (20th Cent.-Fox)	6,000	"Submarine D-1" (F.N.)	6,250
State	2,400	25c-55c	5,600	"Rosalie" (MGM)	3,200	"Wells Fargo" (Para.) (2nd week)	6,900

"TEN BEST" ON EASTMAN FILM EXCLUSIVELY

EVERY one of the "Ten Best Pictures" selected in the 1937 critics' poll of the *Film Daily* was "shot" on Eastman Super X Panchromatic Negative .... Release prints for all ten were made on Eastman Positive .... An impressive double demonstration of Eastman's current contributions to motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Positive* and *Super X Negative*

[THEATRE RECEIPTS—CONTINUED]

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Montreal (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)							
Capitol	2,547	25c-60c	9,300	"Man-Proof" (MGM) and "You're Only Young Once" (MGM)	9,000	"The Perfect Specimen" (W.B.) and "First Lady" (W.B.)	10,000
Loew's	3,115	25c-50c	11,000	"Submarine D-1" (F.N.) and "Expensive Husbands" (W.B.)	8,000	"You're a Sweetheart" (Univ.) and "The Westland Case" (Univ.)	7,500
Palace	2,600	25c-65c	10,500	"Victoria the Great" (RKO)	9,000	"Rosalie" (MGM) (2nd week)	7,500
Princess	2,272	25c-65c	7,600	"The Last Gangster" (MGM) and "Borrowing Trouble" (20th Cent.-Fox) (2nd week)	6,000	"The Last Gangster" (MGM) and "Borrowing Trouble" (20th Cent.-Fox) (1st week)	10,000
New York							
Astor	1,142	55c-$2.20	15,600	"In Old Chicago" (20th Cent.-Fox) (2nd week)	17,546	"In Old Chicago" (20th Cent.-Fox) (1st week)	19,793
Capitol	4,700	25c-85c	33,400	"Man-Proof" (MGM)	26,000	"Rosalie" (MGM) (2nd week)	31,552
Criterion	1,700	25c-75c	12,000	"She's Got Everything" (RKO)	8,000	"It's All Yours" (Col.)	10,000
Paramount	3,700	25c-99c	36,100	"Wells Fargo" (Para.) (stage: Fred Waring and Orch.) (4th week)	27,000	"Wells Fargo" (Para.) (stage: Fred Waring and Orch.) (3rd week)	34,200
Rialto	594	25c-55c	7,700	"The Spy Ring" (Univ.)	7,000	"Lights Out" (RKO)	6,000
Rivoli	2,200	25c-99c	23,100	"The Hurricane" (U.A.)	35,000	"Wise Girl" (RKO)	18,000
RKO Music Hall	6,200	40c-$1.65	79,000	"Snow White and the Seven Dwarfs" (RKO) (plus stage show)	108,000	"Tovarich" (W.B.) (plus stage show) (2nd week)	77,000
Roxy	5,954	25c-75c	35,400	"I Met My Love Again" (U.A.)	28,800	"Love and Hisses" (20th Cent.-Fox) (plus stage show) (2nd week)	33,000
Strand	3,000	40c-99c	20,800	"Hollywood Hotel" (F.N.) (2nd week)	24,000	"Hollywood Hotel" (F.N.) (1st week)	31,000
Oklahoma City							
Criterion	1,300	10c-40c	5,300	"Love and Hisses" (20th Cent.-Fox)	4,300	"True Confession" (Para.)	4,600
Midwest	1,500	10c-40c	4,300	"52nd Street" (U.A.)	4,000	"You're a Sweetheart" (Univ.)	5,000
Tower	1,100	10c-35c	....	"You're Only Young Once" (MGM)	3,100	"Rosalie" (MGM)	2,500
Philadelphia							
Aldine	1,300	40c-65c	9,200	"I Met My Love Again" (U.A.)	8,500	"The Hurricane" (U.A.) (3rd week)	7,600
Boyd	2,400	40c-65c	14,800	"Wise Girl" (RKO)	10,500	"Man-Proof" (MGM)	12,500
Fox	3,000	40c-65c	17,000	"Rosalie" (MGM) (5 days-3rd week)	8,500	"Rosalie" (MGM) (2nd week)	17,500
Stanley	3,700	40c-65c	15,700	"Hollywood Hotel" (F.N.)	19,000	"You're a Sweetheart" (Univ.)	11,500
San Francisco							
Fox	5,651	15c-75c	11,000	"Hollywood Hotel" (F.N.) and "You're Only Young Once" (MGM)	16,000	"Wells Fargo" (Para.) (2nd week)	14,000
Golden Gate	2,850	15c-55c	16,600	"Crashing Hollywood" (RKO) (plus vaudeville)	14,000	"Wise Girl" (RKO) (plus vaudeville)	14,200
Orpheum	2,440	15c-75c	8,200	"I'll Take Romance" (Col.) and "A Girl with Ideas" (Univ.) (2nd week)	5,200	"I'll Take Romance" (Col.) and "A Girl with Ideas" (Univ.) (1st week)	8,000
Paramount	2,670	15c-75c	13,300	"Bad Man of Brimstone" (MGM) and "Beg, Borrow or Steal" (MGM) (2nd week)	12,000	"Bad Man of Brimstone" (MGM) and "Beg, Borrow or Steal" (MGM) (1st week)	19,500
United Artists	1,200	15c-75c	6,900	"Nothing Sacred" (U.A.) (4th week)	5,400	"Nothing Sacred" (U.A.) (3rd week)	5,800
Warfield	2,680	15c-75c	15,300	"Man-Proof" (MGM) and "King Solomon's Mines" (GB)	13,000	"Love and Hisses" (20th Cent.-Fox) and "Thank You, Mr. Moto" (20th Cent.-Fox) (2nd week)	6,700
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"Tovarich" (MGM) and "You're Only Young Once" (MGM)	8,250	"Rosalie" (MGM) (2nd week)	6,800
Liberty	1,800	30c-55c	7,700	"The Hurricane" (U.A.) (3rd week)	8,400	"The Hurricane" (U.A.) (2nd week)	8,500
Orpheum	2,450	30c-40c	6,000	"Bad Man of Brimstone" (MGM) and "Breakfast for Two" (RKO) (2nd week)	5,650	"Bad Man of Brimstone" (MGM) and "Breakfast for Two" (RKO) (1st week)	7,850
Paramount	3,050	30c-40c	5,200	"Man-Proof" (MGM) and "Night Club Scandal" (Para.)	5,800	"Wells Fargo" (Para.) and "Borrowing Trouble" (20th Cent.-Fox) (2nd week)	6,800

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Cary Grant, Irene Dunne—Had a good house and that was something. This pleased all, and to hear all the chuckles and laughter—good hearty laughs, too—gave me a feeling or glow I hadn't had for some time. This picture is all they say it is. Tell 'em how good it is. Push it hard and it will make up for some of those punk nights. The print we received was rather noisy and one reel had seen much better days, but nobody paid any attention to it. Too busy enjoying it, I guess. Running time, 92 minutes. Played January 9-11.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—Here was one of the biggest disappointments in some time. We gave it the gun as for advertising but did no business. We cannot blame the picture as Tilbury has the most relief it's ever had. We are quite convinced it will take some beating to beat this comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DEVIL'S PLAYGROUND: Richard Dix, Dolores Del Rio—Here is a bang-up picture worth selling. A real submarine story. Played it weekend. As times are very hard here we did not do normal business but it certainly was a fine picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GAME THAT KILLS, THE: Charles Quigley, Rita Hayworth—Good story, well made. Hockey excellent but the male lead terrible. He may play hockey but he cannot act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IT'S ALL YOURS: Francis Lederer, Madeleine Carroll—Entertaining comedy drama that pleased a fair midweek audience.—Roy W. Adams, Mason Theatre, Mason Mich. Small town patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt, John Howard—This picture had much to offer in the way of being different and the moral of the picture gave the patron something to think about. It is a hit, Frank Capra is excellent in directing it. Running time, 97 minutes. Played December 25-27.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

PLATINUM BLONDE: Jean Harlow, Loretta Young—Received excellent print on this. Story is different and we liked it. Played December 31-January 1.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RIO GRANDE RANGER: Bob Allen, Iris Meredith—There are too many good westerns to play this one. Acting poor. Singing pathetic. Know Columbia can do better than this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRAPPED BY G-MEN: Jack Holt, Wynne Gibson—The best Jack Holt picture in a long time. I still think if they give this man Holt a story, he would be a better box office than a lot of these socalled actors. Running time, 62 minutes. Played January 1-2.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

First National

ALCATRAZ ISLAND: John Litel, Ann Sheridan—A grim picture of the gangster era, satisfactory for weekend picture. Action and drama with some few bits of comedy in the jail on the big rock.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ALCATRAZ ISLAND: John Litel, Ann Sheridan—This is an extraordinary piece of merchandise, and should be handled that way. Picture can be made into a natural, properly exploited. They will go for it. It's above program. Running time, 65 minutes.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

BACK IN CIRCULATION: Pat O'Brien, Joan Blondell—A dandy newspaper story with Pat O'Brien as the hard boiled editor and Joan Blondell as the equally hard boiled reporter. A train wreck, murder train and romance with plenty of comedy makes a very satisfactory show for the small town at least. This one pleased. Running time, 82 minutes. Played December 31-January 2.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

MR. DODD TAKES THE AIR: Kenny Baker—An entertaining comedy. Kenny Baker seems to click with the younger set.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SH! THE OCTUPUS: Hugh Herbert, Allen Jenkins—Just a lot of horses. Comment varied. Running time, 60 minutes.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent—Excellent. Entertainment with a capital E. Good story, swell acting. And a top cast. Warner's can be proud of this one. Is educational and will appeal to women. It will come up to anything you want to say for it. It's up to you to go get it. Running time, 100 minutes. Played January 2.—Emmett F. Roche, Hart Theatre, Hart. Mich. Small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent—Good. Plenty of interest and audience appeal. Good comedy and will stand up in any spot for extended runs. Running time, 90 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TALENT SCOUT: Donald Woods, Jeanne Madden—Just another program picture built exclusively for the lower half of duals. If an exhibitor does not play double bills, he must play these weak subjects alone and try to build them up with good shorts. Running time, 62 minutes. Played December 29-30.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THAT CERTAIN WOMAN: Bette Davis, Ian Hunter, Henry Fonda—Was all set to give this one a black eye as we had quite a few walkouts and personally I did not blame them. However, have talked to some other patrons who told me they liked the show so will just have to report it as one of those shows that some liked and some did not. Not nearly as good as "Marked Woman." Ian Hunter may be a matinee idol in London but he is quite the reverse here. Why do we have to be afflicted by these English accent stars? Running time, 93 minutes. Played January 8-9.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Grand National

MYSTERY OF THE HOODED HORSEMAN: Tex Ritter, Iris Meredith—These Ritters are good westerns but lack class. Our patrons complain about the overall pants Tex wears in most all of his pictures, and ask us why he doesn't get a cowboy outfit. Snap out of it, Tex, and show the boys a real cowboy outfit.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Virginia Bruce, Franchot Tone, Maureen O'Sullivan, Cliff Edwards—An excellent story of a city hospital with its suspense, tragedy and pathos. A fine cast. Wish Cliff Edwards would get more and bigger parts for he is plenty good. Very satisfactory picture. Running time, 89 minutes. Played January 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BIG CITY: Spencer Tracy, Luise Rainer—Another fine feature from Leo. Spencer Tracy gives his usual excellent performance while Luise Rainer is perfect as the Rumanian girl. A little hard to understand her but she can talk with her eyes. Charley Grapewin is very good while the fight between the taxi drivers and the prize fighters is the highlight of the show. Entertainment in this one is varied enough to please them all. Running time, 80 minutes. Played January 14-16.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BIG CITY: Spencer Tracy, Luise Rainer—Saying that it more than pleased is apt but trite. If I had gotten the word around that in this picture Jack Dempsey and about a dozen other wellknown boxers and wrestlers "mop up" a gang of about a hundred taxicab drivers in the most sensational mass fight of its kind ever filmed I would have made some money. But I neglected to study the Herald "Showmen's Review" with cast of characters, etc. Small town fellows, be thou not also as the ass, which is void of understanding. Running time, 80 minutes. Played January 6-7.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—Did not expect the usual Powell-Loy hit but was quite agreeably surprised. Had heard that is was silly and too much slapstick. As a matter of fact, if they had left out the last five minutes of the picture, it would have been grand. Our patrons sure did get a real kick out of it. These two stars are grand anyway. Running time, 87 minutes. Played January 9-10.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—An outstanding production that follows the book in closer detail than any picture I have played. Business at least average but brought in class of trade seldom seen in the theatre. There is a definite need of a few pictures of this type every season to raise the general standard of entertainment. Played January 5-7.—D. F. Smith, Pella Theatre, Pella, Iowa. General patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—Well accepted by Sunday audience. Good business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

GOOD OLD SOAK: Wallace Beery, Betty Furness—A dandy picture that had everything but box office appeal. Times was too hard for them to come out. Just made film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HELL DIVERS: Clark Gable, Wallace Beery—Good midweek business on this reissue.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LAST GANGSTER, THE: Edward G. Robinson—Little Caesar sinks his teeth into this role of the Last Gangster, but I hope that this does not portend an era of the gangster pictures again.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—Just fair, that is all that can be said for it. Another of these artists themes that is rather trite in treatment and it is just another program picture at a rental that is too much for what you get as entertainment. It is not bad, but it caused no comment either good, or bad. It was just accepted as one of those that come on the program. One of those that will not do business the succeeding days.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MANHATTAN MELODRAMA: Myrna Loy, Clark Gable, William Powell—This is a playback of this picture, one of three that Metro has included on the 1938 contract, and it is one exception to the usual lack of business, for it did better than average, and I say that it puts some of the stuff that we are getting today to shame. Skeptical of it for the reason that so many that come back do not register this is worth bringing back in any theatre. We noted that there were a couple of short sequences but not enough to be noticed by the audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MAYTIME: Jeanette MacDonald, Nelson Eddy—Strictly a class picture. The regular fans stayed away unanimously, but the cognoscenti attended in moderate numbers and praised it very highly.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

NAVY, BLUE AND GOLD: Robert Young, Tom Brown, James Stewart, Florence Rice—Good picture

and well produced with a human story running through picture. James Stewart and Brown very good in their roles, but as with all the service pictures it runs true to form that football is the main theme and this comes to us sixty days behind the season and that is not so good. Producers should time their pictures to hit the season. They would have a better chance at the box office. They don't want pictures that stress football out of season. This is the only criticism to the picture as it is very good otherwise—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NAVY, BLUE AND GOLD: Lionel Barrymore, Robert Young, James Stewart—Swell football picture. One of the best service pictures ever produced. Will come up to anything you may say for it. Running time, 94 minutes.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

TARZAN THE APE MAN: Johnny Weissmuller, Maureen O'Sullivan—Good print. Business off. Maureen O'Sullivan not so good in this. Think I'll cut out return engagements.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TOPPER: Roland Young, Constance Bennett—Very fine comedy drama. Pleased 100 per cent.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WAY OUT WEST: Laurel and Hardy—I used this with a number of shorts for a New Year's Eve show, and it was entirely satisfactory.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Monogram

ROMANCE OF THE ROCKIES: Tom Keene, Beryl Wallace—Another better than average western. However, if Tom would don a cowboy outfit instead of street clothes and a sombrero, the customers would like him better. Played December 24.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Gail Patdick, Martha Raye—Good musical if they had left out that Martha Raye specialty. That didn't help her a bit in this town. The rest of the picture was extra good. Running time, 97 minutes. Played January 2-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BARRIER, THE: Leo Carrillo, Jean Parker—Fine picture that failed to do the business it should. Plenty of action, and splendid performances by entire cast. Beautiful outdoor backgrounds. Date played, December 16-17, 1937.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

BARRIER, THE: Leo Carrillo, Jean Parker, James Ellison, Robert Barrat, Otto Kruger, Andy Clyde—Just a swell picture. When Paramount makes an out of door drama they are the tops and this is no exception. Ellison is a trifle over-shadowed with such stars as Carrillo, Parker, Barrat, Kruger and Clyde. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

BLOSSOMS ON BROADWAY: Edward Arnold, Shirley Ross—Absolutely the poorest picture we have every played. Skip it regardless of what you have to take in its place. Date played, December 23, 1937.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

BORN TO THE WEST: John Wayne, John Mack Brown—Very good action western that pleased our biggest Saturday crowd since October 1st. John Wayne is still a big favorite here and we wish he would appear more often. Date played, January 8, 1938.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

BORN TO THE WEST: John Wayne—A very good western. Pleased all, even those who don't especially go for westerns. Wish all Paramount pictures were as good as their outdoor and westerns. Running time. 58 minutes. Played January 7-8.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

EBB TIDE: Oscar Homolka, Frances Farmer—One of the best shows of the year, and the color is beautiful. Had many favorable comments, and those who failed to see it expressed their regrets for days after hearing about it from others. Date played, December 20-21 1937.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

EBB TIDE: Frances Farmer, Oscar Homolka—I played this picture on Bargain nights at 5c and 15c and had an excellent crowd on it. The color was very beautiful and was well worth the price of admission, but the customers couldn't get any sense out of the story. It wasn't well connected but had marvelous acting in it. Running time, 94 minutes. Played January 4-5.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

EBB TIDE: Oscar Homolka, Frances Farmer, Ray Milland—Paramount's color tale of the South Seas, from Robert Louis Stevenson's novel, drew and pleased. It's a little violent in spots, but our patrons seemed to find it a welcome change from mild musicals and "nut" pictures. Whole cast splendid, and for the comedy role Barry Fitzgerald should not be overlooked. Date played, January 16-17.—P. G. Estee, Estee Theatre, Parker, South Dakota. Small town patronage.

EVERY DAY'S A HOLIDAY: Mae West, Edmund Lowe—Best Mae West picture to date, and much cleaner than the others. Business fair, but believe the radio broadcast cost us some business, as several said they did not care to see it after hearing the broadcast. This may help business in some localities.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—One of the most satisfying shows we have played, despite the unfavorable comments we have seen and heard. Holiday patrons were more than pleased and didn't fail to tell us on the way out. Played December 25.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—I didn't have a very good turn out on this picture but is seemed to please the majority of the patrons. There were a few that didn't like Irene Dunne in her role and Randolph Scott in his. It can be a good drawing when well advertised. Running time, 112 minutes. Played January 7-8.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne—I kinda hate to report on this because I'll have to differ from nearly all the other reports I've read. I thought it was fine (and business fair) although have seen Miss Dunne do better.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—I can't understand why this picture received so much panning by some of the exhibitors. I have never played a picture which gave more satisfaction to my patrons. As for myself, I can find no fault with it. In spite of very bad weather, we did better than average. Running time, 114 minutes. Played January 8-9.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

I MET HIM IN PARIS: Claudette Colbert—A pleasing light comedy. Good Sunday bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—Played engagement on Bargain Night. One of Paramount's best.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

NIGHT CLUB SCANDAL: John Barrymore, Charles Bickford, Lynne Overman—A clever little mystery drama with Overman again stealing the honors. The picture was very good but the title terrible. Am afraid if all situations are like ours that this would have to go on a double bill, as not quite heavy enough to stand alone. Would like Oakie and Overman in a picture together to see who would win the picture stealing contest. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

ROSE BOWL: Eleanore Whitney, Tom Brown—Played this on January 1st. Fine little program. Bad weather caused bum business.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RHYTHM ON THE RANGE: Bing Crosby, Bob Burns, Martha Raye—I picked this old picture for a tough pre-holiday date and it did fairly well.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHE'S NO LADY: Ann Dvorak, John Trent—Was agreeably pleased with this program. Had good story and held the interest. Good cast. Running time, 62 minutes. Played January 5-6.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SOULS AT SEA: Gary Cooper, George Raft—I played this picture day before and on Christmas day and did fair business on it. Everyone seemed well satisfied and patrons are asking for more Gary Cooper and George Raft pictures. Running time, 92 minutes. Played December 24-25.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

THIS WAY PLEASE: Buddy Rogers, Betty Grable—Very pleasing show. Had more favorable comments than on many "supposed-to-be" big pictures. Ned Sparks always gets a laugh here, and Mary Livingston was very good. Of course, Betty Grable was also very good.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable, Rufe Davis, Jim and Marion Jordan (Fibber McGee and Molly), Mary Livingston, Ned Sparks—This is a swell little musical. That Grable girl should go places as she is certainly an eyeful. There were aboslutely no catch songs in this picture but McGee and Molly, Sparks and Mary Livingston carry the burden to a successful finish. They could have left Rogers out and done just as well. Running time, 73 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

FIVE SHOWMEN JOIN REPORTERS

Five new contributors to "What the Picture Did for Me" this week include two from Massachusetts and Minnesota and three others returning to reporting after an absence of more than a year.

The new contributors are:

Paul Kessler, Suffolk Theatre, Holyoke, Mass.

S. N. Roden, Ulen Theatre, Ulen, Minn.

Reporting on product after from one to two years' absence are the following:

Sherman Hart, Palace Theatre, Colorado, Texas

Emmett F. Roche, Hart Theatre, Hart, Mich.

D. F. Smith, Pella Theatre, Pella, Iowa

Read the reports of these showmen in the columns of the department this week.

Republic

BIG SHOW, THE: Gene Autry—Extra good. Best western in months. Thanks, Mr. Autry.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HEART OF THE ROCKIES: Three Mesquiteers—Another good western in this series. Max Terhune and Elmer are very popular with our patrons. We have yet to run a bad western with the Three Mesquiteers. Thanks boys.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

LADY BEHAVE: Sally Eilers, Neil Hamilton—Our patrons pronounced it very poor. Personally did not see it but the box office said not so hot. It's no use, we can't get them in to see any features except the majors. Date played, January 7-8, 1938.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak—A great picture for young folks. We played this Sunday to a good business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak—Very good picture. Pleased about eighty per cent. Personally consider it much better than the Hit Parade. Hard to get the patrons in on Republic features, but this one drew better than any we have played. Gene Autry is featured in the advertising but does only a small bit in the picture; which is misleading. Date played, December 27-28, 1937.—E. F. Ingram, Ashland Theatre, Ashland, Alabama.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak, Leo Carrillo, Ted Lewis and His Orchestra, Cab Calloway and His Cotton Club Orchestra, Joe DiMaggio—This is fine entertainment for the masses. Although there are enough stars in this production to draw every conceivable class, the names that really pull are: Phil Regan, Cab Calloway, Joe DiMaggio. We overstepped our usual budget in this picture by increasing ads in the newspapers 50 per cent and by placing ten 24 sheets in unusual spots. Also used quite satisfactorily a Tootsie Roll tieup. Business best yet on any Republic picture. Was originally booked in for four days and they came in droves so I was forced to hold over three more days. Go to town on this one and you will be pleasantly surprised. Business topped many of the major class A's. Played this picture against tough opposition.—Paul Kessler, Suffolk Theatre, Holyoke, Mass. General patronage.

RIDE RANGER, RIDE: Gene Autry—Gene still pulling in the boys and girls from the tobacco belt. However he does not have the drag he had a few months ago. One thing Autry has made clear is that "horse operas" have to live up to the term and have some good cowboy or hillbilly tunes. Played January 7-8.—A. N. Miles, Eminence Theatre, Eminence, Ky. Rural patronage.

ROUND-UP TIME IN TEXAS: Gene Autry—Very

poor picture. Business not so good.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles—The best Gene Autry to date. It has everything to make a good show for any type audience. We played this one Friday and Saturday to give the people in town a chance to see it, and they came out and were well pleased. More power to Gene Autry and his old pal, Smiley Burnette.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

RKO-Radio

DAMSEL IN DISTRESS: Fred Astaire, Burns & Allen—Very disappointing picture that many walked out on. Too much Burns & Allen, and they are very unpopular here. Astaire needs Ginger Rogers, as he is no star by himself. Burns & Allen detracted from the picture just as they do from all other pictures they appear in.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

DAMSEL IN DISTRESS: Fred Astaire, Burns & Allen—Great from any angle. Plenty laughs. Audience appeal and Gracie drags them in. Good for extended runs. Running time, 99 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns & Allen—Satisfactory. Some good dance sequences and story that carried the picture through to a logical ending and of course Burns & Allen have a certain following and they are one set of radio stars that did not disappoint on the screen. Incidentally, this picture is the latest recording and the first that they have sent. We found that on the sensitive system that is Mirrophonic the settings were inaccurate and it followed there was to much volume.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack—Used on Bank Night so cannot say as to drawing. Audience seemed to enjoy Joe as a sap reporter, who becomes wiser, and his wild bike and hayrack ride brought down the house—almost literally.—P. G. Estee, Estee Theatre, Parker, South Dakota. Small town patronage.

HIGH FLYERS: Wheeler and Woolsey—No kicks, but few compliments. Wheeler excellent, Woolsey fair. Marjorie Lord attractive. Lacks the fast, furious and dangerous climax necessary and traditional to this pair. Lupe Velez detracts from the picture every time she wiggles hips or torso and listen, RKO, this sort of stuff may be paramount with some producers but need not be paramount with you, so if you must copy feminine traits and types, look for the attractive ones. Wheeler and Woolsey have always been tops with me and I hope there is some mistake about this being their last. Running time, 70 minutes. Played January 8-9.—H. Wilson Young, Wahoo Theatre, Duback, La. Small town and rural patronage.

HIGH FLYERS: Wheeler and Woolsey—Typical Wheeler and Woolsey. Very funny and well liked. Business o. k.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HITTING A NEW HIGH: Lily Pons, Jack Oakie—Good show but no business. Must be on account of too much operatic singing by Miss Pons. Too bad so few people really appreciate it. Plenty of comedy in this picture and all who saw it were well pleased. Date played, January 10-11, 1938.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

MUSIC FOR MADAME: Nino Martini, Joan Fontaine, Alan Hale—The best little picture that we have played in a long time. If RKO had had a proven female star with Martini, this picture would have been recognized by all who played it as a top flight picture. Martini is wonderful, with a grand voice and good acting. Alan Hale, however, with his comedy part nearly steals the show. After seeing this picture think it good enough for any day. Running time, 75 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

QUICK MONEY: Fred Stone, Dorothy Moore, Gordon Jones—Fair program comedy drama that pleased mildly.—P. G. Estee, Estee Theatre, Parker, South Dakota. Small town patronage.

SHE'S GOT EVERYTHING: Ann Sothern, Gene Raymond—Good program picture with enough comedy to please everyone. Our holiday patrons liked it. Date played, December 30-31.—E. F. Ingram, Ashland Theatre, Ashland, Alabama. Small town and rural patronage.

Twentieth Century-Fox

BORNEO: Mr. and Mrs. Martin Johnson—A very interesting feature for a double feature program.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANGER—LOVE AT WORK: Jack Haley, Ann Sothern—Played to average business on midweek spot. A lot of the clever wisecracks are lost on the farmer folks. They just won't take farce comedy seriously. The town crowd went for it in a big way. Played January 12-13.—A. N. Miles, Eminence Theatre, Eminence, Ky. Rural patronage.

DAVID HARUM: Will Rogers—We did not believe these reissues would do any outstanding business but were very agreeably surprised. Are not required to play any more of these but apparently the fans want them. So what? Played January 7-8.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HEIDI: Shirley Temple, Jean Hersholt—Just a natural for my patronage. The schools turn out at 10 o'clock in morning, just for a showing for them only. Business the best I have had, including the night I open my theatre, November 18th. I have played all of Shirley Temple but "Heidi" was the best performance of Jean Hersholt. Was grand. Give us more, good old Fox. Running time, 85 minutes. Played January 13-14.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

LOVE IS NEWS: Tyrone Power, Loretta Young, Don Ameche—Very good action picture with three swell stars heading the cast. Received much favorable comment. Running time, 78 minutes. Played December 31-January 1.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LOVE UNDER FIRE: Loretta Young, Don Ameche—This drew fairly well and pleased much better than I had expected. Plot is strong, but confusing on two points. First, two necklaces—one jewel, the other pearl, ought to be bracelet and necklace for better differentiation. Second, heroine finally clears herself in a dozen words barely audible so that even after seeing it three times I do not know just why she was not really a thief. But it is so well acted, so exciting, and so funny (thanks to Borrah Minevitch and Gang) that it ought to please anywhere. Many compliments here. Running time, 75 minutes. Played January 13-14.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

OFF TO THE RACES: Jed Prouty, Shirley Deane—This satisfied a fair sized midweek audience.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SEVENTH HEAVEN: Simone Simon, James Stewart—A grand picture holding just as much appeal as the original. Simone just as appealing as Gaynor, and Stewart made a much finer "Chico" than Farrell. Running time, 102 minutes. Played December 26-27.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THIN ICE: Sonja Henie, Tyrone Power—This feature had been shown in every direction and for that reason was a complete box office flop. I consider this just about half as good as "One in a Million." The skating and skiing numbers are fine. Scenery beautiful but only a fair story. Joan Davis is excellent. Don't see why she does not get bigger and better roles. Raymond Walburn and Arthur Treacher are also very good. This will no doubt be OK if run early but not if it follows every other theatre in the dust bowl. Running time, 78 minutes. Played January 12-13.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

THIN ICE: Sonja Henie, Tyrone Power—Weather held business down to average, but audience reaction was gratifying. Joan Davis' acts drew many laughs of the guffaw type which seemed to emanate from less discriminating patrons, but she has her possibilities, and would be funny in a runaway toboggan act with climax where toboggan shoots under traditional freight train. The big skating sequences can stand more light. Hats off to real contributions to entertainment in these Sonja pictures. Running time, 78 minutes. Played January 10-11.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

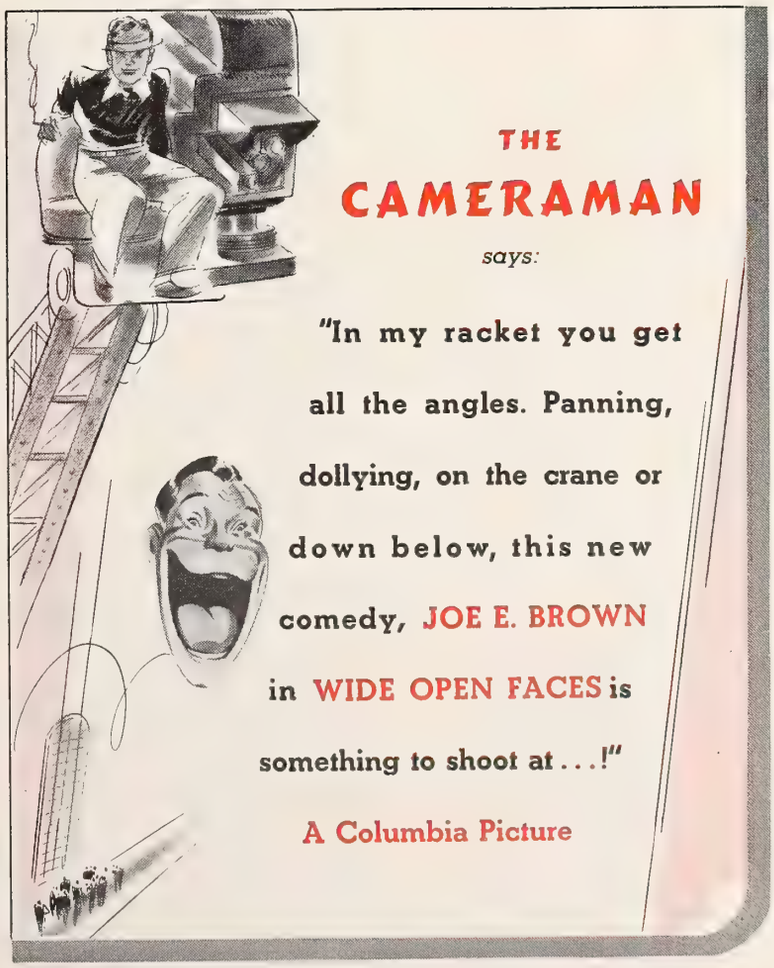
WAKE UP AND LIVE: Ben Bernie, Alice Faye—Just the right kind of picture for Christmas. Played late but not many had seen it so what's the difference if they get real entertainment such as this? Running time, 91 minutes. Played December 24-25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Ritz Brothers, Louise Hovick, Don Ameche—Another excellent musical from the Fox lot, introducing Gypsy Rose Lee (Louise Hovick). This is a fast moving, tuneful feature with the Ritz Brothers clowning their way throughout. Alice Faye is fast becoming "tops" in the musical comedy field and her rendition of the Gordon-Revel song hits is a treat to hear. Don Ameche and Tony Martin come through with excellent performances. Box office in capital letters. Running time, 95 minutes. Played January 15.—J. A. Reynolds, Director of Recreation, Prison Theatre, Trenton, N. J. Prison patronage.

United Artists

52ND STREET: Ian Hunter, Pat Paterson, Kenny Baker, Leo Carrillo—I must enter this column for the first time to write a few words on this production. It was with some misgivings that I prepared to play this after our star critic of the Northwest had panned it plenty and allowed it one star. It proves that you never can tell, as the picture is swell and nearly every one of my patrons thought so too. Leo Carrillo steals the show but remember, this Baker boy knows how to sing. Did not make film rental but no fault of United Artists as it was sold reason-

(Continued on following page, column 2)



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(*Continued from preceding page*)

able. My trouble was twenty below zero weather and holiday dates. Played December 25-26.—S. N. Roden, Ulen Theatre, Ulen, Minn. Small town and rural patronage.

52ND STREET: Ian Hunter, Pat Paterson—Good entertainment for the whole family. In any spot extended runs. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll—A perfectly produced picture that did just fair. There is still plenty of prejudice against period or costume pictures in the farm belt. Played January 9-10.—A. N. Miles, Eminence Theatre, Eminence, Ky. Rural patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—A grand Bank Night picture and our audience liked it very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—One of the best that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

AS GOOD AS MARRIED: John Boles, Doris Nolan—This pleased and received many favorable comments. Played on prize night. Stars fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CARNIVAL QUEEN: Dorothea Kent, Robert Wilcox—A nice little program picture. Booked this one on the advice of Universal salesman and he didn't do me wrong. This little blond Kent girl certainly put the picture over and with lots of laughs. Action, comedy and romance make this ideal for the small town. Played to satisfactory business. Played January 4-5.—S. N. Roden, Ulen Theatre, Ulen, Minn. Small town and rural patronage.

GIRL WITH IDEAS, A: Wendy Barrie, Walter Pidgeon—A very clever farce comedy and enjoyed by our double feature audience.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GIRL WITH IDEAS, A: Wendy Barrie, Kent Taylor, Walter Pidgeon—Just fair. Nothing to get het-up over. Running time, 66 minutes.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

LADY FIGHTS BACK, THE: Irene Hervey, Kent Taylor—A very weak sister. We even had complaints on this on a double feature bill. This kind of picture kills the business.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LADY FIGHTS BACK, THE: Irene Hervey, Kent Taylor—Pleasing programer. It will satisfy. Running time, 58 minutes. Played January 5.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

MERRY-GO-ROUND OF 1938: Bert Lahr, Alice Brady, Mischa Auer, Jimmy Savo, Billy House—Just a lot of nonsense, but they liked it. Bert Lahr is tops as a comedian. The masses will go for it. Lahr's woodchopper's number is a knockout. You'll have to see the picture several times to get it all. Picture will have to be played up different in advertising to offset lack of big star names. Played December 26.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—It's a sweetheart. The best musical we've played for some time. Picture starts off fast, and continues at a fast pace through to the end. Pleased everybody, and as far as we are concerned made one swell New Year's show. It starts with B. It's a honey. You'll get this last crack when you see the picture. Running time, 95 minutes. Played January 1.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

Warner Brothers

FIRST LADY: Kay Francis, Preston Foster—I played this picture on my Bargain Nights at 5c and 15c and people got up and walked out before the picture was half over. Kay Francis has slipped and she needs an altogether different type of role to play. Running time, 82 minutes. Played December 14-15.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni, Gale Sondergaard—I played this picture on regular Bargain Nights but put the prices up to 10c-30c and had an excellent crowd. I heard many comments on the picture and not one kick about the picture. The picture should click in any town when properly advertised. Running time, 116 minutes. Played December 21-22.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston—Very good but am sorry I played it, because it cost me too much. No profit.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TOVARICH: Claudette Colbert, Charles Boyer—Personally thought this to be a fine picture. However, there were many divided comments, some not liking it at all and others thinking it very good. You may always depend on these two stars to make a good show. Boyer is very hard to understand, which is the greatest drawback on this one. Outside of that, if you can get them in I think most everyone will be satisfied. Business terrible but always is at this time of year. Played January 8-9.—S. N. Roden, Ulen Theatre, Ulen, Minn. Small town and rural patronage.

VARSITY SHOW: Dick Powell, Lane Sisters—Too long for any kind of a show. Could use only a News and get through two shows. Drew a little extra business, no one raved especially, but audience seemed satisfied. Running time, 120 minutes. Date played, January 9-10.—P. G. Estee, Estee Theatre, Parker, South Dakota. Small town patronage.

WINE, WOMEN AND HORSES: Barton MacLane, Ann Sheridan—Not a special but pleased much better than some of the specials. Good cast and interesting story. Running time, 64 minutes. Played December 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Short Features

Columbia

COMMUNITY SING: These are going over fine. We get a few stooge singers in the audiences and really put them over.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DISORDER IN THE COURT: Three Stooges—We are repeating several of these comedies and they are going over big. Nothing gets the laughs on Saturday like the Stooges. Hard to get the kids out as they want to see them two or three times.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

GRIPS, GRUNTS AND GROANS: 3 Stooges—A slapstick comedy that will have your patrons rolling in the aisles. There is no getting away from it, these Stooges have what it takes when it comes to comedy. There's a knock-down, drag-out finish to this which is worth the price of admission alone. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, Trenton, N. J. Prison patronage.

HOLLYWOOD PICNIC: Color Rhapsodies—A dandy colored cartoon. Our audience howled with laughter at the caricatures of the movie stars.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ICE CUT UPS: New World of Sport Series—A brilliant display of the different types of winter sports. Very entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCRAPPY'S PONY: Scrappy Cartoons—Not so good. The cartoon field has much better cartoons than this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SKIING IS BELIEVING: New World of Sport Series—A very fine short appropriate for winter districts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STARS OF TOMORROW: Columbia is getting better with their musicals. This one went over fine.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

HOMELESS PUP, THE: Terry-Toon—Cute and interesting. Running time, 7 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town rural patronage.

HOW TO SKI: Treasure Chest—Intensely interesting to everyone, and genuinely instructive to any ski enthusiast who has not yet become expert. Running time, 11 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

MONTAGUE THE MAGNIFICENT: Bert Lahr—When bigger and poorer comedies are made, Fox will make them. If Bert Lahr is a comedian, I can believe in evolution. We must have come from monkeys, he is proof.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

PAPER HANGERS, THE: Terry-Toon—Fair cartoon that drew some laughs. Running time, 7 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

PRIVATE LIFE OF THE GANNETS: Treasure Chest—Outstanding. Us gannets never thought we was particularly unusual or interesting, but this reel really made everybody sit up and take notice. Running time, 11 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

Metro-Goldwyn-Mayer

BEAU HUNKS: Laurel and Hardy—Pleased a few, but these Laurel and Hardy reissues are too outdated to please anyone but the most childish. Will work in on Friday-Saturday occasionally, but wouldn't dare try them any other night. Running time, 37 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BEHIND THE CRIMINAL: Crime Doesn't Pay

Series—This one takes up the crooked lawyer and is o.k. Well liked.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FLORAL JAPAN: FitzPatrick Travel Talks—Another travel talk that is tops. Coloring beautiful. I enjoy all these travel talks, whether the patrons do or not. Running time, one reel.—Gladys E. McArdle, Owl Theate, Lebanon, Kan. Small town patronage.

HOW TO VOTE: Robert Benchley—This had the crowd in stitches.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MAIL AND FEMALE: Our Gang—Another fine Gang. Keep up the good work, Mr. Roach.—C. L. Niles, Niles Theate, Anamosa, Iowa. General patronage.

MAN IN THE BARN, THE: Historical Mysteries—A commendable effort that really clicked all around. Running time, 10 minutes.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

NIGHT 'N' GALES: Our Gang—Another laugh riot from Our Gang. Patrons are beginning to ask when there will be another Our Gang comedy. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PIGSKIN PALOOKA: Our Gang—Very good. Our patronage certainly like Our Gang comedies. Running time, 11 minutes.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

RUSHIN' BALLET: Our Gang—Another good Our Gang. They get the laughs. Running time, 11 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SOAK THE POOR: Crime Doesn't Pay Series—Another good Crime Does Not Pay short subject. These are very interesting and pleasing to our patrons. —E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

Paramount

FOOTBALL TOUCHER DOWNER: Popeye the Sailor—A fair Popeye but not up to standard. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

PANELESS WINDOW WASHER: Popeye the Sailor—Good Popeye cartoon.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

PARAMOUNT PICTORIAL: No. 1—This is the first that we have run of this series and if they are all as poor as this we are sorry. The sequence of the bronchoscopy was the only redeeming feature. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

POPEYE THE SAILOR MEETS ALI BABA AND THE FORTY THIEVES: Popeye the Sailor—Excellent. Good old Popeye. Color very good. Running time, 18 minutes.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

RKO Radio

DEVILED HAM: Nu-Atlas Productions—Good one-reel short.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

DONALD'S OSTRICH: Mickey Mouse—one of the best. The audience cackled all the way through it and the ostrich in one sequence should have had trouble getting past Mr. Breen and his department. He swallowed a balloon, and something happened to the part that goes over the fence last. Funny, I'll say.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

EDGAR AND GOLIATH: Edgar Kennedy Comedies—Very good slapstick comedy thoroughly enjoyed by our Saturday patrons.—A. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

HARRIS IN THE SPRING: Phil Harris—Very good. Enjoyed by all. Running time, 18 minutes.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

HAWAIIAN HOLIDAY: Mickey Mouse—These Disney cartoons so far out-shadow the other producers in drawing power and workmanship that there is no comparison. This one is great. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

LONESOME GHOSTS: Mickey Mouse—Not up to the usual standard. Too much noise.—E. F. Ingram, Ashland, Ala. Small town and rural patronage.

MARCH OF TIME: Very good but not appreciated by our patrons generally.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

RHYTHM WRANGLERS: Ray Whitley—Very good western musical short. Well received here as Ray Whitley lived near here for many years and many old friends came to see and hear him. Congratulations, Ray, on this fine short.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

SWEET SHOE: Nu-Atlas Productions—Better than average one-reel short with Rita Rio and her girl band.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

Universal

COUNTRY STORE: Meany-Miny-Moe Cartoons—A very poor monkey cartoon. These cartoons are slipping.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

MOVING DAY: Mickey Mouse—These Disney cartoons are miles ahead of the rest. This a scream.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Vitaphone

CLEAN PASTURES: Merrie Melodies—Another good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DANGER—HIGH VOLTAGE: Floyd Gibbons' "Your True Adventure—Vitaphone certainly started something with this series and they are getting better and better with each issue. This one was swell. Running time, 11 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

I WANNA BE A SAILOR: Merrie Melodies—Fair but not quite up to the standard of this series. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

JAN RUBINI AND HIS ORCHESTRA: Melody Masters—A nice little musical but too much violin for our audiences. Good for highbrow only or else shelve it. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

LITTLEST DIPLOMAT, THE: Sybil Jason—Ran this one the week after "Wee Willie Winkie" and it was a little too much of a sameness. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PUPPET LOVE: Salici's Puppets—A novelty that is plenty good. All in color and very clever. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ROPING 'EM ALIVE: Vitaphone Varieties—A good reel but all too short. Very, very interesting. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

RUSS MORGAN AND HIS ORCHESTRA: Melody Masters—This series is always good but this one is tops. "The Merry-Go-Round Broke Down" is unusually clever and "In the Shadows" dance is excellent. Give this one extra advertising. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SWEET SIOUX: Merrie Melodies—Very good and the color beautiful. Running time, 8 minutes.—Miss Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SWEET SIOUX: Merrie Melodies—A Merrie Melody in color that compares favorably with any cartoon released. My patrons raved over this one.—S. N. Roden, Ulen Theatre, Uden, Minn. Small town and rural patronage.

VITAPHONE FROLICS: Vitaphone Varieties—A swell vaudeville reel with the Hilly Billy band (Zeb Carver and his cousins) and the L.I.M.E. trio the tops. Better put this band in a feature. It is good. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town and rural patronage.

VITAPHONE FUNSTERS: Big Time Vaudeville Reel—A very good vaudeville short for average fan fare.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WOODS ARE FULL OF CUCKOOS: Merrie Melodies—This Merrie Melody was very pretty in color and had many laughs to offer in using animals to imitate the stars. Running time, 8½ minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

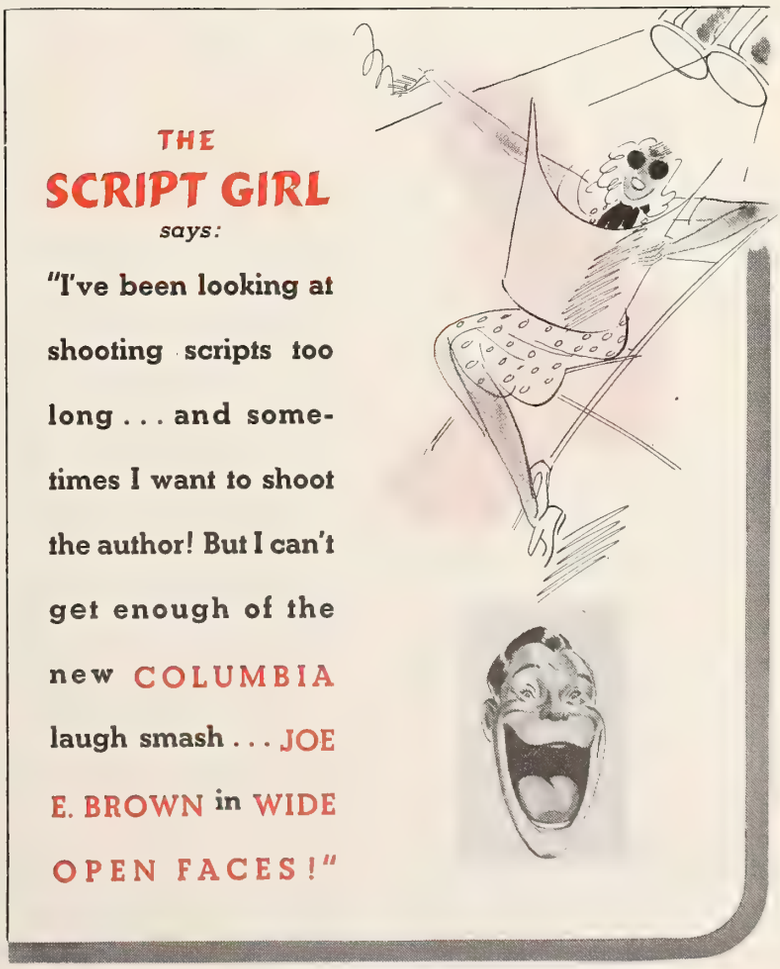
Serials

Republic

ZORRO RIDES AGAIN: John Carroll, Helen Christian—Chapter three good but very short. Running time was exactly fifteen minutes for entire chapter. We timed each part and titles, etc., ran two and one-half minutes, repeat from Chapter Two ran two and one-half minutes, leaving ten minutes in this chapter. Check it, Republic, and you'll find we are right. We checked it four times.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

Universal

JUNGLE JIM: Grant Withers, Betty Jane Rhodes—Have just finished this. It seemed to hold the serial fans.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.



IN COURTS

ASCAP Florida Suit Papers to Be Filed

American Society of Composers, Authors and Publishers' attorneys left New York for Tallahassee, Fla., this week, where they will file the music licensing organization's action attacking the constitutionality of the Florida statute preventing the Society from operating within the state.

The action is patterned after the suit which won ASCAP a court order in Nebraska restraining officials of that state from enforcing a like statute. The Florida case is the fourth to be brought, actions having been heard by federal courts in Montana and Washington, as well as Nebraska. No decisions have been made in the Montana and Washington cases.

Mae West and Paramount Sued by Mark Linder

Suit for $1,000,000 has been filed in superior court in Los Angeles against Mae West and Paramount by Mark Linder, writer, who charged breach of a contract under which, he said, he was to have split profits of "She Done Him Wrong," which was produced in 1933.

Mr. Linder said the film was taken from his play, "Diamond Lil," which in 1928 was written from his original play, "Chatham Square," produced in 1915. Mr. Linder claimed to have information that Miss West derived $2,000,000 from the picture.

Cocalis Restraint Upheld

The appellate division of the New York supreme court this week unanimously upheld a judgment restraining Soteros D. Cocalis from participating in the operation of the Melba Theatre, Bronx, until 1942, and also affirmed an order appointing Milton Handler as referee to assess damages to be awarded to the plaintiff, Burke Enterprises, Inc., Laconia Amusement Corporation, Etlob Realty Corporation and John C. Bolte. Matthew H. Kutinsky, associate of Mr. Cocalis, was also enjoined, but he is not required to pay damages. The judgment was rendered by Justice Bernard L. Shientag, after a trial last February in New York supreme court.

Darmour Sues 20th-Fox

Larry Darmour, an independent producer, has filed suit in New York supreme court against Twentieth Century - Fox to prevent use of the title "Second Honeymoon" in connection with the picture of that name. Mr. Darmour said that he obtained the film rights to the novel of that name by Ruby M. Ayres and that his company, Continental Talking Pictures Corporation, produced it in 1930. He declared in his affidavit that he protested to Twentieth Century - Fox in September when he learned that the title was to be used.

Great States Theatres Party

The Third Annual Party for employees of the Publix-Great States Theatres, Peoria, Ill., will be held Friday evening in the Main Ballroom of the Pere Marquette Hotel there.

Prompt Exchange of Roxy Stock Ordered

Immediate arrangement for the exchange by bondholders and noteholders of Roxy Theatre of old securities for the new bonds and preferred stock, provided by the plan of reorganization, were ordered by Federal Judge Francis G. Caffey in United States district court in New York this week. Bondholders who deliver the old bonds to the Manufacturers' Trust Company, as depository, will receive new first mortgage bonds at par, together with $6 in cash for each $1,000 bond held.

Second mortgage gold noteholders will receive 10 shares of $1.50 dividend cumulative preferred stock, and $23.79 cash, upon surrender of each $1,000 note to Halsey Stuart & Company. Judge Caffey approved the allowance of $33,949 for disbursements made by the Pound bondholders' protective committee, proponents of the plan. An additional request for $3,345 was held in abeyance. Howard S. Cullman, Roxy trustee, was directed to pay $24,977 to the Manufacturers' Trust in liquidation of a note executed by the Pound committee.

National Decency Legion Classifies 11 Productions

Of 11 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week, seven were approved for general patronage and four were listed as unobjectionable for adults. The pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Cassidy of Bar 20," "Headin' East," "Im Sonnenschein" (German), "Merlusse" (French), "Penrod and His Twin Brother," "Saleslady," "West of Rainbow's End"; Class A-2, Unobjectionable for Adults: "Black Doll," "The Girl Was Young," "I Met My Love Again," "Paradise for Three."

New S.A. Distributor in Deal

An agreement has just been signed in Lima, Peru, between Star Distributing Co., S. A., newly organized inter-American film distributors with headquarters in Peru, and Distribuidora Hispano-Mexicana, of Mexico, whereby the Star company undertakes to distribute Mexican, Spanish and French productions to 3,500 theatres in South America. The representatives of leading South-American circuits were present to the signing of the agreement in Lima, and according to J. J. Fisher, managing director of Star Distributing Co., operations have already started in Peru, Brazil, Bolivia, Argentina, Uruguay, Paraguay, Ecaudor and Chile.

Swedish Production Opens

"Karl Fredrik Reigns," a Swedish dialogue and music picture, with English titles, will have its American premiere next Tuesday at the Belmont theatre, New York. The story was adapted from the novel written by John Sanden, Swedish newspaper editor and publisher and member of the Swedish Riksdag (Congress).

Walker Is Charities Treasurer

Frank C. Walker of the Comerford circuit has been appointed treasurer of the Associated Catholic Charities, succeeding Morgan J. O'Brien, deceased.

OBITUARIES

Robert McWade Dies at Studio

Robert McWade, former stage actor and character actor in motion pictures for the last 12 years, dropped dead at the Metro-Goldwyn-Mayer studios, in Hollywood, a few minutes after he completed the last scene of "Benefits Forgot." He was 56 years old.

Mr. McWade walked off the set, after being congratulated for his work by Clarence Brown, director, and collapsed.

Mr. McWade was born in Buffalo, son and grandson of stage actors who bore the same name. He started his career in stock companies and then appeared in several Broadway successes before going to Hollywood in 1925. Among the films in which he appeared were "Grand Hotel" and "Cappy Ricks."

He is survived by his widow, Minnie Lee McWade; two sons, Robert, Jr., and Charles Lee, and two brothers, Edward and William S. McWade.

Emile Cohl Dies; Linked With Early Cartoons

Emile Cohl, credited in the French cinema industry with having invented the animated cartoon, according to a dispatch to the New York *Times*, died this week in Paris in poverty. He was to have had a prominent part in the commemoration of the 30th anniversary of the cartoon medium. Mr. Cohl was a pupil of the French caricaturist, Andre Gill, and 30 years ago, according to the dispatch, produced a comedy film which he called an "animated band." It required between five and six thousand drawings.

Harry Coddington

Harry Coddington, 80, for many years prominent in the Chicago theatrical world, died at the American Hospital in that city. Mr. Coddington was a leader in Showmen's League activities.

Frank J. Kendrick

Funeral services for Frank J. Kendrick, 58, president of the Macomb Theatre Company of Mount Clemens, Mich., were held this week in Mount Clemens.

Willard W. Packard

Willard W. Packard, 88, for many years a theatre operator in Maine, died unexpectedly at his home in Robinson, Me.

Maurice Black

Maurice Black, 46, who specialized in character roles in films of the gangster type, died in Hollywood from pneumonia. He recently played minor roles in "The Life of Emile Zola," "The Firefly" and "The Californian."

Charles Burnham

Charles Burnham, 85, for many years manager of theatres in New York and Boston, died at his home in Winter Park, Florida, of a heart attack.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

RESPONSIBILITY

We can think of no greater responsibility a theatre manager has than to constantly and carefully guard and protect the safety of his patrons. He is the custodian of the well-being of thousands of men, women and children. His first obligation is never to permit this duty to lag for even an instant.

The M. & P. Theatres in New England (Mullin and Pinanski) have issued an elaborate, carefully indexed and exhaustive manual on *Safety* for their theatre managers in conjunction with a drive they are conducting for a "No Accident Month."

As is pointed out in this manual, there has been a "No Accident Month" in the automobile industry, in factories and in other lines of endeavor. These Drives have produced most amazing results. There seems no reason why these same excellent results cannot be obtained in our business. It is not sufficient to be satisfied with fewer accidents; elimination of all accidents is the key to the success of this campaign.

Important to theatre operators, also, is the fact that elimination of accidents will benefit theatres through substantial reduction in insurance rates.

Comprehensively listed in this excellent pamphlet are practically all departments in a theatre, with notes on what to be careful of. Such departments as the basement, electrical, booth, auditorium, hot water heater, boiler, sidewalk, stage, exits, roof, fire prevention, etc., are all intelligently discussed.

Emphasis is also placed on torn, worn, loose carpets and linoleum; adequate lighting, care of seats and the smooth functioning of your staff in an emergency.

Commencing with next week's issue, this department will run a series of articles on *Safety* discussing each part of this important phase of theatre operation in detail. We consider it a good plan for you to save this series and read them at your staff meetings, besides posting them.

△ △ △

OPPORTUNITY

We have always felt that promotion from the ranks ran hand in hand with successful theatre operation; that ambition would very often be stifled in the loyal and capable worker if he were not eventually suitably rewarded.

Joseph Bernhard, Managing Director of Warner Bros. Theatres has sent to all his managers and theatre executives a New Year's message called "Opportunity in the New Year." He points out that in the year just closed, there have been 412 promotions in the theatre department . . . all promotions from the ranks. This amazing record is inspiring evidence of the constant effort being made by his department to take care of its own.

Mr. Bernhard makes mention of the fact that opportunity will again knock at many doors. He advises the man in the field that when the choice is made to fill an opening, the prized advancement will come to the man who is as zealous in his work as if the theatre were his own, whose personal touch with patrons encourages steady attendance, whose service is friendly and courteous and whose skill in his individual capacity results in the utmost benefit to the company.

He proposes a New Year's resolution for his men: a resolve to be prepared for promotion.

An awesome record Mr. Bernhard;—a praiseworthy thought;—and eminent advice.

△ △ △

STACCATO

Larry Graburn, manager of the Capitol Theatre in Halifax, Nova Scotia, likes our new system for Awards. He writes: "The new plan is great . . . pays off for the consistent plugger of whom there are a great many all over the country, who just couldn't concentrate on any one attraction for several reasons. . . I think that the Quigley Awards will flourish even more than ever."

*

District Manager Harry I. Wasserman of M. & P. Theatres, in New York on a business trip, still displays the energy and enthusiasm he did a score of years ago. This veteran showman makes the valuable observation that any material, no matter how good, will not receive its due share of respect if not treated properly. His slogan is "Follow Through," and with that dictum we can find no fault.

*

February 6 to 12 is National Boy Scout Week. Many managers are booking appropriate shorts to entice this trade.

Jack Goldstein



Reported as an excellent attention-attractor was Manager George D. Irwin's street bally for "Submarine D-1" at the Lyceum Theatre, Duluth, Minn. Man dressed in diving outfit properly bannered with title, playdates and cast covered downtown area ahead and during run of picture. At scheduled intervals the man was planted in theatre lobby.

Round Table in Pictures



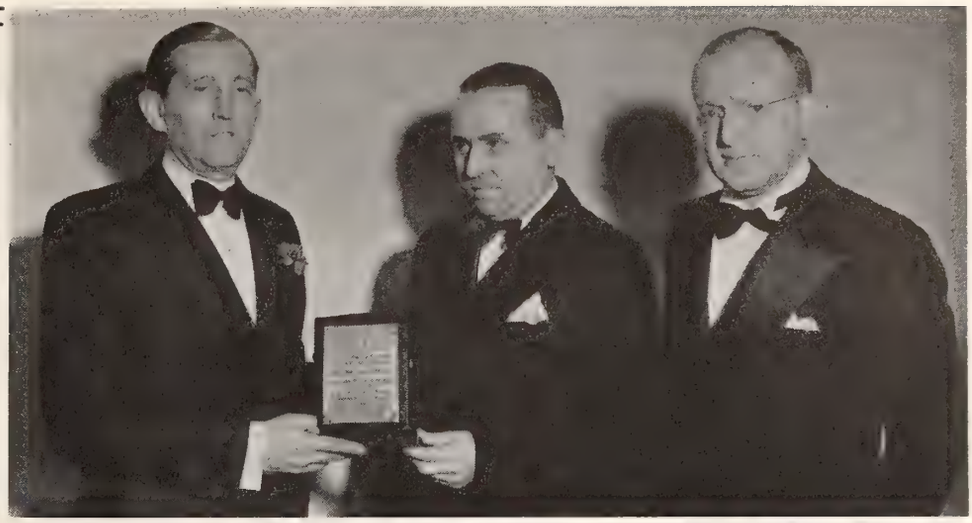
Selling his "Emile Zola" date at the Canarsie Theatre, Brooklyn, from the Captain Dreyfus-Devil's Island angle, Manager A. Vallet conceived the above lobby display. Replica of prison cell was constructed in which was planted figure of Dreyfus. Either side of cell was flanked by scene stills from the picture and proved a mighty effective display.



Through tieup with Saks-Fifth Avenue, prominent specialty shop, six of its windows were devoted to illuminated scenes from "Snow White," framed in a reproduction of the Music Hall's proscenium arch. Hazel Flynn of the Music Hall and the RKO Home Office staff effected the tieup.



Novel fashion window display was secured through promotion arranged by Wally Caldwell, Loew's Valentine, Toledo, Ohio, for "Vogues of 1938." Center of window featured strip of heavy paper simulating film which hung from ceiling and carried picture title letters.

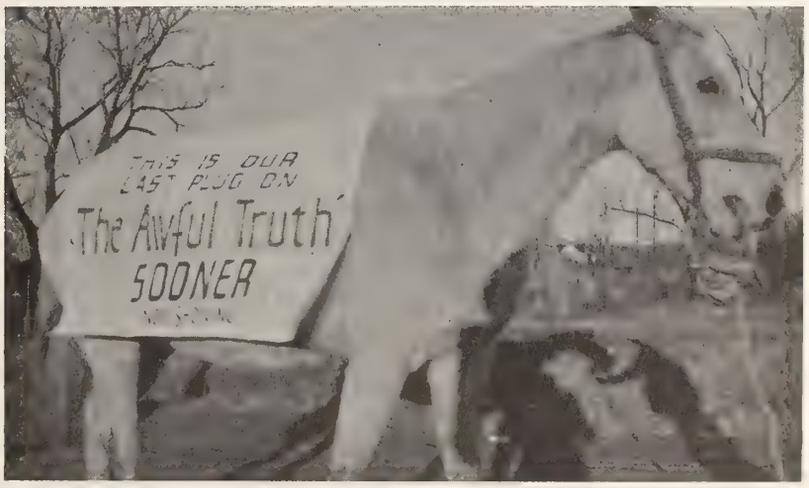


Will Hays presents the Quigley Silver Plaque for December to R. Lee Kline, (center), manager of Warner's Colonial Theatre, Philadelphia for his excellent campaign on "Alcatraz Island," as Joseph Bernhard, general manager of Warner's Theatres looks on. The presentation was made at the Poor Richard dinner honoring Will Hays in Philadelphia.



In preparation for an engagement of "Wells Fargo" at the Centre Theatre, Salt Lake City, Utah, manager Charles M. Pincus tied up leading store for window display of part of the extensive "Fargo" museum collection of that merchant. Prominent in the display were photos of scenes from the gold rush days together with prominent picture mention. Unusual were the newspaper breaks secured by Pincus, consisting of special section depicting Salt Lake City during the eventful years, and plentiful was the art work together with stories that were run daily in the leading papers.





Described elsewhere in this section is Lew Chatham's campaign put on at the Sooner Theatre, Norman, Okla. Shown above is photo of nag street bally used by the theatreman with copy reading "This is our last plug on 'The Awful Truth'." Banner on other side of horse carried playdates and cast.

Promoted from local amusement park for use in connection with Johnny Barcroft's "Damsel in Distress" engagement at the Orpheum Theatre in Columbus was distortion mirror which was planted in his lobby ahead and during run. Local professional models were promoted to pose before the mirror at peak hours.

QUICK REPORTS FROM THE FIELD

Pass Blowup

Cashing in on the fact that Gale Sondergaard's father was a local resident, Ed Benjii, Capitol Theatre, Madison, Wis., for "Emile Zola" had an ordinary theatre pass blown up to 40 by 60 size, addressed to the star's father and mailed to him at his home. Since this was the largest piece of first-class mail ever to go through the Madison post office, newspapers were informed of time it would be delivered, so that photographers were on hand to cover the event. Photos landed in three papers with stories, cast, playdates, etc.

At special preview of local prominents, comment cards were distributed; these later were also blown up and used for publicity purposes. Letters were mailed to all lawyers because of the special interest the Dreyfus case would hold for them, and doctors were also reminded of the unusual performance of Muni in "Pasteur" and promised a display of acting skill that would top that. Another feature that netted Benjii further newspaper breaks was wire received from Miss Sondergaard thanking him for the publicity she had received in Madison.

Novelty Ads

Pearce Parkhurst, Brandon Theatre, Brandon, Vt., to plug his Christmas show ran an ad in local paper week ahead in form of an open letter addressed to Santa Claus, asking as his Christmas present a good show for his patrons. P.S. at bottom of ad referred readers to following week's ad, which would contain his answer to the letter. Last ad was letter from Kris Kringle in which was listed the "super-colossal" show which the patrons of the Brandon could enjoy as Santa's gift to the showman.

Charity Tiein

Cooperating with the Children's Aid Society of Haverhill, Mass., Manager Ralph Tully at the Capitol Theatre for his "Angel" planted six jars for donations throughout lobby. Card attached to each read "Be an 'Angel' to an orphan." All monies were turned over to the charity with stories landing local papers.

Arrangements were made with newsdealers to banner their trucks with picture copy and playdates, handbills also being distributed by their newsboys, window cards were placed in prominent locations and six sheets pasted to lobby floor.

GLASGOW SHOWMAN EXTOLS AWARDS

I trust these Quigley Competitions will continue as in the past. I consider they are a splendid medium and incentive to live showmen to go one better and in our business today, with so much competition, you cannot beat the big drum loud enough.

My Honorable Mention won in 1937 was the means of record business at the pay box. Here's to the continuance of Quigley Competitions and Lang may y'er lum reek.—JAMES REED, Manager, La Scala Theatre, Glasgow, Scotland.

"Vogues" Contest

Sunday Star of Wilmington used a double truck of co-op ads on a "Vogues" contest engineered by Frank Murphy at Loew's Theatre, Wilmington, Del. Prizes were merchandise orders redeemable at any of participating merchants' stores and awarded to those women entering lobby opening night between 7 and 8 p. m. and judged by fashion committee to be the most smartly dressed. Stories were run in local dailies.

Department store used three column ad featuring cuts of Wanger models from the picture with full theatre and picture credits. Store also using window display of "Vogues" fashions and large still with theatre credit. Imprinted napkins were used in leading restaurants, telegram blowups planted in Western Union windows and tire covers were used by motor company.

Street Bally

It is to be doubted if there was a spot in Winnipeg where excavation was going on that Hal Bishop, Capitol Theatre, didn't plant a stick card with "Good Earth" copy on it. Entire staff was dressed in Chinese costumes with chest banners carrying title letters and two small occidental boys in native attire distributed heralds in theatre lobby.

Man in coolie costume pulled bannered ricksha about city streets, letters were mailed to school principals and university professors which resulted in many theatre parties. Midget cards were posted on bulletin boards of all public libraries, lobby was dressed with Chinese lanterns and incense burners and bumper strips carrying title, cast and play dates were used profusely by taxi fleet.

Street Bally

Seven-foot photographic blowup made to resemble replica of engine used in "High, Wide and Handsome" was planted in lobby week ahead by Paul Klingler, Rialto, Lewistown, Pa., to plug his opening. Street bally also in advance was woman and man on horse dressed to resemble Irene Dunne and Randolph Scott, horses properly bannered with title, cast and playdates. Campaign was climaxed by banquet for all Tydol-Veedol dealers immediately followed by private screening of the picture.

Police Tiein

For his "Devil Is Driving" date at the Broadway Theatre, Chelsea, Mass., L. D. Glinner invited a delegation of police officers to a special screening. Talk was later delivered to youngsters and story ran in the newspapers. Wrecked car was on display week ahead and during showing carrying banners reading "Alcohol should be in the radiator, not in the operator." Safety drive was launched which chief of police sponsored, sentencing convicted drivers to witness the film. Special heralds were distributed and papers ran editorials plugging the date together with cast and title.

Pooch Parade

David Dallas, manager of the Grand Theatre, Holdenville, Okla., staged a canine parade as a prologue to "The Awful Truth" for his opening. Idea of the parade was to pick the city's most thoroughbred dog from amongst those that pranced across the stage at his 11 p. m. Saturday night show. Purps were led across stage by fashion models attired in evening gowns, music for the occasion was provided by local orchestra. Stories and photos broke in local dailies.

Billboard Stuff

Erected on prominent street near the New Spreckels Theatre, San Diego, Cal., by Pat Argust, was 24-sheet board on "Tovarich" carrying copy reading "San Diegans will enjoy their merry Christmas when they see," etc., etc. Blank space was left on the poster for the last word and every hour a man dressed as Santa Claus hung the letters spelling out the title of the picture. Stunt is reported to have aroused a great deal of curiosity.

Showman Produces Theatre News Reel With 16mm Set

The subject of "home movies" was discussed in a recent Round Table section by Ted Stump, Absarokee, Mont. Now comes Doug Carpenter, another theatreman who is successfully producing his own weekly newsreel. We allow him to speak for himself as follows:

"The Elks Theatre now presents its own newsreel once a month called 'Town Topics' and, believe me, it sure is going over swell. I have been using a 16 mm. camera to take local shots of football games (the high school games mean big business from the boys and girls and they are sure to bring Dad and Mother and the other family kids). Many of the scenes are in color and it is surprising the fine results you can get with amateur color. The high school band and the marching club show up swell in color and the same gang show up 100 per cent at the box office with a line of people whom they wish to have see them in the movies.

"I have this past month or two covered fires (one big one I caught in color as by luck I had color loaded at the time in the camera), floods, local ceremonies, and when I get kids at play or cute little tots the parents yell for more.

"We use a 16 mm. projector with an extra strong light and throw to our regular screen in the form of a newsreel, titled, accompanied with non-sinc sound, and commented in spots by a local reporter on the football games and sports event (this fellow uses a mike and sits near the front row of the theatre and does his spieling). Patrons think we have a sound film of our own—we do in a way.

"We use a public address system and I make us of this in plugging coming shows, local amusements and shows at our little Majestic Theatre which we run Tuesday and Saturdays only with westerns."—H. D. CARPENTER, Manager, Elks Theatre, Middletown, Pa.

"Let's Hear From You!"

Schools Aid Bell On "Emile Zola"

Building scholastic interest for his date on "Emile Zola" at the Majestic Theatre, Houston, ad man Bill Bell contacted schools and planted a contest for which cash prizes were awarded to students submitting best essays on whether or not Zola was worthy of a greater place in history than that accorded him and why. Winning essays were run in three high school papers opening day of paper. Heralds were distributed in all schools announcing the contest and notices tacked on all bulletin boards, plugging the date.

Bell also concentrated on the Jewish angle, contacting all Jewish organizations with specially prepared heralds for their meetings, and rabbis devoted their sermons to the picture. Front cover of leading Jewish publication was promoted gratis, for which the showman used five scene stills. Resume of sermon delivered by rabbi was planted in the book.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Larry Graburn, Capitol Theatre, Nova Scotia

HOME OFFICE AIDS

"Hollywood Hotel" press book has a wealth of material for exhibitors. One of its greatest features is the fact that it is planned for all types of engagements, both large and small.

The book itself has been departmentalized in order to present its wealth of material in concise, orderly and practical form.

It begins with a listing of the stars in the production followed by an entire page devoted to the publicity value of the "Hollywood Hotel" air show. A full page of local tie-up suggestions is next, with suggestions for co-op ads, tieups, etc. This is followed by a page of stunts to be worked on the radio.

College and hotel exploitation ideas follow as well as numerous ideas for lobby displays. Two national tieups, one with Radio Guide, and another with Calox Tooth Powder are offered as easily workable promotions.

A special four-page insert presents exploitation ideas for the picture's music, followed by numerous stunts, contests, accessories, and an insert quoting the trade paper reviews.

The publicity section is designed as a complete compaign in itself and inserted in the book so that it may easily be used as a separate feature by reviewers and editors.

▽

From the office of Leon J. Bamberger of RKO Radio Pictures, comes a mailing piece that is out of the ordinary.

This attractive mailing piece which is being sent to 7,000 exhibitors, circuit officials and house managers in the United States and Canada, 2,000 in England and 500 in Australia, carries the excellent personal touch by having each exhibitor's name printed on the first page.

▽

Most extensive national advertising campaign, designed to aid individual exhibitor's throughout the country has been launched by United Artists on Samuel Goldwyn's "The Hurricane," with full page two-color display copy appearing in major large-circulation magazines. The drive was planned to coincide with the film's National release date.

Twelve magazines with a combined circulation of more than 11,530,000 are being used in this campaign.

Topping the drive is the copy run in three magazines with a combined circulation of more than 9,030,000, including the "Saturday Evening Post," Pictorial Review combined with "Delineator," and "Ladies Home Journal." Bolstering these are the ads inserted in national "fan" publications. They are: "Screen Book," "Screen Play," "Hollywood," "Motion Picture and Movie Classic," "Movie Story," "Movie Mirror," "Photoplay," "Screenland" and "Silver Screen."

It should be an easy matter to tie up the distributors of these magazines for herald inserts and free truck displays, in advance of your opening.

"Let's Hear From You!"

Miller-Pearlstein Tieup Radio with "Ali Baba"

Arranged by Manager Ed Miller and publicity man Manny Pearlstein, Warners' Hippodrome, Cleveland, for "Ali Baba" was tieup with local quiz-bee radio program. In exchange for passes to those submitting questions which were acceptable to the sponsor, picture and theatre received air plugs. Jumbo Texaco cards were spotted at all stations three days ahead, all hotels carried announcement cards and huge transparencies and 22x28's were set up at music department of five and ten stores.

Newspaper campaign was arranged with local dailies. Starting with an underline in Sunday paper week in advance and built up until day ahead of opening when large ads appeared in two afternoon papers and again opening day.

DECEMBER FIRST MENTION WINNERS DISPLAY ENERGETIC ENTERPRISE

Effective Exploitation In Both December Campaigns Feature Many Good Tie-ups

Novel exploitations engineered by John Barcroft for "Damsel in Distress" at the Orpheum, in Columbus, Ohio, and Lew Chatham in "The Awful Truth" in Norman, Oklahoma, dominated the campaign for these two December First Mention Awards Winners.

One of Barcroft's many outstanding slants featured a huge fashion show that caused tremendous interest locally besides securing a great amount of free newspaper space.

Promotion with leading department store brought a colorful fashion show to Barcroft's stage. A dozen mannequins, modeled coats, gowns, dresses, furs and jewelry. The style show particularly served to interest feminine theatre-goers who were also ardent Astaire fans.

Johnny Neblett, well-known local radio commentator, acted as narrator and master of ceremonies of the show, describing the fashion parade from the stage.

Jeweler furnished $100,000 necklace, bracelets, and accessories for the mannequins. Newspapers carried stories of this valuable gem display and jeweler also used front window display.

Geer Parkinson, staff organist for WBNS, provided appropriate musical background for the fashion revue.

This fashion show brought many good newspaper breaks, including huge art, in all papers, stories, and also cooperative ads by the department store Barcroft had tied in on this.

A smash radio build-up was given this fashion show, including spot announcements a week in advance by the department store, spot announcements promoted by the theatre, special fashion programs on all stations, and plug from theatre lobby.

Hollywood Premiere

Colorful Hollywood premiere was staged the evening prior to the regular opening of the picture with extensive program started at 6:30 and continued until 10:30 P. M. This was instrumental in getting a large amount of newspaper space, radio time and a big pre-holiday box-office gross.

This not only netted plenty of extra lineage in the papers, but was instrumental in breaking down a newspaper which up until then would not publicize theatres. Also, an excellent front page break was secured.

Fireworks, kleig lights playing up and down the main thoroughfare and shooting high into the sky, a radio broadcast from the lobby, style show, dance band, mannequins parading in lobby, celebrities, theatrical personalities, the Mayor and other civic authorities all lent color to the affair. The Mayor consented to speak over the lobby microphone.

Gershwin Program

Local band leaders paid and played a musical tribute to George Gershwin on the Friday evening following the opening of the show, as special memorial program to this noted composer. This was carried on a special radio program around the community by WBNS, the orchestra playing all the tunes from the picture. Seven other radio programs, all sponsored by different advertisers, were tied up for special mention on their programs, with music as tribute to the late Gershwin.

Tying in with local amusement park, the theatreman promoted distortion mirror for use in his lobby display. (See photo in Round Table picture section.)

Flock of stores were also tied up for displays on the picture, a Christmas classified ad tieup with the Columbus *Dispatch* was obtained and a huge special theatre front was erected featuring revolving stiles, comic mirrors and colored blow-ups.

"HOBBY" TIE-UP BY LES POLLOCK

Les Pollock of Loew's Rochester Theatre, Rochester, N. Y., has just completed a "hobby" tie-up to run for three months or longer. He displays a new and private hobby of some prominent personage in Rochester, in his theatre lobby every two weeks.

First of these displays is a year of 1560 suit of armor and accessories displayed through the courtesy of the Rochester Museum of Arts and Sciences.

The tie-up was made through Dr. Mayer of Rochester, the Rochester Museum and radio station WHAM who are sponsoring weekly "hobby club of the air" programs, on which Pollock's pictures are plugged prominently, and attention called to the lobby displays of the "hobbies."

Chatham Holds Stag Prevue

To make certain that he would not miss any angles on the exploitation of "The Awful Truth," Lew Chatham of the Sooner Theatre, Norman, Oklahoma, screened the picture three weeks in advance and had each member of his staff submit from ten to twenty-five suitable exploitation ideas.

First gun of the campaign was fired with an all-stag prevue, with the Mayor, Chief of Police, other county and city officials and the football squads of both the University of Oklahoma and Norman High School present.

Elaborate plans were made for entertainment at this stage prevue. A special bar was constructed on the mezzanine floor of the theatre, for which refreshments were promoted. Music was furnished by the University of Oklahoma band, which was also promoted at no cost to the theatre. This band played on marquee of the theatre, as well as on the mezzanine. Besides doubling his usual gross, Chatham obtained excellent word-of-mouth publicity on the idea and on the picture.

All fire hydrants in the city were covered by cards reading; "Reserved for Mr. Smith —you'll see him in "The Awful Truth" at the Sooner Theatre.

As a laugh, an old plug horse was paraded on the busy streets of town. Copy on sign on horse read: "This Is Our Last Plug on 'The Awful Truth,' Sooner Theatre." (See photo, Round Table picture section.)

Outstanding tieup was made with bakery by which 10,000 small coupons were inserted in every package of bread, 250 of these coupons, colored differently, were equivalent to passes to the theatre.

500 stenciled window cards were made out of old used weekly window cards, and tacked on every telephone pole at intersections over the entire city. This was done at no cost except for tacks and paint. These were up two weeks in advance of playdate.

One hundred and fifty window cards, stenciled with following copy: "Closed—Gone to see "The Awful Truth" at Sooner Theatre," were thum-tacked on doors of important business houses Saturday night after stores were closed, thus giving excellent week-end showing in entire downtown district.

Small arrows were cut and stenciled on the reverse side of old weekly program cards. Approximately 200 of these were used throughout the city, alternating in the blocks where the big tack cards were used. All pointed to the Sooner Theatre, with title, playdates and theatre credit appearing on these arrows. The cost was labor, tacks and paint.

Directional Arrows Used

Four huge arrows were erected on the leading highways running into Norman, a week in advance of the playdate, and carried theatre, picture and date credits. These were inexpensively constructed out of sign cloth and mounted on frames.

Utility and service trucks were appropriately bannered; also dairy trucks and buses, all accomplishing the purpose of being "moving" advertisements.

Beautiful pastels, colored enlargements, and illuminated shadow boxes were featured in a special lobby display.

Car cards, auto bumpers, heralds, napkins, windshield cards, novelty mirrors, novelty cards, menu cards, standees, newspaper contest and special lobby displays also figured prominently in Chatham's campaign.

Restaurant menus, special heralds, exchange heralds and other accessories, love test cards, special badges, autographed photographs, a "tip to men" card as well as a "tip to ladies" card, imprints on merchants' bags were also used to good advantage.

"Let's Hear From You!"

Correction

Through an inadvertence in last week's Round Table issue, under the new Quigley Awards classification, Wilmington, Del., was omitted from the Class "B" listing. Excuse it, please.

RESUME OF COLONY THEATRE, CLEVELAND OPENING CAMPAIGN

First of a Series of Articles Pertaining to Theatre Opening Activities

In a recent issue, we discussed the advisability of conducting a series of articles based on activities concerning campaigns to open new theatres, since there are so many new houses being erected at this time.

At our request we have received several excellent and noteworthy campaigns. The first of these comes from Cleveland, in relation to the opening of the Warner Colony Theatre. The entire campaign was executed by the Cleveland Advertising Department with Sid Dannenberg, director of Advertising for the Warner Ohio Theatres, in charge, under zone manager Nat Wolf.

The campaign was planned approximately ten months in advance of the opening.

Newspapers

The theatre received 4,973 lines of gratis space, starting on March 19th, and running intermittently from then until opening day (December 29th) and afterward.

The thoroughness with which this campaign was conducted may be gathered from the planned stories, which all ran as follows, in consecutive order: rumors of opening, confirmed plans, ground breaking date announcement, general contractor's award, name of contractor, groundbreaking, Sunday special, interior art, opening date announcement, special seat story, special story covering all features of theatre, manager's name announced, opening program announced, special story about murals, complete stories in special section of Cleveland *Plain Dealer,* opening day stories and reports on opening with art and stories.

Contest

Contest in the Cleveland *Plain Dealer* was planted asking readers to name the new theatre. Responses came in by thousands. The entire Warner Ohio home office staff was kept busy many nights checking these and filing them appropriately. This contest netted 2,732 lines of space in the Cleveland *Plain Dealer,* which has a daily circulation of approximately 300,000 and a Sunday circulation of half a million, besides being the only Sunday paper in Cleveland. The contest started approximately four months ahead of the opening and ran for twenty-six consecutive days—a precedent for theatre contests in Cleveland papers. The cost to the theatre was $100.

Special two-page section in the Cleveland *Plain Dealer* was obtained two days before the opening. Dealers in Shaker Square, contractors, etc., participated in the cost of ads to pay for this section. There was no cost to the theatre in any way.

Foreign, Community and School papers were completely covered, the theatre receiving 2,930 lines of free space in them. Also covered, was "This Week in Cleveland," which is distributed in all leading hostelries, restaurants, etc.

Street Cars

Approximately ten days in advance of the opening, street car hangers were displayed on the inside of 250 cars on selected lines covering the potential market area affecting the Colony Theatre. Also used were street car dashboards; these cards on the front of 100 cars.

For one week, inside all Rapid Transit lines, double street car cards were used; these cars run on special lines and stop immediately in front of the theatre on Shaker Square.

Prominent mention was secured in a publication issued by the Cleveland Railway Company called "All Aboard," which is distributed on all main lines and has a circulation of 130,000 weekly.

Special radio announcements were made on Stearn's Advertising Company program (Street Car Advertising Cards), started five days ahead and continued through the opening day.

Miscellaneous

Announcement trailers carrying effective copy were used on the screens of the Warner Hippodrome, Palace, Allen and Lake theatres (all downtown houses) three weeks ahead of opening, and continuing through opening day.

Six months before the theatre was opened two huge eight-sheet boards were erected and used as permanent displays as well as a gigantic barricade; these boards were seen by thousands of people daily, who had to pass the theatre on the way to their homes.

Magnificent window display of one of the Colony's chairs in a large downtown department store caused much comment. These chairs were also displayed (individually) in the windows of Shaker Square merchants.



SCENE AT CLEVELAND COLONY THEATRE OPENING.

Elaborate Souvenir program of twenty-six pages, for distribution at the opening night performance, was prepared. Numerous advertisers participated in the cost of this program.

Many tieups with merchants in Shaker Square included the following: special window displays in windows welcoming the opening of the new theatre; prominent mention in the Shaker *Booster* (merchants' organ); 20,000 special stickers distributed on packages sold by merchants; 200 window cards in Colony Theatre market area.

Gala Opening

Giant Kleig lights, movie cameras grinding away and celebrities in attendance, all lent color to the opening night's festivities.

Station WHK co-operated by broadcasting from the lobby of the theatre for a half hour, describing the proceedings.

The Mayor of Shaker Village, the Honorable Van Aken, made a short dedicatory speech before the inaugural program commenced. Congratulatory telegrams were posted on a special board in the lobby, which was tastefully decorated by many baskets of flowers sent by well-wishers.

Mrs. Douglas Brien, winner of the Cleveland *Plain Dealer* contest to name the theatre, officiated at the opening with zone manager Nat Wolf, who cut the tape opening the doors to the public.

▽

In next week's Round Table section, second of this series on campaigns for theatre openings will be that of Neighborhood Theatres, Inc., of Richmond, Va.

• personalities

SIDNEY HUNTER
former manager of the Union Theatre, Union, N. J., is the new manager of the Stanley-Warner Arcadia in Wilmington, Del., succeeding HARRY ORLOW, who has been shifted to a larger house in Millville, N. J.

▽

KOMP JARRETT
has gone from the Wichita, Wichita, Kansas, to the Midland, Hutchinson, Kan. Other Fox Midwest changes include AL McCLURE from the Midland, Hutchinson, to the Palace, Wichita, replacing PAUL HILTNER, resigned. BILL HAAS to the Wichita, replacing JARRETT. JACK SLINKER replaces LOUIS HIGDON at the Paramount, Joplin, Mo., the latter having resigned. LOUIS SPONSLER has been transferred from Beatrice, Neb., to Iola, Kan., and CHARLES MOOREHEAD of Iola goes to Beatrice, replacing him.

▽

MARSH GOLNER
president and general manager of the Eastern Maryland Theatres, paid us that long anticipated visit.

▽

BEN STAHL
has been named manager of the new Medina Theatre, Medina, Ohio.

▽

OSCAR MONTGOMERY
formerly manager of the State Theatre, Hendersonville, N. C., is the new skipper of the Criterion, Spartanburg, S. C., succeeding RALPH BLALOCK, who resigned to join the Wil-Kin Supply Co. of Atlanta.

▽

RONALD A. HOWARD
has been named manager of the new Drexel Theatre, Bexley, Ohio.

▽

HARRY HARRIS
former managing director of the Exchange Kinema, Lincoln, England, is now managing the new Majestic Cinema, Chaddesden, Nr. Derby, England.

▽

J. NELSON PORTER
of Wheeler, Tex., has purchased the Rogue Theatre, Wetumka, Okla.

▽

JOHN YANCEY
is now managing the State Theatre, Damascus, Va.

▽

GEORGE J. BUSCHORN
has taken over the Kansas and Crawford Theatres, Wichita, Kan., from W. P. HUSTON.

▽

BOYD SPARROW
former student manager of Loew's Capitol in Washington, D. C., is the assistant manager to Frank M. Murphy at Loew's Theatre, Wilmington, succeeding GEORGE R. SHEPP, resigned.

▽

J. NELSON PORTER
of Wheeler, Tex., has purchased the Rogue Theatre, Wetumka, Okla., from R. E. BRAZIL.



On Thursday, January 13th, Anton Janssen to Leona Kundinger. Janssen is skipper of the Aster Theatre, Minneapolis, Minnesota.

▽

KENNETH THOMAS
is now managing the Thomas and Temple Theatres, Kingfisher, Okla.

▽

JOE LEE HOGUE
manager of the Lyric, Idabel, Okla., has gone to Pittsburgh, Pa., to manage a house there.

Showmen's Calendar

MARCH

2nd	Alexander Graham Bell Born 1847
	First U. S. postage stamps 1847
3rd	Maine admitted to Union 1820
	Florida admitted to Union 1845
	Edmund Lowe's Birthday
4th	Charter granted to Pennsylvania
5th	Texas annexed by U. S.
7th	Luther Burbank Born 1849
8th	Thomas Jefferson (3rd President) Born 1743
9th	Monitor & Merrimac—1862
13th	Standard Time established in U. S.—1884
15th	Andrew Jackson (7th President), Born 1767
16th	Conrad Nagel's Birthday
	West Point Military Academy—Established 1802
	James Madison (4th President), Born 1751
17th	St. Patrick's Day
	Purim (Jewish Holy Day)
	British Evacuated Boston—1776
18th	Grover Cleveland (22nd & 24th President)—Born 1837
	Robert Donat's Birthday
19th	William Jennings Bryan—Born 1860
21st	First day of Spring
23rd	Joan Crawford's Birthday
29th	Warner Baxter's Birthday
	John Tyler (10th President)—Born 1790
30th	Alaska purchased—1867
	Maryland Settled—1634
	Metropolitan Museum of Art opened in New York City—1880
	Herman Bing's Birthday

CLARENCE WALL
former manager of the Strand in Green Bay, Wis., has been named manager of the Fox houses in Marinette, Wis., and Menominee, Mich., succeeding E. R. BRENNAN, who has been transferred to Green Bay as manager of the circuit's Orpheum, succeeding VIC GEISEL, resigned. JOSEPH M. BAISCH, assistant at the Bay, Green Bay, succeeds Wall as manager of the Strand.

▽

TED HALMI
artist at the Orpheum, Denver, Colo., has succeeded BEN SWEETEN as publicity man there.

▽

GERALD STETTMUND
manager of the H & S Theatre, Chandler, Okla., has been elected president of the Chandler Chamber of Commerce.

▽

JAMES HIBBERT
is manager and RALPH WINTERS the assistant at the new Charles Xenia Theatre, Xenia, Ohio.

▽

JOHN SILLS
former manager of the Y.M.C.A. Theatre in Kannapolis, N. C., is now managing the Palmetto Theatre, Chester, S. C.

▽

TODD FERGUSON
manager of the Warner Theatre, Oklahoma City, Okla., has been transferred to the Midwest.

▽

BARNETT TABACKMAN
has purchased the Jodoin Theatre, Baltic, Conn.

▽

SIDNEY HUNTER
formerly at the Union, Union, N. J., is now managing the Stanley-Warner Arcadia, Wilmington, Del., succeeding HARRY ORLOW, who was transferred to a larger house in Millville, N. J.

▽

OLIVER C. EPPS
is publicity director of the Paramount Theatre, Miami, Fla.

▽

WILLIAM DODDS
former manager of the RKO Family, Cincinnati, is now managing the State.

▽

PAUL KETCHUM
recently resigned as manager of the Tower, Plaza and Victoria, Oklahoma City, Okla., has joined the Oklahoma Theatre Supply Company as assistant to the president.

▽

JACK TUNSTIL
assistant at the Warner, Oklahoma City, has been transferred to the Victoria, replacing BRUCE WILLISM, who becomes assistant at the Tower.

▽

J. H. STELLING
former Capitol manager, Raleigh, N. C., has been transferred to Bluefield, West Va. ED HOUGH is the new manager of the Wake in Raleigh, succeeding C. R. GLENN, who resigned to manage two Paramount houses in Bristol, Tenn. R. D. STALLINGS is now supervisor of the Palace and Capitol, Raleigh.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15, 37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Joe Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Roaring Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Sing While You're Able	Pinky Tomlin-Toby Wing	Mar. 20,'37	66	
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60 Nov. 13,'37	
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12,'37		
Tough to Handle	Frankie Darro-Kane Richmond	Mar. 24,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15,'37†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Fields (G)	Helen Beverley-M. Goldstein	Oct. 11,'37†	105 Jan. 15,'38	
Coming				
Yankel the Blacksmith				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62 Dec. 25,'37	
Awful Truth, The (G) (Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82.)	Irene Dunne-Cary Grant	Oct. 21,'37†	92 Oct. 9,'37	
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62 Oct. 23,'37	
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61 Nov. 6,'37	
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66.)	Richard Dix-Joan Perry	June 25,'37	68 July 24,'37	
Fight to the Finish, A (See "Taxi War," "In the Cutting Room," May 1,'37.)	Don Terry-Rosalind Keith	June 30,'37	59	
Frame Up, The (See "Right Guy," "In the Cutting Room," May 1,'37.)	Paul Kelly-Jacqueline Wells	May 1,'37	59	
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67 Nov. 27,'37	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64 Oct. 23,'37	
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85 Dec. 25,'37	
I Promise to Pay (G) (Exploitation: Apr. 3,'37, p. 64.)	Leo Carillo-Chester Morris	Apr. 21,'37	65 Feb. 27,'37	
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68 Aug. 14,'37	
It Happened in Hollywood (See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)	Richard Dix-Fay Wray	Sept. 7,'37†	67	
It's All Yours (G) (Exploitation: Nov. 13,'37, p. 62.)	Francis Lederer-M. Carroll	Sept. 1,'37	80 Aug. 7,'37	
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65 July 24,'37	
Let's Get Married (G)	Ralph Bellamy-Ida Lupino	Mar. 25,'37	69 May 29,'37	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68 Oct. 9,'37	
Lost Horizon (A) (Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56.)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118 Feb. 27,'37	
Motor Madness (See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†	64	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68 Nov. 6,'37	
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6,'37†	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Parole Racket (G)	Paul Kelly-Rosalind Keith	Mar. 4,'37	62 Apr. 10,'37	
Penitentiary	Walter Connolly-Jean Parker	Jan. 17,'38†	79	
Racketeers in Exile (G)	George Bancroft-Evelyn Venable	Mar. 31,'37	67 Apr. 3,'37	
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65 Aug. 28,'37	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59 Dec. 4,'37	
She Married an Artist (See "In the Cutting Room," Oct. 9,'37.)	John Boles-Luli Deste	Nov. 25,'37†	78	
Speed to Spare (See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
Squadron of Honor (See "The American Legion," "In the Cutting Room," Nov. 6,'37.)	Don Terry-Mary Russell	Jan. 20,'38†	55	
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76 Feb. 13,'37	
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37	55	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65 Nov. 13,'37	
Trouble in Morocco (G)	Jack Holt-Mae Clarke	Mar. 22,'37	62 Mar. 20,'37	
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	67 Nov. 20,'37	
Venus Makes Trouble (See "In the Cutting Room," Apr. 3,'37.)	James Dunn-Patricia Ellis	May 14,'37	58	
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68 Feb. 13,'37	
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59	
Coming				
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†		
Crime of the Year	Robert Paige-Jacqueline Wells			
Extortion	Scott Colton-Mary Russell			
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†		
Holiday	Katharine Hepburn-Cary Grant			
Little Miss Roughneck (See "In the Cutting Room," Dec. 4,'37.)	Edith Fellows-Leo Carrillo	Feb. 4,'38†		
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 17,'38†		
Making the Headlines (G) (Reviewed under the title, "The House of Mystery.")	Jack Holt-Beverly Roberts	Mar. 10,'38†	*65 Jan. 8,'38	
Outlaws of the Big Bend	Chas. Starrett-Iris Meredith			
Paris on Broadway	Lanny Ross			
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†		
Start Cheering (See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)	Jimmy Durante-Joan Perry	Mar. 3,'38†		
There's Always a Woman	Joan Blondell-Melvyn Douglas			
When G-Men Step In	Don Terry-Jacqueline Wells	Mar. 24,'38†		
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Wide Open Faces (See "In the Cutting Room," Jan. 22,'38.)	Joe E. Brown-Jane Wyman	Feb. 15,'38†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60 June 19,'37	
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Old Louisiana (G)	Tom Keene-Rita Cansino	Mar. 1,'37	64 Mar. 20,'37	
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It On Love	Szleczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Dec. 24,'37†	88	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Once a Week	Kabos-Perczel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37	91	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Tempest in a Charda	Javor-Lazar	Jan. 7,'38†	90	
Tomi (G)	Pecsi-Adam	Sept. 11,'37†	81 Oct. 30,'37	
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25,'37†	87	
Coming				
I Married for Love	Kabos-Radai	Feb. 4,'38†	84	
Noszty Lad, The	Javor-Szorenyi		97	
Texas Mammy	Fedak	Feb. 18,'38†	89	
Yellow Roses	Kabos	Mar. 1,'38†	90	

(THE RELEASE CHART--CONT'D)

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61.	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64.	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67.)				
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82.	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86.	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64.	May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58.	Aug. 29,'36
(Exploitation: Nov. 27,'37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79.	June 26,'37
Her Husband's Secretary (A) 173	Jean Muir-Warren Hull	Mar. 20,'37	61.	Mar. 6,'37
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15,'38†	109.	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61.	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96.	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61.	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82.	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86.	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63.	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97.	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120.	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70.	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57.	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54.	Nov. 13,'37
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27,'37†	105.	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62.	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58.	Mar. 27,'37
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95.	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation; Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30,'37	65.	July 17,'37
(Reviewed under the title, "War Lord.")				

Coming

Accidents Will Happen	Ronald Reagan-Gloria Blondell			
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12,'38†		
Girls on Probation 278	Bonita Granville-Dolores Costello		62	
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19,'38†	*90.	Jan. 22,'38
He Couldn't Say No (G)	Frank McHugh-Jane Wyman		*60.	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Slight Case of Murder, A	Edw. G. Robinson-Jane Bryan			
(See "In the Cutting Room," Dec. 18,'37.)				
Women Are Like That	Kay Francis-Pat O'Brien			
(See "This Woman Is Dangerous," Oct. 23,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82	
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept. 5,'37†	96	
Greece of 1938	Newsreels	Jan. 9,'38†	90	
Kainourgea Zoo	Rita Karmen	Nov. 7,'37†	115	
Reborn	Elene Papadake	Dec. 5,'37†	90	
True Love	Sophea Domogloy	Oct. 3,'37†	85	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backstage 3614	Anna Neagle-Arthur Tracy	Mar. 15,'37	65	
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81.	Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88.	Aug. 28,'37
I Was a Spy (re-issue) (G)	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89.	Sept. 23,'33
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76.	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love	Anna Neagle-T. Carminati	Jan. 15,'38†		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70.	Oct. 2,'37
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83.	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37	83.	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76.	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65.	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37	73.	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Coming

Asking for Trouble	Jessie Matthews			
Empty World	Nova Pilbeam			
Floating City No. 1 (re-issue)	Leslie Fenton-Conrad Veidt	Apr. 1,'38†		
Girl Must Live, A	Anna Lee			
Girl Was Young, The (G)	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70.	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
Illegal Holiday	John Lodge-Margaret Lockwood			
Sailing Along	Jessie Matthews-Roland Young	Mar. 15,'38†		
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15,'38†.		
Strange Boarders	Tom Walls-Renee Saint Cyr			
To the Victor	Will Fyffe-John Loder	Mar. 1,'38†		
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			
Wife of General Ling	Griffith Jones-Adrienne Renn	Feb. 1,'38†		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3,'37†	56½	
Damaged Goods 175	Pedro de Cordoba	Aug. 21,'37	59.	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½.	June 12,'37
Frontier Town 220	Tex Ritter	Nov. 19,'37†	58	
Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37	77	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3,'37†	76½.	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½.	May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22,'37†	58.	Oct. 9,'37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75.	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64.	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49.	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17,'37†	71.	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½.	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12,'37†	68.	Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37	56	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8,'37†	57.	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56	
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 27,'37	58½.	Aug. 28,'36
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands (G) 152	Clive Brook—V. Hopper	Jan. 23,'37	61.	Feb. 20,'37
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept. 10,'37†	61½.	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59.	June 5,'37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24,'37†	61.	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Sept. 30,'37†	93.	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 29,'37†	66.	Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5,'37†	63.	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29,'37†	66.	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept. 24,'37†	57	
Trouble in Texas (G) 148	Tex Ritter	Mar. 6,'37	63.	Mar. 13,'37
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73.	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
23½ Hours Leave (G) 103	James Ellison-Terry Walker	Mar. 20,'37	76½	
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct. 15,'37†	61.	Mar. 6,'37

Coming

Death Takes a Cruise				
Don't Lead With Your Heart	Anna Sten			
Flash Casey, Candid Cameraman	Eric Linden			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek			
Love Me Again	Anna Sten			
Love Runs Into Money				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Renfrew Rides North	James Newill			
Rollin' Plains 217	Tex Ritter			
Shadow Murder Case, The	Rod La Rocque-Astrid Allwyn			
(See "In the Cutting Room," Jan. 8,'38.)				
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98.	Oct. 10,'36
Utah Trail	Tex Ritter			
Wallaby Jim in Trouble	George Houston			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is China		Dec. 1,'37†	68	
White Ivory	Jack Mulhall	Mar. 1,'37	69	

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct. 15,'37†	82	
Business in Distress	Czech Film	Oct. 15,'37†	90	
Kathleen	Sally O'Neil-Irish Cast	Jan. 22,'38†	75	
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec. 12,'37†	74	Feb. 2,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37†	75	
Song of the Lark	Czech Film	Dec. 8,'37†	90	
Student's Romance, The (G)	Patric Knowles	Oct. 10,'37†	78	Aug. 10,'35
Voice of India	Hoefler Expedition	Jan. 28,'38†	70	
Wedding of Palo, The (G)	Rasmussen's Eskimo Drama	Mar. 1,'37	85	Mar. 20,'37

Coming

I Give My Heart	Gitta Alpar		78	
Invitation to the Waltz	Lilian Harvey		74	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept. 11,'37†	9 rls	
All Men Are Wild	Paul Javor	Oct. 21,'37†	9 rls	
Anniversary	Imre Raday-Ida Turay	Dec. 10,'37†	10 rls	
Bride from Toroeke	Paul Javor	Oct. 1,'37†	10 rls	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,'37†	8 rls	
Exception Granted	Imre Raday-Klari Tolnay	June 11,'37	9 rls	
Hotel Springtime	Gy Kabos-Anna Tekes	Nov. 30,'37†	10 rls	
I Picked You for My Husband	Paul Javor	Nov. 4,'37†	9 rls	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37†	9 rls	
Pay, Madame	Paul Javor	May 30,'37	8 rls	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,'37†	8 rls	
Sutyi, the Lucky Child	Adam Klari	Jan. 11,'38†	9 rls	
Two Prisoners	Paul Javor	Oct. 12,'37†	10 rls	
Village Rogue, The	M. Dayka-Z. Gregor	Jan. 21,'38†	10 rls	

Coming

Man Sometimes Errs	A. Tekes-A. Pager	Feb. 4,'38†	10 rls	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept. 15,'37†	73	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Jan. 2,'38†	80	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37	90	

Coming

Back from Reno
Beauty Racket
Deerslayer
Honor Among Women
Night of Crime
Sky Girl

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69	Aug. 28,'37
Bad Man at Brimstone (G) 812	Wallace Beery-V. Bruce	Dec. 31,'37†	89	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec. 3,'37†	72	Dec. 4,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July 9,'37	89	July 3,'37
(Exploitation: Jan. 1,'38, p. 58.)				
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80	Sept. 4,'37
(Exploitation: Dec.. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct. 8,'37†	103	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June 25,'37	116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Conquest (A) 805	Greta Garbo-Charles Boyer	Oct. 22,'37†	112	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June 11,'37	111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct. 15,'37†	87	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89	July 3,'37
Family Affair, A 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37	69	Mar. 20,'37
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	138	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug. 6,'37	139	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr. 23,'37	76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov. 12,'37†	81	Nov. 13,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†	78	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan. 14,'38†	73	Jan. 15,'38
Madame X (A) 806	Gladys George--Warren William	Oct. 1,'37†	72	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90	Apr. 28,'34
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95	Dec. 18,'37
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†	71	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70	June 26,'37
Maytime (G) 720	J. MacDonald-Nelson Eddy	Mar. 26,'37	132	Mar. 13,'37
(Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)				
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73	Sept. 11,'37
(Exploitation: Dec. 25,'37, p. 56.)				
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67	Feb. 6,'37
Paradise for Three (G) 818	Frank Morgan-Robt. Young	Jan. 28,'38†	*75	Jan. 22,'38
Parnell (G) 722	Clark Gable-Myrna Loy	June 4,'37	119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Personal Property (G) 725	Jean Harlow-Robert Taylor	Mar. 19,'37	84	Mar. 20,'37
(Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr. 16,'37	127	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec. 24,'37†	122	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July 23,'37	94	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37	69	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37	94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May 7,'37	66	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov. 26,'37†	80	Nov. 20,'37
Topper (G) 738	Constance Bennett-Cary Grant	July 16,'37	97	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	126	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr. 16,'37	64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept. 10,'37†	61	Sept. 11,'37
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec. 10,'37†	77	Nov. 27,'37

Coming

Arsene Lupin Returns 824	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
Benefits Forgot 822	Walter Huston-James Stewart	Feb. 11,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb. 4,'38†	*90	Jan. 22,'38
Fanny	Wallace Beery-M. O'Sullivan	Apr. 1,'38†		
(See "Madelon," "In the Cutting Room," Jan. 15,'38.)				
Girl of the Golden West	Jeanette MacDonald-N. Eddy	Mar. 18,'38†		
Marie Antoinette	Norma Shearer-Tyrone Power			
Merrily We Live	Constance Bennett-Brian Aherne	Mar. 11,'38†		
Swiss Miss	Laurel and Hardy			
Test Pilot	C. Gable-M. Loy-S. Tracy	Mar. 25,'38†		
(See "In the Cutting Room, Jan. 8,'38.)				
Wooden Wedding	Robt. Montgomery-V. Bruce			
Yank at Oxford, A 823	Robt. Taylor-M. O'Sullivan	Feb. 18,'38†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug. 25,'37†	59	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July 4,'37†	65	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†	76	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70.)				
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept. 29,'37†	58	Oct. 2,'37
County Fair (G)	John Arledge-Mary Lou Lender	Nov. 24,'37†	72	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov. 3,'37†	53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct. 30,'37†	61	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept. 2,'37†	56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†	62	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37†	62	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59	
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†	62	
Paradise Isle (G)	Warren Hull-Movita	July 21,'37†	73	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14,'37†	55	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec. 15,'37†	53	
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†	69	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept. 22,'37†	62	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec. 8,'37†		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37†	70	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan. 12,'38†		
Where Trails Divide	Tom Keene	Oct. 13,'37†	59	

Coming

Code of the Range	Tim McCoy			
Female Fugitive				
Marines Are Here, The				
My Old Kentucky Home	Grant Richards-Evelyn Venable	Feb. 9,'38†		
Painted Trail	Tom Keene			
Port of Missing Girls	Judith Allen-Milburn Stone	Feb. 23,'38†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' Gent	Tim McCoy			
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande	Movita			
Saleslady	Anne Nagel-Weldon Heyburn	Feb.	2,'38†	
Wanderer of the West	Jack Randall	Mar.	16,'38†	
Where the West Begins	Jack Randall	Feb.	2,'38†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,'37† 98.	Sept. 25,'37
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37† 97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37† *93.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37† 67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37† 82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	
Bulldog Drummond Comes Back (G) 3709	J. Barrymore-Louise Campbell	Sept.	24,'37† 64.	Sept. 11,'37
Bulldog Drummond's Revenge (G)	J. Barrymore-Louise Campbell	Jan.	7,'38† 60.	Nov. 6,'37
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37 60.	Apr. 17,'37
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec.	17,'37† *60.	Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37† 95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37† 88.	July 10,'37
Ebb Tide (A)	Oscar Homolka-Frances Farmer	Nov.	26,'38† 94.	Oct. 2,'37
Every Day's a Holiday (A)	Mae West-Edmund Lowe	Jan.	14,'38† *80.	Dec. 25,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37 85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37 56.	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37 61	
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37 70.	July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37 76.	Mar. 20,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37† 112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37 79.	Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8,'37† 65.	Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37† 67.	Oct. 23,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37 66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37 86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37 79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37 78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37 77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37† 65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37 92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37 65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37 77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37 71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37† 70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37 75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37 70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37† 73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37† 62	
Partners of the Plains (G)	Wm. Boyd-George Hayes	Jan.	28,'38† *70.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37 113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,'37 60.	July 10,'37
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37† 68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37† 62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37† 65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37† 92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37 97.	Mar. 20,'37
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37† 63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37† 63.	Sept. 18,'37
Thrill of a Lifetime (G)	Eleanore Whitney-Johnny Downs	Jan.	21,'38† *75.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,'37† 58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37† *84.	Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37 80.	May 29,'37
Walkiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar.	26,'37 89.	Apr. 3,'37
(Exploitation: May 1,'37, p. 31; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37† *115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81.)				
Wild Money 3651	Edward Everett Horton	July	9,'37 69	

Coming

Booloo	Colin Tapley-Suratna Asmaka			
Big Broadcast of 1938	W. C. Fields-Martha Raye	Mar.	4,'38†	
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper			
(See "In the Cutting Room," Jan. 8,'38.)				
Buccaneer, The (G)	Fredric March-Franciska Gaal	Feb.	4,'38† 126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar.	25,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
Cassidy of Bar 20	Wm. Boyd-Frank Darien	Feb.	25,'38†	
College Swing	Martha Raye-Burns & Allen			
Dangerous to Know	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Feb.	18,'38†	
(See "In the Cutting Room," Jan. 15,'38.)				
Good Night, Ladies	Eleanore Whitney-J. Downs			
Heart of Arizona	Wm. Boyd-Natalie Moorhead			
(See "In the Cutting Room," Jan. 22,'38.)				
Her Jungle Love	Dorothy Lamour-Ray Milland			
(See "In the Cutting Room," Dec. 25,'37.)				
Professor Beware	Harold Lloyd-Phyllis Welch			
Romance in the Dark	Gladys Swarthout-John Boles	Mar.	18,'38†	
(See "In the Cutting Room," Nov. 13,'37.)				
Scandal Street	Lew Ayres-Louise Campbell	Feb.	11,'38†	
(See "In the Cutting Room," Dec. 4,'37.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
Tipoff Girls	Lloyd Nolan-Mary Carlisle			
You and Me	George Raft-Sylvia Sidney			

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37 56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37 61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37† 56	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37 59.	Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37 53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37† 59.	Nov. 13,'37
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37 62.	July 31,'37
Circus Girl 6014	June Travis-Bob Livingston	Mar.	1,'37 62	
(See "In the Cutting Room," Feb. 13,'37.)				
Colorado Kid (G) 7123	Bob Steele-Marian Welden	Dec.	6,'37† 55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37 57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,'37 57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37 53	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37† 64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37† 64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37† 64.	Dec. 18,'37
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37 62.	Apr. 3,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,'37† 60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37 53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37 56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37 56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37† 56	
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37 83.	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37 57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37 64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37 67.	Mar. 27,'37
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan.	5,'38† 70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37 61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37 60	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38† 67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37† 84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37 63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37 67	
(See "In the Cutting Room," Apr. 10,'37.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr. 19,'37	68.	May 1,'37
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan. 29,'38†	60.	Jan. 15,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan. 10,'38†	55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov. 8,'37	72.	Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug. 23,'37†	59.	Oct. 9,'37
Purple Vigilantes 7114	Three Mesquiteers	Jan. 24,'38†		
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60.	May 8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16,'37	64.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,'37	66	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov. 15,'37†	60.	Nov. 27,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37	54	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37†	62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62.	Oct. 23,'37

Coming

Born To Be Wild	Ralph Byrd-Doris Weston			
Desert Trail Riders 7115	Three Mesquiteers-Lynn Roberts	Feb. 21,'38†		
Hollywood Stadium Mystery	Neil Hamilton-Evelyn Venable			
Outside of Paradise	Phil Regan-Penny Singleton	Feb. 7,'38†		
Prison Nurse	Henry Wilcoxon			
Sidewalks of New York	Lew Ayres-Helen Mack			
Stormy Weather	Alison Skipworth-Polly Moran			
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Mar. 7,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	65.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37	58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'37	60.	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67.	May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†	65.	Oct. 9,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37	65.	Apr. 24,'37
Crashing Hollywood (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
Damsel in Distress, A (G) 738 (Exploitation: Jan. 22,'38, pp. 64, 66.)	Fred Astaire-Burns & Allen	Nov. 19,'37	101.	Nov. 27,'37
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60.	Nov. 20,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37	62.	Feb. 27,'37
Double Danger (See "The Perfect Alibi," "In the Cutting Room," Dec. 18,'37.)	Preston Foster-Whitney Bourne	Jan. 28,'38†		
Everybody's Doing It (G)	Sally Eilers-Preston Foster	Jan. 14,'38†	67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15,'37†	73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20,'37	67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24,'37†	63.	Sept. 4,'37
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13,'37	58.	July 31,'37
High Flyers (G)	Wheeler and Woolsey	Nov. 26,'37†	70.	Nov. 20,'37
Hitting a New High (G)	Lily Pons-John Howard	Dec. 24,'37†	85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64.	July 31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept. 3,'37†	77.	Aug. 28,'37
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61.	Oct. 30,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	77.	Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37	67.	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60.	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1,'37†	81.	Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July 2,'37	100.	July 10,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37	68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68.	Mar. 20,'37
Quality Street, (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37	84.	Mar. 30,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59.	Nov. 27,'37
Rat, The (A)	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71.	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60.	Sept. 18,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May 7,'37	116.	May 8,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr. 9,'37	85.	Feb. 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58.)	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†	92.	Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70.	July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74.	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†	65.	Oct. 2,'37
Toast of New York (G) 719 (Exploitation: Aug. 28,'37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)	Edward Arnold-Frances Farmer	July 30,'37	109.	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37	61.	Apr. 17,'37
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.)	Anna Neagle-Anton Walbrook	Nov. 12,'37†	113.	Sept. 25,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug. 6,'37	58	
Wise Girl (G)	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70.	Jan. 1,'38
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37	88.	Apr. 24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62.	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61.	May 1,'37

Coming

Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant	Feb. 18,'38†		
Certified	Joan Fontaine-Allan Lane	Mar. 4,'38†		
Condemned Women	Louis Hayward-Anne Shirley	Mar. 18,'38†		
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	May 27,'38†		
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Mar. 11,'38†		
Joy of Loving (See "In the Cutting Room," Jan. 8,'38.)	Irene Dunne-D. Fairbanks, Jr.	May 6,'38†		
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb. 25,'38†		
Radio City Revels (See "In the Cutting Room," Jan. 8,'38.)	Bob Burns-Jack Oakie	Feb. 11,'38†		
She's Got Everything (G)	Gene Raymond-Ann Sothern	Dec. 31,'37†	72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) (Special)	Walt Disney	Feb. 4,'38†	*82.	Dec. 25,'37
Vivacious Lady (See "In the Cutting Room," Jan. 15,'38.)	Ginger Rogers-James Stewart	Apr. 15,'38†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55.	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75 Aug.	7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37	*55.	Apr. 10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16,'37	76.	Oct. 23,'37
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60.	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57.	June 12,'37
Zamboanga (G)	Native Cast		July 17,'37	*65.	July 17,'37

Coming

Rangers Roundup (See "In the Cutting Room," Dec. 25,'37.)	Fred Scott	Spectrum		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815	Eddie Cantor-June Lang	Oct. 29,'37†	81.	Oct. 23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71.	May 8,'37
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70.	Nov. 13,'37
Borneo 807 (Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60.	Oct. 30,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May 7,'37	83.	May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58.	July 10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	*65.	Jan. 8,'38
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71.	Nov. 6,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May 21,'37	71	
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68.	Aug. 7,'37
City Girl (See "In the Cutting Room," Dec. 18,'37.)	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†		
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77.	Nov. 13,'37
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37	68.	Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr. 16,'37	81.	Apr. 3,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71.	Oct. 23,'37
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May 14,'37	59.	Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81.	May 5,'34
Happy Landing 830 (See "In the Cutting Room," Nov. 27,'37.)	Sonja Henie-Don Ameche	Jan. 28,'38†	102	
Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.)	Smith Ballew-Evalyn Knapp	Jan. 14,'38†		
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct. 15,'37†	88.	Oct. 16,'37
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58.	July 17,'37
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79.	Sept. 28,'34
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
King George VI Coronation 870	Technicolor Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84.	Oct. 9,'37
Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68; Jan. 1,'38, pp. 57, 60.)	Ritz Bros.-Gloria Stuart	Oct. 1,'37†	94.	Oct. 2,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31,'37†	84.	Dec. 25,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75.	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37	73.	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37	84.	Mar. 20,'37
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68.	July 24,'37
Roll Along Cowboy 812	Smith Ballew-Cecelia Parker	Oct. 8,'37†	55	
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19,'37†	79.	Nov. 13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57.	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar. 26,'37	102.	Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74.	Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June 25,'37	64	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July 2,'37	92.	June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37	69.	Jan. 30,'37
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	*68.	Jan. 15,'38
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70.	Mar. 6,'37
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72.	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
Wee Willie Winkle (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813 (Exploitation: Nov. 13,'37, p. 62.)	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
You Can't Have Everything (G) 801 (Exploitation: Jan. 8,'38, p. 82.)	Alice Faye-Don Ameche	Aug. 3,'37†	99.	July 31,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Baroness and the Butler 835 (See "In the Cutting Room," Jan. 8,'38.)	Annabella-William Powell	Feb. 18,'38†		
Charlie Chan at the Ringside	Warner Oland-Keye Luke			
Four Men and a Prayer	Loretta Young-Richard Green			
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11,'38†	78.	Dec. 11,'37
Gypsy	Jane Withers-Robt. Wilcox			
In Old Chicago (G) (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye		*110.	Jan. 8,'38
International Settlement 826 (See "Shanghai Deadline," "In the Cutting Room," Dec. 11,'37.)	Dolores Del Rio-George Sanders	Feb. 4,'38†		
Josette 839	Simone Simon-Don Ameche	Apr. 1,'38†		
Kidnapped	Warner Baxter-F. Bartholomew			
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb. 25,'38†	*60.	Jan. 8,'38
Mr. Moto Takes a Chance (G) 819 (Reviewed under the title, "Look Out, Mr. Moto.")	Peter Lorre-Rochelle Hudson	Apr. 28,'38†	*60.	Oct. 30,'37
Raw Hide	Smith Ballew-Evalyn Knapp			
Rebecca of Sunnybrook Farm 837 (See "In the Cutting Room," Nov. 6,'37.)	Shirley Temple-Gloria Stuart	Mar. 18,'38†		
Sally, Irene and Mary 827 (See in the Cutting Room," Dec. 4,'37.)	Alice Faye-Fred Allen	Mar. 4,'38†		
Walking Down Broadway (See "In the Cutting Room," Jan. 15,'38.)	Claire Trevor-Michael Whalen	Mar. 11,'38†		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 31,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)	Native Cast	Apr. 23.'37	80.	Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 8,'37†	83.	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar. 5,'37	89.	Jan. 16,'37
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p.. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89; Jan. 15,'38, p. 64.)	Charles Boyer-Jean Arthur	Apr. 2,'37	97.	Mar. 13,'37
Hurricane, The (G) (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.)	Dorothy Lamour-Jon Hall	Dec. 24,'37†	102.	Nov. 13,'37
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan. 28,'38†	74.	Jan. 15,'38
Knight Without Armour (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G) (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Dec. 10,'37†	77.	Sept. 11,'37
Nothing Sacred (G) (See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88.)	Carole Lombard-Fredric March	Nov. 26,'37†	75.	Nov. 27,'37
Prisoner of Zenda (G) (Exploitation: Dec. 18,'37, p. 64.)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
Stand-In (A) (Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)	Leslie Howard-Joan Blondell	Oct. 29,'37†	91.	Oct. 9,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)	Janet Gaynor-Fredric March	Apr. 30,'37	111.	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58.)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Mar. 4,'38†		
Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.)	Tommy Kelly-Walter Brennan	Feb. 11,'38†		
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Feb. 18,'38†	91.	Jan. 15,'38
Gaiety Girls, The (Reviewed under the title, "Paradise for Two.")	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	70.	Nov. 6,'37
Goldwyn Follies, The (See production article, Nov. 13,'37, p. 14.)	"Charlie McCarthy"-Edgar Bergen-Ritz Bhos.-Adolphe Menjou	Feb. 4,'38†		
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains	Vivien Leigh-Paul Lukas			
Over the Moon	Merle Oberon-Jack Harrison			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Mar. 25,'38†	90.	Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
South Riding (A)	Edna Best-Ralph Richardson		90.	Jan. 22,'38

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68	
Black Aces 2050	Buck Jones-Kay Linaker	Sep. 5,'37†	58	
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66	
Courage of the West 2054 (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January	Dec. 5,'37†	57	
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†	66½	Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½	Oct. 2,'37
Jury's Secret, The (G)	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	66.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14,'37†	87.	Oct. 23,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
100 Men and a Girl (G) 2001 (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec. 12,'37†	66.	Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†	64½	
Spy Ring, The 2033	Wm. Hall-Jane Wyman	Jan. 8,'38†	61	
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59	
That's My Story 2034 (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62	

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Joan Barclay	Dec.	10,'37† 58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37† 55	
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37 56	
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37 62	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov.	30,'37† 56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct.	1,'37† 62	Nov. 20,'37
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37 55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec.	30,'37† 55	
Sky Racket	Herman Brix-Joan Barclay	Sept.	1,'37† 63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June	26,'37 73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37 55	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37 89	Mar. 13,'37
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37 52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov.	27,'37† 62	Sept. 11,'37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37 60	June 12,'37
First Lady (G) 210	Kay Francis-Preston Foster	Dec.	4,'37† *82	Sept. 11,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
(See "In the Cutting Room," Apr. 10,'37.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May	22,'37 92	June 19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct.	30,'37 89	Oct. 2,'37
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan.	22,'38† 55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov.	20,'37† 90	July 31,'37
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May	29,'37 101	May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar.	27,'37 95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37 54	
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct.	2,'37† 116	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37 68	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37 60	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37 60	Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37 58	
Ready, Willing and Able (G) 112	Lee Dixon-Ruby Keeler	Mar.	6,'37 93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July	3,'37 105	July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan.	1,'38† *60	Dec. 11,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37 80	July 3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan.	8,'38† *75	Jan. 8,'38
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec.	25,'37† *92	Dec. 4,'37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept.	4,'37† 121	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37 60	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept.	11,'37† 64	July 24,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood	Errol Flynn-O. de Havilland			
(See production article, Dec. 25,'37, p. 14.)				
Amazing Dr. Clitterhouse, The				
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb.	5,'38†	
Boy Meets Girl	James Cagney-Marie Wilson			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane			
Fools for Scandal	Fernand Gravet-Carole Lombard			
(See "In the Cutting Room," Jan. 22,'38.)				
For the Defense	Ronald Reagan			
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			
Jezebel	Bette Davis-Henry Fonda			
(See "In the Cutting Room," Dec. 11,'37.)				
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb.	19,'38† *60	Jan. 30,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Love, Honor and Behave	Wayne Morris-Priscilla Lane			
(See "In the Cutting Room," Jan. 15,'38.)				
Men Are Such Fools	Wayne Morris-Priscilla Lane			
(See "In the Cutting Room," Jan. 22,'38.)				
Mystery of Hunting's End	Dick Purcell-Ann Sheridan			
(See "In the Cutting Room," Dec. 11,'37.)				
Over the Wall	Dick Foran-June Travis			
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch	Feb.	26,'38† *68	Jan. 15,'38
(See "In the Cutting Room," Oct. 30,'37.)				
Penrod's Double Trouble	Billy and Bobby Mauch			
(See "In the Cutting Room," Jan. 22,'38.)				
Singing Cop, The	Dick Foran-Anne Nagel			
Torchy Blane in Panama	Paul Kelly-Lola Lane			
White Banners	Claude Rains-Fay Bainter			

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	Sept.	'37† 78	July 8,'37
Life and Loves of Beethoven (G)	Harry Baur	Dec.	15,'37† 82	Dec. 4,'37
My Song of Love	Tito Schipa	Mar.	31,'37 79	
Ski Chase	Hannes Schneider	Jan.	15,'38† 84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Itto	Simone Berriau			
Love on Skiis	Walter Rimil			
Monastery				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)		Woodward Bros.		60	Nov. 27,'37
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma			Oct. 2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89	Oct. 23,'37
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80	Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May 15,'37	90	June 5,'37
Fury Over Spain (G)		Modern Film		55	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Gobsek (A)	Leonid Leonidov	Amkino		74	Aug. 14,'37
In the Far East (G)	N. Begollubov	Amkino	Oct. 19,'37	81	Oct. 30,'37
Jericho (G)	Paul Robeson	General		77	Sept. 4,'37
Kimiko (A)	Sachiko Chiba	International	Apr. 12,'37	73	Apr. 24,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120	July 8,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95	Sept. 25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70	July 10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77	Sept. 18,'37
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105	May 15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77	Sept. 18,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone			Apr. 17,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis	Oct. 15,'37	120	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125	Dec. 25,'37
Sol Over Danmark (G)	Henrik Malberg	Scandinavian	Apr. 13,'37	73	Apr. 24,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58	Sept. 4,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77	Nov. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90	May 29,'37
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65	Nov. 20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods (3 Stooges)	May 14,'37	19½
Big Squirt, The (10-2-37) Charlie Chase	Sept. 17,'37	18
Bury the Hatchet (8-21-37)	Aug. 6,'37	19
Calling All Curtains	Oct. 1,'37	16
Calling All Doctors	July 22,'37	19½
Cash and Carry (9-11-37) (3 Stooges)	Sept. 3,'37	18½
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½
Doggone Mixup	Feb. 4,'38	.2 rls.
Fiddling Around (Collins-Kennedy)	Jan. 21,'38	17½
From Bad to Worse Charlie Chase	June 4,'37	17
Goofs and Saddles	July 2,'37	17½
Gracie at the Bat Andy Clyde	Oct. 29,'37	17½
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15,'37	19
He Done His Duty (12-18-37) Andy Clyde	Dec. 10,'37	17½
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17
Lodge Night Andy Clyde	June 11,'37	18
Man Bites Love Bug (1-22-38) Charlie Chase	Dec. 24,'37	18
My Little Feller Andy Clyde	May 21,'37	18
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½
Oh What a Knight (Herman Bing)	Nov. 22,'37	16½
Playing the Ponies (10-23-37) (3 Stooges)	Oct. 15,'37	17
Sitter Downers, The (11-27-37) (3 Stooges)	Nov. 26,'37	16
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18
Termites of 1938 (1-22-38) (3 Stooges)	Jan. 7,'38	17
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17
Wee Wee Monsieur (3 Stooges)	Feb. 18,'38	.2 rls.
Wrong Miss Wright, The Charlie Chase	June 18,'37	17

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15,'37	10½
Drug Store Follies (9-11-37)	Sept. 3,'37	10½
Rooftop Follies (10-16-37)	Oct. 1,'37	11
Timberland Revels (11-27-37)	Nov. 5,'37	10

COLOR RHAPSODIES

Air Hostess, The	Oct. 22,'37	.8
Bluebird's Baby	Jan. 21,'38	.1 rl.
Foxy Pup, The (6-5-37)	May 21,'37	.6½
Gifts from the Air (re-issue)	Dec. 18,'37	.7½
Hollywood Picnic (1-15-38)	Dec. 18,'37	.8
Horse on the Merry-Go-Round, The	Feb. 17,'38	.1 rl.
Indian Serenade	July 16,'37	.8
Let's Go (4-17-37)	Apr. 10,'37	.7½
Little Match Girl (11-27-37)	Nov. 5,'37	.8½
Merry Mannequins	Mar. 19,'37	.6½
Mother Hen's Holiday	May 7,'37	.7
Scary Crows (9-11-37)	Aug. 20,'37	.8
Skeleton Frolic (2-20-37)	Jan. 29,'37	.7½
Spring Festival (8-21-37)	Aug. 6,'37	.8
Stork Takes a Holiday, The	June 11,'37	.8
Swing, Monkey, Swing (10-2-37)	Sept. 10,'37	.7½

COLUMBIA TOURS

Fifty Years of Barter	May 28,'37	.9½
Haiti's Black Napoleon (8 21-37)	Aug. 6,'37	.9
Pirate Parts of the Caribbean	July 2,'37	.9

COMMUNITY SING

(1st Series)

Community Sing (No. 3) (6-5-37)	May 20,'37	.10
Community Sing (No. 4)	June 18,'37	.10½
Community Sing (No. 5) (9-11-37)	July 24,'37	.10½

(2nd Series)

No. 1 (9-11-37)	Aug. 20,'37	†10
No. 2 (10-16-37)	Sept. 17,'37	†10
No. 3 (10-16-37)	Oct. 15,'37	†10½
No. 4 (12-11-37)	Nov. 28,'37	†10½
No. 5—(1-22-38)	Jan. 21,'38	†10
No. 6—	Feb. 25,'38	†.1 rl.

FEATURETTES

Herald of the Skies	Apr. 2,'37	.9½

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18,'37	†.3 rls.
Goose Girl, The	May 30,'37	.3 rls.
Old Woman in the Woods, The	Apr. 23,'37	.3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time (6-26-37)	May 6,'37	.7
19. Masque Raid, The	June 25,'37	.7
20. Railroad Rhythm	Nov. 20,'37	†.9½

SCRAPPY CARTOONS

Canine Capers	Sept. 16,'37	†.6½
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16,'37	†.6
Dizzy Ducks (12-19-36)	July 18,'37	.6½
Fire Plug, The (11-13-37)	Oct. 16,'37	†.6
New Homestead, The	Jan. 7,'38	†.7
Puttin' Out the Kitten	Mar. 26,'37	.7
Scrappy's Band Concert	Apr. 29,'37	.7
Scrappy's Music Lesson	June 4,'37	.7
Scrappy's News Flashes (1-22-38)	Dec. 8,'37	†.6
Scrappy's Trip to Mars	Feb. 4,'38	†.1 rl.

SCREEN SNAPSHOTS

No. 6—	Feb. 19,'37	10
No. 7—	Mar. 23,'37	.9½
No. 8—(5-29-37)	Apr. 30,'37	.9½
No. 9	May 22,'37	10
No. 10—	June 4,'37	.9
No. 11—	June 25,'37	10½
No. 12—(10-16-37)	Aug. 13,'37	10
No. 13—(10-16-37)	Sept. 10,'37	10

(New Series)

No. 1—(10-16-37)	Sept. 17,'37	†10
No. 2—	Oct. 15,'37	†.9½
No. 3—(12-11-37)	Nov. 18,'37	†.9½
No. 4—	Dec. 24,'37	†10
No. 5—	Jan. 7,'38	†.9½
No. 6—	Feb. 4,'38	†.1 rl.

SPECIAL

SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17,'37	†.9½
Fit to Win (6-12-37)	May 7,'37	.9½
Fleet Hoofs (4-17-37)	Mar. 5,'37	10
Fun in the Water (4-17-37)	Apr. 10,'37	10
Future Stars	Aug. 30,'37	
Golf Magic (9-11-37)	Aug. 16,'37	.9
Modern Maidens	Feb. 18,'38	†.9½
Riding the Waves	June 4,'37	10
Set 'Em Up	Oct. 29,'37	†.9½
Snow Foolin'	Jan. 21,'38	†.1 rl.
Sport of the Seasons	June 25,'37	.9
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	.9
Trotting Thoroughbreds (10-16-37)	Sept. 30,'37	†.9½
Unusual Hunting	Jan. 7,'38	†.1 rl.

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec. 10,'37	†.9½
Little Jack Horner (10-2-37)	Sept. 16,'37	†.6½
Silver Threads (12-11-37)	Nov. 12,'37	†10½

WORLD IN COLOR

Beautiful Bermuda	Sept. 10,'37	†
City of the Golden Gate (11-20-37)	Oct. 10,'37	†.9½
El Salvador	Dec. 30,'37	†.1 rl.

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Ask Uncle Sol (10-23-37)	Oct. 8,'37	†11
Big Apple, The (10-2-37)	Sept. 17,'37	†.9
Calling All Crooners (12-4-37)	Nov. 19,'37	†10½
How to Dance the Shag	Dec. 17,'37	†.8
Love Goes West (1-15-38)	Dec. 31,'37	†10½
Miss Lonely Hearts (10-30-37)	Sept. 24,'37	†10½
Pot Luck (8-14-37)	Aug. 6,'37	†11
Rhythm Saves the Day (12-4-37)	Oct. 29,'37	†11
Trailer Paradise	Nov. 26,'37	†.9
TERRY-TOONS		
Barnyard Boss, The	Dec. 24,'37	†.6½
Billy Goat's Whiskers, The	Dec. 10,'37	†.6½
Bug Carnival (4-17-37)	Apr. 16,'37	.7
Bugs Beetle and His Orchestra	Jan. 21,'38	†.6½
Close Shave, A	Oct. 1,'37	†.6½
Dancing Bear, The (11-6-37)	Oct. 15,'37	†.6½
Dog and the Bone, The (11-27-37)	Nov. 12,'37	†.6
Farmer Al Falfa in Trailer Life	Aug 20,'37	†.5½
Hay Ride, The	Apr. 2,'37	.6
His Day Off	Feb. 4,'38	†.1 rl.
Homeless Pup, The	July 23,'37	.7
Just Ask Jupiter	Feb. 18,'38	†.1 rl.
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37	†.6½
Lion Hunt, The (1-15-38)	Jan. 7,'38	†.7
Mechanical Cow, The	June 25,'37	.7
Ozzie Ostrich Comes to Town	May 28,'37	.7
Paper Hangers, The (8-14-37)	July 30,'37	.7
Pink Elephants	July 9,'37	.7
Play Ball	June 11,'37	.6
Puddy's Coronation	May 14,'37	.7
Saw Mill Mystery, The	Oct. 29,'37	†.6½
School Birds	Apr. 30,'37	.7
Timid Rabbit, The	Nov. 26,'37	†.6½
Villian Still Pursued Her, The	Sept. 3,'37	†.6½
TREASURE CHEST		
Crystal Ballet	May 28,'37	11
Grey Owl's Little Brother	Dec. 24,'37	†10
How to Ski	Aug. 20,'37	†11
Not So Dumb	Dec. 10,'37	†.9
Ornamental Swimming	June 4,'37	10
Private Life of the Gannets (9-25-37)	Sept. 10,'37	†11
Songs of the Danube	May 7,'37	.9
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6,'37	†19
Air Parade	Jan. 14,'38	†.2 rls.
Bashful Ballerina (10-2-37)	Sept. 17,'37	†20
Bashful Buckaroo, The	Dec. 3,'37	†19½
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18
Cupid Takes a Holiday	Feb. 4,'38	†.2 rls.
Dates and Nuts (1-15-38)	Dec. 31,'37	†19
Dime a Dance	Dec. 24,'37	†19½
Freshies	May 7,'37	17
Getting an Eyeful (1-22-38)	Jan. 21,'38	†18
Girls Ahoy!	June 11,'37	17
Going, Going, Gone	Oct. 6,'37	†18
Hamlet and Eggs	June 18,'37	16
Heir Today	Nov. 5,'37	†18
Her Accidental Hero	May 21,'37	17
Hi-Ho Hollywood	Jan. 7,'38	†16
His Pest Girl	Apr. 30,'37	18
Hi-ya Doc?	Apr. 23,'37	20
Holding the Bag	May 14,'37	19
Hurray for Hooligan (12-4-37)	Nov. 19,'37	†17
Koo-Koo Correspondence Skool, The	Nov. 19,'37	†18
Love in Arms	May 28,'37	18
Meet the Bride	Oct. 29,'37	†17
Melody Girl	Apr. 16,'37	17
Miss They Missed, The	Jan. 28,'38	†
Montague the Magnificent (8-14-37)	Aug. 27,'37	†18
Playboy Number One (12-4-37)	Nov. 26,'37	†17
Silly Night (10-23-37)	Oct. 1,'37	†19
Slacks Appeal	Aug. 13,'37	†19
Smart Way, The (10-30-37)	Oct. 15,'37	†18
Sweeties	Sept. 3,'37	†15
That's the Spirit	June 25,'37	17
Timid Ghost, The	Sept. 24,'37	†16
Uncle Sol Solves It		2 rls.
Who's Crazy?	Aug. 20,'37	†19
Will You Stop! (10-2-37)	Sept. 10,'37	†17
Who's Who?	Oct. 22,'37	†20

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		
Bamboo (5-29-37)	July 16,'37	.10
Blow, Bugle, Blow		
Broadway Dance Parade	June 15,'37	.10
Hollywood Magic (5-29-37)		.10
In Shanghai (6-5-37)	Juy 16,'37	.12
Isle of Paradise	July 30,'37	.20
Skiing on Your Feet	Jan. 14,'38	†
Spanish Interlude, A	June 15,'37	

MAGNACOLOR

Catalina Island	Nov. 12,'37	†
Personalities on Parade		
Yellowstone Park		

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		8
Early in the Mornin'		9
Old Prospector, The		9
NOVELTIES		
Napoleon's Waterloo		8
Nero		8
PORT O' CALL		
City of the Sun		9
Last Resort, The		9
Mother Ganges		9
WORLD IN COLOR		
Dream Harbor		8

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5,'37	21
No. 11—Soak the Poor (10-2-37)	Aug. 21,'37	16
No. 12—Give Till It Hurts (11-13-37)	Sept. 18,'37	20
No. 13—Behind the Criminal (12-4-37)	Oct. 30,'37	21
No. 14—What Price Safety	Feb. 5,'38	†
FITZPATRICK TRAVEL TALKS		
Chili, Land of Charm (11-20-37)	Oct. 30,'37	†.9
Colorful Bombay (5-8-37)	Apr. 3,'37	.8
Copenhagen	Nov. 27,'37	†.9
Floral Japan	July 24,'37	.8
Glimpses of Peru (10-2-37)	Sept. 4,'37	†.8
Hong Kong, Hub of China (6-26-37)	May 1,'37	.8
Land of Incas	Dec. 25,'37	.8
Natural Wonders of the West	Jan. 22,'38	†.9
Rocky Mountain Grandeur (7-24-37)	May 29,'37	.9
Serene Siam (6-26-37)	Oct. 2,'37	†.9
Stockholm, Pride of Sweden (11-13-37)	Oct. 2,'37	†.9
HARMAN-ISING (Happy Harmonies)		
30—Bosko and the Pirates (5-8-37)	May 1,'37	.8
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	.8
32—Wayward Pups (8-14-37)	July 10,'37	.9
33—Bosko and the Cannibals	Aug. 28,'37	10
34—Little Buck Cheeser (1-8-38)	Dec. 15,'37	.8
35—Bosko in Bagdad	Jan. 1,'38	10
HISTORICAL MYSTERIES		
Captain Kidd's Treasure	Jan. 22,'38	†
King Without a Crown, The (11-20-37)	Oct. 9,'37	†.9
Man in the Barn, The (1-1-38)	Nov. 20,'37	†10
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1,'37	10
Have Courage (7-24-37)	June 12,'37	10
Pacific Paradise (10-16-37)	Aug. 28,'37	10
Rainbow Pass (10-30-37)	Oct. 9,'37	10
What Do You Think, No. 2	Dec. 25,'37	†10
What Do You Think, No. 3	Jan. 15,'38	†11
MUSICAL COMEDIES		
Canary Comes Across, The	Jan. 29,'38	†21
Carnival in Paris (6-26-37)	May 29,'37	21
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19
Hollywood Party (5-8-37)	Apr. 3,'37	21
Our Gang Follies of 1938 (1-8-38)	Dec. 18,'37	†21
Sunday Night at Trocadero (10-23-37)	Oct. 2,'37	†20
OUR GANG		
Fishy Tales	Aug. 28,'37	11
Framing Youth (10-2-37)	Sept. 11,'37	†11
Hearts Are Thumps	Apr. 3,'37	11
Mail and Female	Nov. 13,'37	†11
Night 'n' Gales	July 24,'37	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Pigskin Palooka (11-27-37)	Oct. 23,'37†11	
Roamin' Holiday (7-31-37)	June 12,'37.11	
Rushin' Ballet (6-26-37)	Apr. 24,'37.11	
Three Smart Boys (5-8-37)	Mar. 13,'37.11	
PETE SMITH SPECIALTIES		
Candid Cameramaniacs (1-1-38)	Dec. 11,'37†.9	
Decathlon Champion (11-27-37)	Nov. 20,'37†10	
Equestrian Acrobatics	Aug. 14,'37..8	
Friend Indeed (1-1-38)	Jan. 1,'38†10	
Golf Mistakes (6-26-37)	June 12,'37.10	
Grand Bounce, The (6-26-37)	May 22,'37.11	
Jungle Juveniles (11-6-37)	Oct. 2,'37†.9	
Jungle Juveniles, No. 2	Jan. 29,'38†.9	
Olympic Ski Champions (11-7-36)	July 3,'37.10	
Penny Wisdom (5-8-37)	Apr. 10,'37.10	
Pigskin Champion (9-25-37)	Aug. 14,'37.11	
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium (10-23-37)	Oct. 23,'37.10	
Ski Skill (4-10-37)	Oct. 23,'37.10	
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37.10	
Tennis Tactics (5-8-37)	May 1,'37.10	
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept. 18,'37†37	
Blotto (2-15-30)	Oct. 30,'37†26	
County Hospital (4-23-32)	Jan. 22,'38†17	
Perfect Day, The (3-18-27)	Dec. 11,'37†20	
ROBERT BENCHLEY		
How to Start the Day (10-16-37)	Sept. 11,'37†10	
Night at the Movies, A (11-20-37)	Nov. 6,'37†10	
SPECIAL		
Jimmy Fidler's Personality Parade	Jan. 8,'38†20	
New Audioscopiks, The		
Servant of the People (3-20-37)	Apr. 9,'37.21	
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Little Maestro (4-17-37)	Mar. 27,'37.11	
Song of Revolt (7-24-37)	May 29,'37.11	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Candid Candidates, The (9-25-37)	Aug. 27,'37†.7	
Ding Dong Doggies	July 23,'37†.7	
Foxy Hunter, The	Nov. 26,'37†.1 rl.	
Hot Air Salesman, The (3-20-37)	Mar. 12,'37..7	
Impractical Joker, The (7-3-37)	June 18,'37..7	
New Deal Show, The (10-16-37)	Oct. 22,'37†.7	
Pudgy Takes a Bow-Wow	Apr. 9,'37..7	
Pudgy Picks a Fight (5-22-37)	May 14,'37..8	
Riding the Rails	Jan. 28,'38†.	
Service With a Smile	Sept. 24,'37†.7	
Zula Hula (1-15-38)	Dec. 24,'37†.7	
COLOR CLASSICS		
Bunny-Mooning (3-13-37)	Feb. 12,'37..7	
Car-Tune Portrait, A (7-3-37)	June 25,'37..7	
Chicken a la King	Apr. 16,'37..8	
Educated Fish (11-13-37)	Oct. 29,'37†.7	
Foolish Fox, The	Dec. 31,'37†.	
Little Lamby (1-8-38)	Dec. 31,'37†.7	
Peeping Penguins (9-18-37)	Aug. 27,'37†.7	
HEADLINERS		
Blue Velvet Music	Apr. 9,'37.10	
Mark Warner and Orch.		
Friml Favorites (7-3-37)	June 4,'37.11	
Rudolf Friml, Jr., and Orch.		
From the Minuet to the Big Apple	Nov. 19,'37†.	
Himber Harmonies	Jan. 28,'38†.	
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29,'37†11	
Hula Heaven (10-16-37)	Oct. 1,'37†11	
Eddie Peabody		
Installment Collector, The	July 2,'37.10	
Fred Allen		
Let's Go Latin (9-25-37)	Sept. 10,'37†11	
Xavier Cugat and Orch.		
Meet the Maestros	Dec. 17,'37†.	
Night in Manhattan	July 30,'37.11	
Oh Kay, Rhythm (1-8-38)	Dec. 17,'37†10	
Queens of Harmony	Aug. 20,'37†11	
Phil Spitalny and Girl Orch.		
Star Reporter, The, No. 2 (3-27-37)	Mar. 12,'37.11	
Vincent Lopez and Orch.		
Swing, Hutton, Swing	May 7,'37.11	
Ina Ray Hutton and Orch.		
MUSICAL ROMANCE (In Color)		
Schubert's Serenade	July 23,'37..9	
Song of the Islands (5-22-37)	May 21,'37.10	
Trees (3-20-37)	Mar. 19,'37..9	
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec. 31,'37†10	
California Giant	Jan. 28,'38†.	
Aviator Shorty	July 23,'37.10	
Circus Comes to Town, The (7-3-37)	June 25,'37.10	
Cowboy Shorty (10-16-37)	Oct. 8,'37†10	
Game Trails	Apr. 30,'37.10	
Inventor, The (10-23-37)	Nov. 5,'37†11	
It's a Good Stunt (9-25-37)	Sept. 10,'37†10	
It's a Living	Mar. 5,'37.11	
Killer of the Tonto	Aug. 13,'37†10	
Make Up and Live	Dec. 31,'37†.	
Nobody Home	Apr. 2,'37.10	
Safety in the Air (5-22-37)	May 28,'37.10	
Tuna	Dec. 3,'37†.	
PARAMOUNT PICTORIAL		
No. 8—Tides of Fundy — Home of the Rainbow — Meet the Lorias	Mar. 12,'37.10	
No. 9 — Moonlight and Shadows — Rooftops of Manhattan — Blackie and Brownie	Apr. 9,'37.10	
No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37)	May 7,'37.10	
No. 11—Fishing Highlights	June 4,'37.11	
No. 12—(7-3-37)	July 2,'37.10	
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug. 6,'37†.1 rl.	
No. 2 — Let's Count Horses —Nova Scotia Faces the Sea — Record Making (9-18-37)	Sept. 3,'37†10	
No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37)	Oct. 1,'37†10	
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov. 5,'37†10	
No. 5—	Dec. 3,'37†.	
No. 6—	Jan. 7,'38†.	
POPEYE THE SAILOR		
Football Toucher Downer	Oct. 15,'37†.	
Fowl Play	Dec. 17,'37†.	
Hospitaliky	Apr. 16,'37..7	
I Like Babies and Infints (10-2-37)	Sept. 17,'37†.7	
I Never Change My Altitude	Aug. 20,'37†.7	
Let's Celebrake	Jan. 21,'38†.	
Lost and Foundry	July 16,'37..7	
Morning, Noon and Night Club (6-26-37)	June 18,'37..7	
My Artistical Temperature	Mar. 19,'37..7	
Paneless Window Washer, The (2-27-37)	Jan. 22,'37..7	
Popeye the Sailer Meets Ali Baba and the Forty Thieves (Color Special)	Nov. 26,'37†.2 rls.	
Protex the Weakerist (11-20-37)	Nov. 19,'37†.7	
Twisker Pitcher, The	May 21,'37..7	
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 4 (3-27-37)	Feb. 26,'37.11	
No. 5	Apr. 30,'37.11	
No. 6	July 2,'37.11	
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37†10	
No. 2 (11-20-37)	Nov. 12,'37†10	
No. 3	Jan. 14,'38†.	
SCREEN SONGS		
Magic on Broadway	Nov. 26,'37†.1 rl.	
Jay Freeman and Orch.		
Please Keep Me In Your Dreams (5-22-37)	May 28,'37..8	
Henry King and Orch.		
Twilight on the Trail	Mar. 26,'37..7	
The Westerners		
Whispers in the Dark (10-9-37)	Sept. 24,'37†.7	
You Came to My Rescue	July 30,'37..8	
Shep Fields and Orch.		
You Took the Words Right Out of My Heart	Jan. 28,'38†.	
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37.10	
No. 37—Swing Stars (5-22-37)	May 14,'37.10	
No. 38—Pan-American Champion (7-3-37)	June 11,'37.10	
No. 39—Rhythm of the Game (7-10-37)	July 9,'37.10	
No. 40—Aquabats	Aug. 13,'37†10	
No. 41—Picking Pets (10-2-37)	Sept. 10,'37†10	
No. 42—Four Smart Dogs (10-16-37)	Oct. 8,'37†10	
No. 43—Pick Your Favorite (11-6-37)	Nov. 5,'37†10	
No. 44—Ball Tossers	Dec. 3,'37†.	
No. 45—Water, Water Everywhere (1-15-38)	Dec. 31,'37†10	
No. 46—Good Looking Winners	Jan. 28,'38†.	
UNUSUAL OCCUPATIONS (In Color)		
No. 1	Aug. 6,'37†.1 rl.	
No. 2 (10-16-37)	Oct. 8,'37†10	
No. 3 (1-22-38)	Dec. 10,'37†.	
SPECIAL 3-REEL SHORT (Distributed by Paramount)		
River, The (12-11-37)	31	

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept. 17,'37†10	
Murder in Swing Time (9-4-37)	Sept. 27,'37†10	
Prairie Swingeroo (12-25-37)	Oct. 15,'37†10	
LEON ERROL COMEDIES		
Dummy Owner, The (1-1-38)	Jan. 7,'38†19	
His Pest Friend	Mar. 11,'38†.	
Rented Riot, A	Nov. 5,'37†17	
Should Wives Work (10-9-37)	Sept. 10,'37†19	
HEADLINER SERIES		
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37.18½	
4—Swing Fever	July 25,'37.20	
1937-38		
No. 1—Trailing Along (10-16-37)	Oct. 8,'37†16	
No. 2—Music Will Tell (1-1-38)	Feb. 11,'38†.	
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11,'37.18	
Ears of Experience (1-1-38)	Jan. 28,'38†18	
Edgar and Goliath (12-25-37)	Nov. 19,'37†17	
False Romeos	Mar. 25,'38†.	
Locks and Bonds	Apr. 16,'37.19	
Morning Judge (10-16-37)	Sept. 24,'37†18	
Tramp Trouble	Aug. 6,'37.16	
MARCH OF TIME		
No. 8	Mar. 19,'37.20	
No. 9 (4-17-37)	Apr. 16,'37.21	
No. 10	May 14,'37.18	
No. 11	June 11,'37.18	
No. 12	July 9,'37.18	
No. 13	Aug. 6,'37.18	
1937-38		
No. 1 (9-11-37)	Sept 3,'37†17	
No. 2	Oct. 1,'37†20	
No. 3	Oct. 29,'37†21	
No. 4	Nov. 26,'37†20	
No. 5 (1-1-38)	Dec. 25,'37†18	
No. 6	Jan. 21,'38†.	
MICKEY MOUSE		
Clock Cleaners, The (8-28-37)	Oct. 15,'37†.8	
Donald's Ostrich (1-1-38)	Dec. 10,'37†.9	
Hawaiian Holiday (9-4-37)	Sept. 24,'37†.8	
Lonesome Ghosts (12-25-37)	Dec. 24,'37†.9	
Old Mill, The	Nov. 5,'37†.9	
Pluto's Quintuplets	Nov. 26,'37†.9	
Self Control (1-22-38)	Feb. 11,'38†.8	
NU-ATLAS PRODUCTIONS		
Devilled Ham (1-22-38)	Apr. 28,'38†10	
Phoney Boy (12-25-37)	Nov. 19,'37†11	
Rhythm in a Night Court (9-4-37)	Sept. 24,'37†.9	
Sweet Shoe (1-1-38)	Jan. 14,'38†11	
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept. 10,'37†13	
No. 2 (12-18-37)	Nov. 5,'37†11	
No. 3 (1-22-38)	Dec. 31,'37†10	
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Horse Play (4-3-37)	Mar. 13,'37.18	
Many Unhappy Returns	Oct. 22,'37†17	
Stupor-Visor, The (1-22-38)	Feb. 25,'38†17	
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec. 3,'37†20	
Mississippi Moods (7-31-37)	July 23,'37.17	
That Man Samson	May 28,'37.19	
Twenty Girls and a Band (1-22-38)	Apr. 8,'38†18	
SMART SET		
Inlawful	Apr. 30,'37.17	
Rhythm Wranglers (12-25-37)	Dec. 17,'37†19	
SPECIAL		
Day With the Dionne Quintuplets, A (4-24-37)	Mar. 26,'37.18	
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37..9½	
Big League	May 7,'37.11	
Foreign Sports	Apr. 9,'37.10	
Golf Timing (8-21-37)	July 23,'37.11	
Royal Steeds	July 2,'37.10	
Saratoga Summers (3-27-37)	Mar. 12,'37.11	
STRUGGLE TO LIVE		
Desert Land	Apr. 5,'37..9	
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July 9,'37.16	
Wrong Romance, The	May 14,'37.19	
WORLD ON PARADE		
Circus Winter Quarters	May 14,'37.11	
Florida Cowboy	June 11,'37..9½	
Jungle Playmate	July 30,'37..9	
Mt. Vernon	Mar. 19,'37.10	
Workshops of Old Mexico	July 9,'37.11	

STATE RIGHTS

Title	Rel. Date	Min.
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)	11	
ASTOR		
Carmen (5-29-37)	9	
Halt! Who Goes There? (5-29-37)	9	
JAM HANDY		
New Day, A (12-25-37)	12	
ROGERS SPECIAL		
Lest We Forget (5-1-37)	1 rl.	
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)	11	

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The (8-14-37)	Aug. 6,'37.10	
Filming Modern Youth	Oct. 1,'37†.	
Filming Nature's Wonders	Dec. 3,'37†.	
Laughing at Fate (11-27-37)	Nov. 5,'37†.9½	
Motor Maniacs (9-25-37)	Sept. 3,'37†10	
Trailing Animal Stories (1-22-38)	9	
MAGIC CARPET SERIES		
Dude Ranch, The	Oct. 8,'37†.	
Italian Libya (12-4-37)	Nov. 12,'37†10	
Land of the Maple Leaf, The (1-22-38)	Dec. 10,'37†10	
Mexican Mural (10-16-37)	Sept. 3,'37†.9½	
Modern Dixie		
Portraits of Portugal (8-7-37)	Aug. 6,'37.10	

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17,'37†.8½	
110. Magician Mickey	June 17,'37†.8½	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
111. Mickey's Amateurs (6-19-37)	June 4,'37†.1 rl.	
112. Moose Hunters	Aug. 5,'37†.9	
SILLY SYMPHONIES		
112. Little Hiawatha (6-26-37)	May 11,'37†	
113. Modern Invention (6-26-37)	June 17,'37†	

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 35 (4-17-37)	Apr. 12,'37..7	
No. 36 (5-15-37)	May 10,'37..9½	
No. 37 (5-15-37)	June 7,'37..9½	
No. 38 (7-24-37)	July 26,'37.10	
No. 39 (10-23-37)	Oct. 18,'37†.9	
No. 40 (12-4-37)	Nov. 1,'37†.9	
No. 41 (12-11-37)	Nov. 15,'37†.9	
No. 42	Nov. 22,'37†.9	
No. 43	Dec. 6,'37†.9	
No. 44	Jan. 3,'38†	
No. 45	Jan. 29,'38†	
No. 46	Feb. 28,'38†.9	
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20,'37†.6	
Country Store (8-7-37)	July 5,'37..7	
Fireman's Picnic (10-16-37)	Aug. 16,'37..6½	
Lumber Camp (3-20-37)	Mar. 15,'37..7	
Ostrich Feathers (10-2-37)	Sept. 6,'37†.7	
Rest Resort (10-16-37)	Aug. 23,'37..7	
Steel Workers (5-15-37)	Apr. 26,'37..7	
Stevedores, The	May 24,'37..7	
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec. 1,'37†17	
Alpine Cabaret (8-14-37)	Aug. 4,'37.10	
Bargain Matinee (3-20-37)	Apr. 14,'37.10	
Cocktail Party, The (5-15-37)	May 12,'37.10	
Down On the Barn	Feb. 23,'38†	
Hawaiian Capers (9-18-37)	Sept. 8,'37†17	
It's On the Record	Mar. 17,'37.10½	
Oh, Say Can You Hear? (12-18-37)	Dec. 29,'37†15	
Rhapsody in Zoo (12-11-37)	Jan. 26,'38†15½	
Shoes With Rhythm (5-15-37)	June 9,'37.10	
Show for Sale (10-30-37)	Nov. 3,'37†21	
Singing Bandit, The (7-3-37)	July 7,'37.10	
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6,'37†19	
OSWALD CARTOONS		
Dumb Cluck (12-11-37)	Dec. 20,'37†.7	
Football Fever (12-4-37)	Nov. 15,'37†.7	
Keeper of the Lions (11-13-37)	Oct. 18,'37†.7	
Lamplighter, The	Jan. 10,'38†.7	
Love Sick (11-6-37)	Oct. 4,'37†.8	
Man Hunt	Feb. 7,'38†	
Mechanical Handy Man (10-30-37)	Nov. 8,'37†.7	
Mysterious Jug, The (12-11-37)	Nov. 29,'37†.7	
Playful Pup, The (7-31-37)	July 12,'37..7	
Trailer Thrills (5-15-37)	May 3,'37..7	
Wily Weasel, The	June 7,'37..7	
STRANGER THAN FICTION SERIES		
No. 35—Novelty (4-17-37)	Apr. 26,'37..9	
No. 36—Novelty (4-17-37)	May 24,'37..8	
No. 37—Novelty (7-3-37)	June 21,'37..8½	
No. 38—Novelty (5-15-37)	July 19,'37..9	
No. 39—Novelty (7-24-37)	Aug. 16,'37..9	
No. 40—Novelty (9-18-37)	Sept. 6,'37†.9	
No. 41—Novelty	Oct. 4,'37†.9	
No. 42—Novelty	Nov. 1,'37†.9	
No. 43—Novelty (12-4-37)	Nov. 29,'37†.9	
No. 44—Novelty (12-11-37)	Dec. 27,'37†.9	
No. 45—Novelty	Jan. 17,'38†	
No. 46—Novelty	.9	
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay	Dec. 30,'37†23	
Breathless Moments	Feb. 28,'38†.2 rls.	
Hollywood Screen Test (8-14-37)	Aug. 30,'37†21	

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions Smith and Dale	Apr. 3,'37.10	
Nickel Lowdown Charles Kemper	May 1,'37.10	
Vitaphone Funsters (6-12-37)	May 29,'37.11	
Johnny Burke		
Vaude-Festival Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37.10	
BROADWAY BREVITIES		
Swing for Sale (3-13-37) Hal LeRoy	Feb. 27,'37.22	
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37.18	
Hotel a la Swing Eddie Foy, Jr.	Mar. 13,'37.20	
Mail and Female Ken Murray	Mar. 27,'37.21	
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37.21	
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37.16	
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37.21	
Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton	Apr. 24,'37.21	
Movie Mania Dave Apollon	May 8,'37.20	
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37.20	
Day at Santa Anita Sybil Jason	May 22,'37.18	
Sound Defects (6-12-37) Rufe Davis	June 5,'37.22	
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37.20	
Rhythm Roundup, The Estelle Taylor	June 19,'37.21	
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37.19	
Newsboy's Nocturne (7-10-37) Lane, Tree & Edwards	July 10,'37.20	
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37.22	
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right Irene Bordoni	Aug. 7,'37	
Doctor Cupid Ken Murray-Oswald	Sept. 4,'37†	
Postal Union Georgie Price	Sept. 11,'37†	
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37†20	
Ups and Downs Hal LeRoy	Oct. 9,'37†	
Starlets (11-20-37)	Oct. 23,'37†20	
Toot Sweet Fifi D'Orsay-Rufe Davis	Nov. 6,'37†	
Joe Palooka in "Calling All Kids"	Nov. 20,'37†17	
Man Without a Country, The John Litel	Nov. 27,'37†	
Here's Your Hat Cookie Bowers	Dec. 11,'37†.2 rls.	
One On the House Willie, West, McGinty	Dec. 18,'37†.2 rls.	
Wedding Yells Ken Murray-Oswald	Jan. 1,'38†20	
Script Girl Cross and Dunn	Jan. 15,'38†	
COLORTOUR ADVENTURE (In Color)		
Nature the Artist (4-10-37)	Mar. 20,'37.10	
Cradle of Civilization	Apr. 17,'37.10	
Alpine Grandeur	May 15,'37.10	
Gateway to Africa (6-12-37)	June 12,'37.10	
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	
Long Bright Land (9-11-37)	Sept. 25,'37†10	
It's Work	Oct. 23,'37†	
Mysterious Ceylon	Nov. 20,'37†	
Land of the Kangaroo (11-20-37)	Dec. 18,'37†10	
India's Millions	Jan. 8,'38†	
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept. 18,'37†12	
Playing with Danger (11-20-37)	Oct. 30,'37†13	
Danger—High Voltage	Dec. 4,'37†.1 rl.	
Alibi Mark	Dec. 25,'37†.1 rl.	
Bolted Door, The	Jan. 22,'38†	
LOONEY TUNES		
No. 33—Porky's Romance	Apr. 17,'37..8	
No. 34—Porky's Duck Hunt	Apr. 17,'37..8	
No. 35—Porky and Gabby (6-12-37)	May 15,'37..8	
No. 36—Porky's Building	June 19,'37..8	
No. 37—Porky's Super Service (7-10-37)	July 3,'37..8	
No. 38—Porky's Bad Time Story	July 24,'37..7	
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37..7	
No. 40—Get Rich Porky	Aug. 28,'37	
No. 41—Porky's Garden	Sept. 11,'37	
No. 42—Rover's Rival	Oct. 9,'37†	
No. 43—The Case of the Stuttering Pig	Oct. 30,'37†	
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13,'37†.7	
No. 45—Porky's Hero Agency	Dec. 4,'37†.7	
No. 46—Porky's Poppa	Jan. 15,'38†	
MELODY MASTERS		
Jacques Fray and Orch. (4-10-37)	Mar. 27,'37.10	
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37.10	
Rimac Orchestra, The	May 8,'37.10	
Jack Denny and Orch.	May 29,'37.10	
Eliseo Grenet and Orch. (6-19-37)	June 19,'37.10	
Lennie Hayton and Orch. (7-10-37)	July 10,'37.10	
David Mendoza and Orch. (8-21-37)	July 31,'37.10	
Russ Morgan and Orch.	Sept. 11,'37†	
Milt Britton and Orch.	Oct. 2,'37†	
Mal Hallett and Orch.	Oct. 23,'37†	
Arnold Johnson and Orch. (9-11-37)	Nov. 13,'37†10	
Jan Rubini and Orch.	Dec. 4,'37†.1 rl.	
Henry King and Orch.	Dec. 25,'37†.1 rl.	
Leon Navara and Orch.	Jan. 15,'38†	
MERRIE MELODIES (In Color)		
No. 33—The Fella with the Fiddle (4-10-37)	Mar. 27,'37..8	
No. 34—She was an Acrobat's Daughter	Apr. 10,'37..8	
No. 35—Ain't We Got Fun	May 1,'37..8	
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37..8	
No. 39—Sweet Sioux (7-10-37)	June 26,'37..8	
No. 40—Egghead Rides Again	July 17,'37..8	
No. 41—Plenty of Money and You	July 31,'37..7	
No. 42—Sunbonnet Blue	Aug. 21,'37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37..7	
No. 44—Dog Daze	Sept. 18,'37	
No. 45—I Wanna Be A Sailor	Sept. 25,'37†	
No. 46—The Lyin' Mouse	Oct. 16,'37†	
No. 47—Little Red Walking Hood	Nov. 6,'37†	
No. 48—Woods Are Full of Cuckoos	Dec. 4,'37†.1 rl.	
No. 49—September in the Rain	Dec. 18,'37†.1 rl.	
No. 50—Daffy Duck and Egghead	Jan. 1,'38†	
PICTORIAL REVIEWS		
No. 8—Coiffeurs—Shoes	Apr. 10,'37.10	
No. 9—Hats—Bathing Suits	May 11,'37.10	
No. 10—Dancing-Leather (6-5-37)	May 22,'37.10	
No. 11—Milk—Rugs	June 19,'37.10	
No. 12—Pianos—Art (8-14-37)	July 17,'37.10	
No. 13—Books—Furs	Aug. 28,'37	
(NEW SERIES)		
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept. 18,'37.10	
No. 2—Mauch Twins—Table Tennis	Oct. 16,'37†	
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13,'37†10	
No. 4—Boxers—Dolls	Dec. 11,'37†	
No. 5—Ice Cream—Jockeys	Jan. 8,'38†	
VITAPHONE NOVELTIES		
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37.11	
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37..9	
Check Your Cash Louis Zingone	May 22,'37.10	
Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June 26,'37.10	
Palm Beach Knights Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37.10	
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov. 6,'37†11	
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept. 4,'37†11	
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37†10	
Roping 'Em Alive	Nov. 6,'37†	
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec. 4,'37†10	
Unreal Newreel	Jan. 8,'38†	
Ski Flight	Jan. 22,'38†	

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†20	

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†10	
Men of Ships	Sept. 10,'37†.9	
Paper Hanger, The (Cartoon)	Dec. 25,'37†	

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept. 1,'37†20	(each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec. 9,'37†21	(each)
Secret of Treasure Island, The (15 episodes)	Mar. 17,'38†	

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug. 20,'38†	
Fighting Devil Dogs, The 7501	May 28,'38†	
Hawk of the Wilderness 7301	Dec. 3,'38†	
Lone Ranger, The 7401 Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	
Painted Stallion, The, 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov. 20,'37†	

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon's Trip to Mars Larry Crabbe-Jean Rogers	Mar. 22,'38†	
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37†.2 rls.	(each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37..2 rls.	(each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†.2 rls.	
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37†.2 rls.	(each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	

J C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Last night we went to the Moon theatre and saw "Second Honeymoon" with Tyrone Power, Loretta Young, Stuart Erwin, Claire Trevor, Marjorie Weaver, Lyle Talbot and Edward Bromberg. Maybe the reason why we liked the picture was because of Lyle Talbot. Lyle used to park his feet under our wife's dining table and fill his silo with beans and sowbelly for want of something better. We regard the picture as worth playing.

▽

Then here is something else again. According to the press, the board of supervisors at Kimball, Nebraska, passed this edict: "Any person, now receiving or applying for county relief, who refuses to turn in his car, license plates and keys, will be refused any form of county relief assistance excepting those requiring a car in the conduct of their business." The paper states that this was the first step taken to purge the county relief rolls and was unanimously approved by the board.

This sounds to us like a pretty good stroke of business, and it would seem to be a procedure that other county commissioners ought to adopt. We never yet saw a sucking calf let go of the teat until its mother walked away. Some cows seem to have a lotta sense. It looks like Kimball county has started something.

▽

We just received a letter from the manager of the Elite theatre at Laurenz, Iowa, and he says, "If you don't stop and see me when you are in this county I am going to knock your block off."

Now why the dickens do the boys talk that way. As we remember it, we called to see him last summer and he was out of town. 'Taint our fault.

▽

Jack De Marce, of the De Marce Amusement Company, of Benson, Minnesota, writes us and says, "I have been trying to get along without the HERALD since last November and I find I just can't do it." Jack encloses his check and says for us to have his subscription renewed for two years. We'll do that, Jack.

The public here seemed to be divided in opinion as to the entertainment value of "Confession," with Kay Francis, Ian Hunter and Basil Rathbone. It seemed to be the unanimous opinion that Miss Francis played three different characters in very fine shape. The main objection seemed to be the type of story.

There can be no question but that the public is fed up on these "triangle" themes, and our guess is that unless the producers cast Miss Francis in a more pleasing role pretty soon it won't be long until she will be on the retired list. A splendid actress shouldn't be shelved in that manner.

Every once in a while we meet up with a surprise. Sometimes it is an agreeable one and sometimes it is not so agreeable. This one was an agreeable one. Last summer we stopped at Oakland, Iowa, to call on Mrs. Mable Hockenberry, who operates the Liberty. We had a very short visit with her, as she was just leaving the theatre to go to a quilting party, or some other function, but she expressed surprise and pleasure that we called on her and she told us she would send us a check to have her subscription renewed to the HERALD as soon as it expired. Yesterday's mail brought a very fine letter from her together with her promised check. That part we had completely forgotten but we hadn't forgotten Mrs. Hockenberry and her Liberty theatre, and we would like to suggest that when you go to Oakland you should call at the Liberty and you will see a good show and meet a very fine lady. Thanks, Mrs. Hockenberry.

▽

When we were in Glenrock, Wyoming, some time ago, we called on Mr. and Mrs. Jung, who operate the theatre, and they told us they had given a magazine peddler twelve dollars in cash for the HERALD, Almanac and *Motion Picture Daily,* but they had never heard from them. We wrote the circulation department of the HERALD and were informed it had never received the money or heard of him, but that on our sayso they would send them the magazine just the same. Now, wasn't that swell? But then an office has to be swell that has a Gertrude Merriam. But speaking of Gertrude reminds us, boys, that she would be tickled if you would send her one of your theatre passes to paste in her scrapbook.

▽

We trust that you will pardon us if we reminisce a bit.

Last night we went to the Moon theatre and saw "Empty Holsters," with Dick Foran and Patricia Walthall. As a rule we are not overly strong for "Westerns" though it is a fact that Westerns have been a lifesaver for many small theatres. When we saw Miss Walthall on the screen our mind immediately went back to the time when we hunted grouse with her father and mother for a week in Cherry country, Nebraska. Miss Walthall is the daughter of the late Henry B. Walthall, who played the "Little Colonel" in "Birth of a Nation," and her mother was Mary Charleson, who appeared with him on the stage and in subsequent pictures.

When we saw Miss Walthall and remembered we had hunted with her father and mother before they were married, we were again reminded that "tempus fugit." Oh, well, doggone it, what if it does? We can't stop it.

▽

A report says that some of the producers are requiring some of their screen stars to reduce as much as twenty pounds. Suppose Sophie Tucker should reduce twenty pounds, she wouldn't be Sophie Tucker. Stick to your beans and sowbelly Sophie, we're for you.

▽

When we came to Nebraska we could dig down two feet almost any place and strike water. The sand hill country was full of ponds and small lakes, but today the water table is 16 feet below the surface. Instead of building shelterbelts, if the government would dam the rivers and creeks and fill up the drainage ditches there would be some sense to it.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The Herald Covers the Field Like an April Shower.

IN THE NEWSREELS

MOVIETONE NEWS—No. 38, Vol. 20.—President opens drive against infantile paralysis....45 burned to death as flames destroy college in Quebec.... Crown Prince of Greece....King Peter of Yugoslavia....Prince Nicholas of Rumania....Fashions for men....Lew Lehr....Sports in Maine, Switzerland and Australia.

MOVIETONE NEWS—No. 39, Vol. 20.—General Franco launches major drive against Teruel....Japanese troops renew campaign of conquest in North China ....Women in the news; Jeanne Kavanagh, Mrs. William Harkness, Mrs. William White....Hollywood fashions....Braddock upsets Farr battle dope ....Harness racing on ice....Baseball players try golf in Florida....Lew Lehr.

NEWS OF THE DAY—No. 236, Vol. 9.—Nation enlists in infantile paralysis war....Mrs. Roosevelt cheers tiny sufferers....Ethiopa hails new leader.... French war hero is given stirring tribute....The Woman's Page....Trapped by fire many perish in church school....Girls win over men in basketball battle....Olympic champion tries target diving.... Knockouts feature Navy bouts.

NEWS OF THE DAY—No. 237, Vol. 9.—Roosevelt plan defended by son in debate....New "safety" parachute a success in tryout....''Doubles Day" brings out "twins" of famous....Japanese press on; British strengthen far east defenses....The Woman's Page....Winter swimmers....Racing at Hialeah.

PARAMOUNT NEWS—No. 49.—Speedy ice boat fleet in regatta....School fire takes toll....Baseball's here again....President and Mrs. Roosevelt lead nation in infantile paralysis drive....''Balloon belt" passes first tests as life saving device....American raised in China returns to U. S.....Record cold hits Detroit zoo....Mass flight to Hawaii....Film stars turn to golf.

PARAMOUNT NEWS—No. 50.—Ice binds big city.... Coast guard cutter rescues vessels in Hudson River ....Auto executives see President....Seattle authorities seize man after threat to Japanese liner.... Life guards display beauty....Mrs. Harkness brings giant panda back to U. S.....Nineteen in one Washington family....Canton digs in.

PATHE NEWS—No. 53, Vol. 9.—Fire toll mounts in Quebec school....Will Hays receives "Poor Richard" award....World's largest dredge goes digging.... Slow learn speed in clinic....Italian traffic cops enjoy gift day....First lady visits capital shut-ins.... Midget leads lady bouncer to altar....China bred American returns home....Swing is enthroned at Carnegie Hall.

PATHE NEWS—No. 54, Vol. 9.—China begins to mobilize manpower....President's son denies dictator trend....''Look-alikes"....Motor chiefs predict better days ahead....U. S. Mint speeds up coinage of money....Capital parents parade 17 offspring.... Maribel Vinson stages solo ice ballet....New type parachute tested.

UNIVERSAL NEWSPAPER NEWSREEL—No. 634, Vol. 10.—Scores die in blazing school....President first in health move....Machines locates bad rails.... Diving aces scores bullseye....Enthusiasts jam "ski bowl"....Ross kidnap suspect caught....Ice-boaters defy the cold....Advertisers fete Will Hays.... Gowns fashioned from fruit.

UNIVERSAL NEWSPAPER NEWSREEL—No. 635, Vol. 10.—President talks with motor men....U. S. flagship leaves China....New parachute opens in hurry....Doubles play famous roles....Tables turned on lifeguards....17 children in Washington family ....China Clipper forced back....Lawrin wins at Hialeah....Girl proves female Sandow....Gotham host for wild birds....Fashions in Miami.

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TO LEASE THEATRE IN MIDWEST TOWN, 2,000 up. BOX 977, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN INC.
NEW YORK

Educational TWO-REEL COMEDIES

"At The Head Of My List"—

says

W. WARD MARSH, famous critic of the Cleveland Plain Dealer



(From the Cleveland Plain Dealer, Sunday, Jan. 11)

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Presented by E.W. HAMMONS

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Paramount Pictures

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Ian Keith • **Anthony Quinn** • **Hugh Sothern** • **Evelyn Keyes** • **A Paramount Picture**

Directed by Cecil B. DeMille • Screen Play by Edwin Justus Mayer, Harold Lamb and C. Gardner Sullivan
Based on an Adaptation by Jeanie Macpherson of "Lafitte the Pirate" by Lyle Saxon

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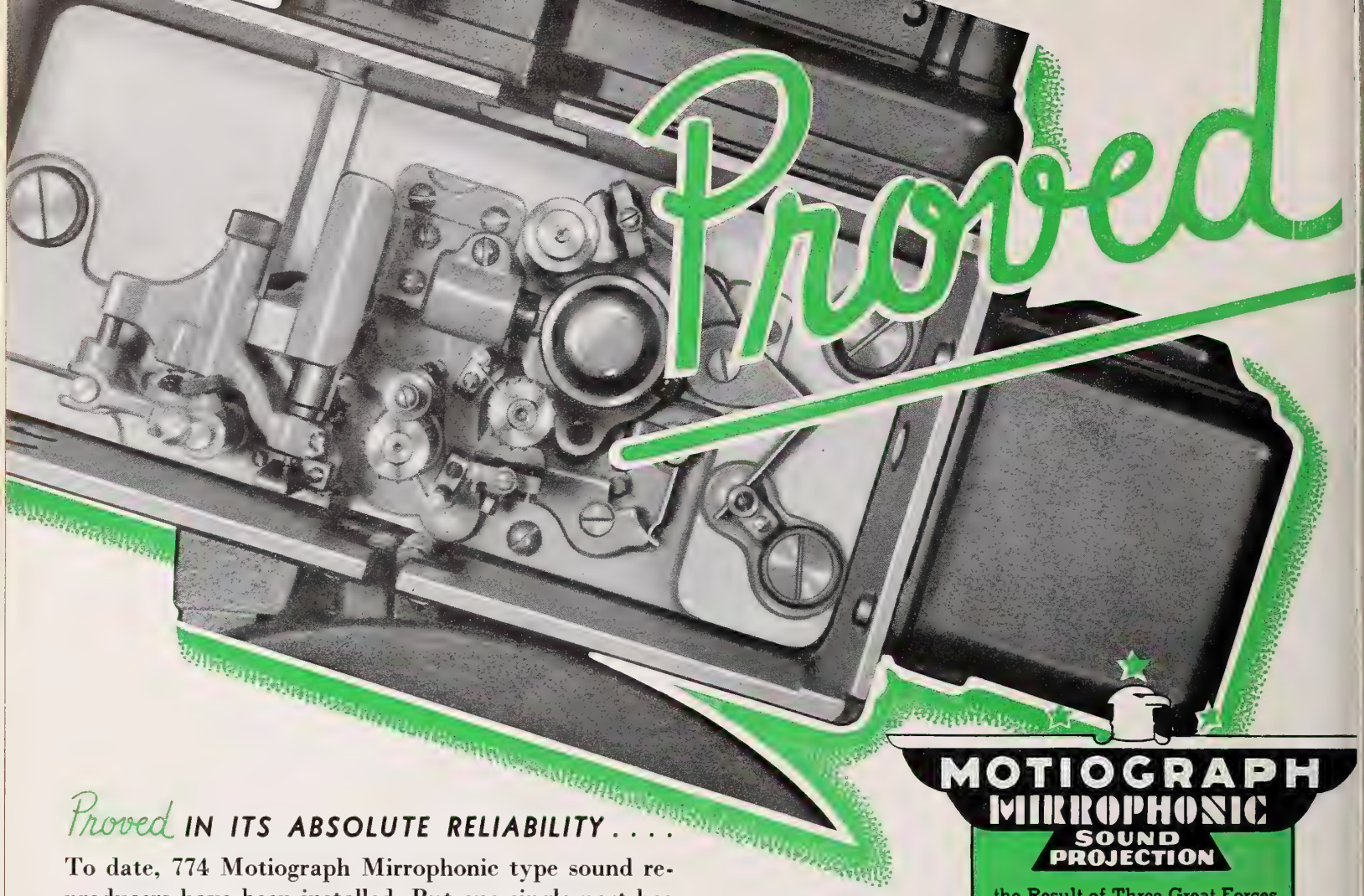
Better Theatres

SOMETHING DIFFERENT—
Modernized-Colonial Theatres

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A Theatre to Stimulate Trade

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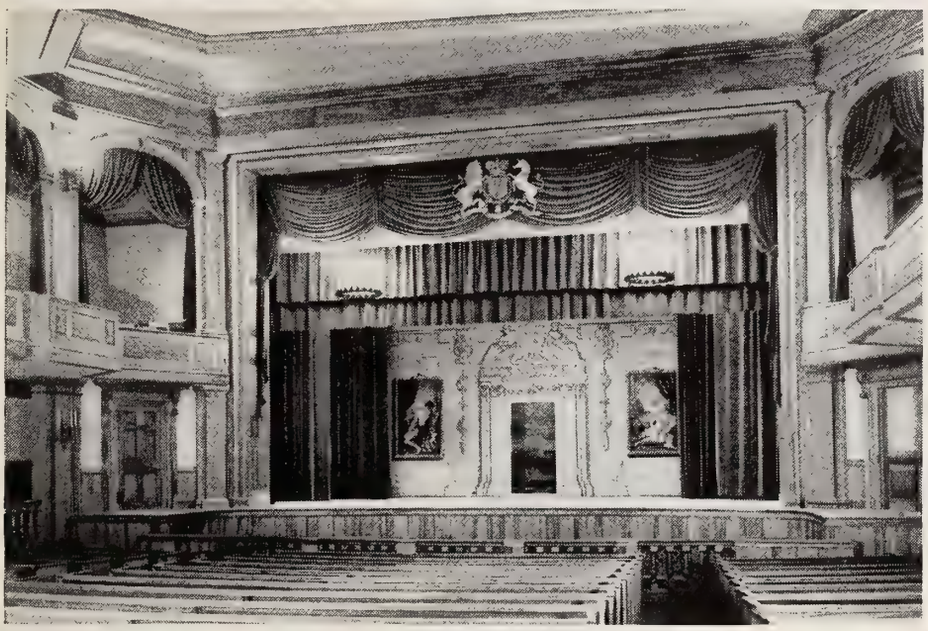
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Pioneers and pacemakers in comfortable seating for theatres, auditoriums, lodges, schools, churches, stadia and buses

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THE FILM ON BROADWAY TODAY



■ Two new photographs of the fabulous street of the theatre and part of its immediate environs, with the available motion picture establishments numbered for readier identification. A good deal of the glitter emanating from the film theatres represents more or less recent changes in marquees and signs, but they are discussed in a story on the opposite page. Our panorama is necessarily divided into two sections—one looking up Broadway, the other (below) up Seventh Avenue. Both views are from Times Square. Identifying the numbered theatres (several not shown are otherwise indicated): 1. Capitol. 2. New Trans-Lux. 3. Strand. 4. Central. 5. Globe. 6. Gaiety. 7. Astor. 8. Roxy. 9. Mayfair. 10. Palace. 11. Embassy Newsreel. 12. Loew's State. 13. Criterion.

PHOTOS BY COSMO-SILEO

ABOVE: LOOKING UP BROADWAY. BELOW: LOOKING UP SEVENTH AVENUE



CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 130 FEBRUARY 8, 1938 NUMBER 6

Conquered by the Film, Broadway Goes Modern

BROADWAY IS modernizing—starting somewhat later than less publicized areas of the nation, but modernizing nevertheless, and substantially enough to present a definitely changed appearance today. By Broadway is meant, of course, the theatrical area spreading principally north of Times Square, and including Seventh Avenue and 42nd Street. Property values here naturally do not invite headlong divorcing of the past, while many a playhouse has to consider the importance of a reputation won in another day which might become less convincing with a complete change in personality.

Dominated today by the motion picture, physically as well as economically, Broadway has joined the nation-wide modernization movement largely by replacement of worn furnishings and obsolete fronts. The old New York and Criterion theatres are gone, and a single theatre, a new Criterion, has taken their places, but it is the only entirely new theatrical structure of the past ten years. Another new theatre was added, however, in the remodeling of the building at 49th Street and Broadway to create the Trans-Lux theatre, which was opened in December, succeeding the original Broadway Trans-Lux theatre a block to the north.

More than $200,000, however, was spent last summer on the Capitol, MGM's week-stand showplace. With the essential style retained, this house was completely recarpeted and reseated, its decorations refurbished, and the front modernized to the extent of a huge marquee providing greater attraction board space, and a towering vertical sign. The front lettering follows the general Loew policy of using opal blocks, but a general modern effect is achieved in the greater use of the front as an advertising medium.

The Roxy, a block or two away from the Capitol, is now undergoing similar treatment, but in a more modest way. About 3,700 of the 5,900 auditorium chairs are being given new seats, with loge chairs covered in velour, the others in mohair. It is also definitely planned to replace all or most of the present sound system, while the original fancifully ornate marquee has given place to a simple corner structure trimmed in neon and with sides consisting almost exclusively in silhouette-letter attraction boards.

Seven Theatres in Single Program

A general program of modernization being conducted by the Harry Brandt circuit has already effected notable face-lifting in six subsequent-run theatres in the Broadway sector, with revision of another to follow. Three—the Gaiety, Central and Globe—are on Broadway itself; the others—Apollo, Times Square, Selwyn and Liberty—are on 42d Street. All of them are ex-legitimate houses which have succumbed to the new hegemony of the film. The Globe and Apollo have been treated to modern carpeting, an entire new set of chairs with mohair coverings, modern indirect lighting fixtures, new box offices and complete air-conditioning systems. All of this group of theatres have new marquees of modern lines and carrying silhouette letter attraction boards. In addition, the Liberty is to be presently overhauled throughout, its decorative scheme and front completely modernized, and its projection and sound equipment replaced.

Warners' Strand theatre today represents substantial modernization, the front and lobby having been thoroughly revised last summer with modern patterns and materials erasing all vestiges of the original French period ornamentation.

There are today in the Broadway and Times Square area proper, 24 motion picture theatres having a total of 39,150 seats. With the inclusion of Radio City Music Hall, this total becomes 45,350.



481 Theatre Projects Reported Last Year

NEW THEATRE construction projects reported during the year 1937 totaled 481. This figure does not represent new theatres constructed during the year, but at least planned during that period. The reports were received by Better The-



Modernizing the Roxy—two pictures showing the original marquee (partly with its original attraction board letters, partly with silhouette letters adopted four years ago), and the marquee now being erected, with modern lines and neon trim, and Wagner attraction boards accommodating 8- to 24-inch letters.

aters' Bulletin Service from correspondents throughout the country.

The last quarter of the year saw fewer reports than the second quarter, but more projects were reported during each of the last two quarters than in either of the first two of the year. A total of 186 projects were reported during the first six months, and 295 during the last half-year.

Projects reported during the last quarter are listed on page 47.

Throughout the year, seating capacities tended to be substantially higher than the national average, which is about 650 seats. While there is considerable difference between the average seating capacities among the various sections of the country, national average in 1937 was approximately 900. Not enough of the reports included construction costs, but of those on which such figures were available—about 40% of the total—the average cost was $85,000.

Figures released by the Dodge Corporation, which maintains a building report service, show that in 37 states east of the Rockies, 885 theatres were actually constructed or substantially remodeled during 1937. In giving these figures, it was pointed out that such actual construction and reconstruction may have been greater, since complete data are not always supplied in the case of a theatre built in conjunction with a commercial building.

Although projects reports received by BETTER THEATRES during the last half-year were larger in number than those of the first six months, the Dodge figures indicate a falling off of actual construction during the latter period. This is attributed in part to a "catching up" on construction which was quickly taking up the depression slack; and partly to a rise in construction cost, both in labor and materials.

According to the Dodge statistics, the chief increase has been in lumber, which has gone up 40%. Labor costs have gone up from 20% to 30% since a year ago, the figures show.

The total number of operating theatres in the United States at the end of 1937 was about 17,000, according to a statement of Will H. Hays, who said that approximately 740 theatres were opened during the year.

Cleveland Site for First Ohio Drive-In

THE FIRST drive-in theatre in Ohio will be built for opening about May 1, according to plans of the Drive-In Theatre Corporation of Boston, headed by Phil Smith. This company, which already operates several drive-in theatres in New England, has leased property 355 x 800 feet near Cleveland, for a reported period of 15 years, for the construction of suitable ramp and projection arrangements at a cost said to be $30,000.

And the outdoor-movie is making progress in South America, a news report from Cartagena, Colombia, would seem to indicate. But with some differences—strictly local. For there a bull-fight arena is being converted into a motion picture exhibition establishment, for which RCA is supplying the sound equipment.

• • •

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Altec to Acquire Other Service Firms

NEGOTIATIONS for the acquisition of a number of sound servicing companies, particularly in the New York area and Middle West, have been started by the Altec Service Corporation, according to L. W. Conrow, president.

One such acquisition has already been made in the absorption by Altec of the Exhibitors Sound Service Company, operating in Brooklyn and on Long Island.

Exhibitors Shown Most Air-Conditioning Minded

THAT THEATRE operators are far more air-conditioning minded than the proprietors of other kinds of businesses is indicated in a survey of Minneapolis by the publication, *Air-Conditioning Trends*. Because of its average character as an American city, the publication regarded Minneapolis as a source of significant data, and it found that of 75 theatres in that city, 38, or 51%, were air-conditioned.

This compared with 16% among restaurants, less than 10% for retail merchandise establishments, and still smaller percentages for several other classes of business.



Something different for American towns

Modernized-Colonial Theatres



Night view of the Community theatre in Hudson, N. Y.

■ There has been some discussion in Better Theatres of whether the strictly modern styles of theatre architecture were always best adapted to a community. Perhaps what is meant is "popular modern," or "modernistic," not modern patterns based on architectural interpretation of function. At any rate, ordering a theatre to fit the town has been just what Walter Reade has done in his group of Community theatres, and in these pages is told the story of the idea and how it has been realized in four unusual playhouses

WITH THE return of the motion picture theatre to the city neighborhood and the extension of high-grade exhibition facilities to the small town, both of which have taken place during the last few years, adaptation of architectural and decorative style specifically to the *local scene* has assumed a new importance for the theatre operator. He finds himself not merely less restricted in his choice of the kind of theatre he wants, but often urgently advised to fit his property precisely into the physical and social fabric of its community. Increasingly, the motion picture theatre has become a recreational center of a town or residential section, and when it is that, its associations are inevitably those of life in and around the home.

The four theatres of a modernized-Colonial style erected during 1937 by Community Theatres, forming a part of the Walter Reade circuit in the States of New Jersey and New York, represent just such adaptation to local environment. One of the largest of the four towns in which these theatres — all named Communtiy — are located, is Saratoga Springs, N. Y., long a famous health and recreational resort and definitely non-industrial. Another, Toms River, N. J., has only 4,000 inhabitants, many of them retired business men. Morristown, N. J., is a small pre-Revolutionary town, site of a notable battle. Hudson, N. Y., where the latest of the Community theatres to be opened is located, is a community of small trades people serving an





SARATOGA, N. Y.: The facade (at left) of the Community theatre in the famous Eastern spa and racing center, and above, a view of one of the charming residential streets of this old town. The Saratoga Community theatre is managed by Nick Schermerhorn.





TOMS RIVER, N. J.: Exterior view (at left) of the Community theatre in this quiet little village, home of retired business men and starting-out place of many a fishing party. The population is only 4,000. This theatre is managed by Glendon Redden.





MORRISTOWN, N. J.: The facade of the Community theatre here is shown as at Christmas time. Site of one of the great battles of the Revolutionary War, Morristown is still reminiscent of its early beginnings. Jay Budd Wrenn manages the Community theatre here.

agricultural area with a population of about 40,000 people; the city itself has a population of 15,000. All of these towns are relatively small communities tracing their origins in some way to early American settlements, essentially rural, more expressive of leisure than of industry, each with a distinctive charm borne in the features retained from its own peculiar past.

It is to be noted, however, that the application of Colonial architecture to theatres in these towns (as well as to several theatres recently built or being constructed elsewhere by operators other than Mr. Reade) has meant *adaptation* rather than *adoption* of Early American forms. The technique, in principle, is to call upon the older patterns for the theme (we might say, the *tone* or *feeling*), without sacrificing to mere purity of rendition those modern elements which make the building

THE COMMUNITY THEATRE IDEA AND HOW IT GREW

■ The Community theatres were projected as a new and radically different group of playhouses of the Walter Reade circuit about a year and a half ago, and four of them were opened within the single year of 1937. A special type of town was selected, as revealed elsewhere in these pages, and at the time the program was announced, something like 100 theatres were said to be contemplated.



WALTER READE

"We have no set number in mind," smiled Mr. Walter Reade, Jr., assistant to his father in the operation of the Reade theatres, in a recent interview. "However, we are going to continue the policy we have established with the first Community theatres, for these houses have been very successful. In April, for example, we will break ground for another Community theatre in Red Bank, N. J."

And so the first of these theatres are confirming the judgment of a seasoned showman, for Walter Reade, Sr., has been in the motion picture business for over 30 years. Indeed, he insists that his Savoy theatre on 34th Street was the first New York theatre to show motion pictures exclusively. Incidentally, Mr. Reade still operates the Savoy.

At the time the new "moving pictures" beckoned, Walter Reade was operating a roller skating rink on the roof of Marcus Loew's New York theatre on Broadway, torn down only two years ago to make room for the new Criterion. The call of the theatre was a natural one, of course; his father had operated the Metropolis, dramatic stage house, in the Bronx; Oscar Hammerstein, Sr., was his uncle.

New Jersey has long provided principal sites for Reade theatre properties, beginning with the old Broadway in Long Branch. In Asbury Park is the Mayfair, constructed during the hey-day of atmospheric Spanish theatres at a cost of over a million dollars. In all, the Reade circuit now comprises 40 theatres.



Main foyer staircase leading to mezzanine foyer in the Hudson theatre.

The Community theatre idea developed from an accumulation of observations by Mr. Reade concerning small town theatre operation. For one thing, he wanted to bring the theatre close to the people of the town (two of the Community theatres thus far built are located in strictly residential sections). He believed he could dispense with elaborate signs and exploitation media because he had found that most people in small towns and neighborhoods select the picture and theatre before they leave home; and they either walk or drive to the theatre, hence he wanted convenient car parking space and landscaped grounds with park benches so as to provide in summer a pleasant community gathering place. This "community center" idea motivated the entire venture, its architecture and its policy. Each theatre bears the name Community. And even that, according to Mr. Reade, Jr., has had a happy psychological effect—the townspeople take Mr. Reade at his word and make the theatre their own. Which is precisely the result aimed at.

Wherever possible, it is the plan to place the Community theatres in or immediately adjoining residential sections. This, as well as the style of architecture, eliminates revenue from any commercial space, which loss is met by Walter Reade with the comment that "stores make a landlord of a showman, and they're principally a headache."



Warren Street (left), the main business thoroughfare of Hudson, N. Y. Hudson is one of the old settlements along the Hudson river, and is today, as it has ever been, a rural trading center, though it has a population of 15,000. Edward La Rue manages the Community theatre in Hudson.

best suited to its purpose. After all, the motion picture theatre is a modern thing.

As demonstrated in the plans and architecture of the Community theatres, the Colonial pattern is given an altogether faithful reproduction in the exterior; the interior tends to be neutral, with wall and ceiling surfaces white, or nearly so, and unornamented (relating them to the plain plaster finish of many fine Colonial buildings), but adapted to modern illumination schemes, with concealed light sources. This technique is followed especially in the auditorium, the lobby, foyer and lounge treatments having far less functional, and therefore somewhat less architectural, significance to the ultimate purpose of the building.

Naturally, such latitude in the combining of Early American with modern schemes can lead to architectural mixtures that

COMMUNITY THEATRES EQUIPMENT



Projection room of the theatre in Hudson.

AIR SUPPLY

The air supply systems used in the four Community theatres are essentially similar. They are simple ventilating systems, without cooling provisions, supplying the auditorium and foyer and lounge areas. Other rooms have direct contact with the outdoors. Blowers are located above the stage area, and outlet grilles are at the proscenium. Exhaust in all of the theatres is at the stage fascia, while the two balcony houses also have riser grilles. All rooms except auditoriums and foyers are heated by unit heaters. The heating plants are located in auxiliary buildings immediately adjoining.

PROJECTION

All of the four Community theatres thus far opened are equipped with Motiograph projectors, with projection light supplied by Brenkert Enarc lamps receiving current from Forest magnesium copper sulphide rectifiers. The picture sound system in each house is RCA Photophone (none has public address equipment). All of the screens are Hurley white diffusive, and each house is equipped for magnascopic images.

STAGE AND MISCELLANEOUS

Stage equipment is confined to curtain control apparatus operated from the projection room (Automatic Devices tracks and control equipment in the Morristown and Hudson theatres; Vallen equipment in the others), while stage lighting (used for intermission and picture introductory effects) is provided by Brenkert and Chicago Cinema effect machines and spotlights from the projection room.

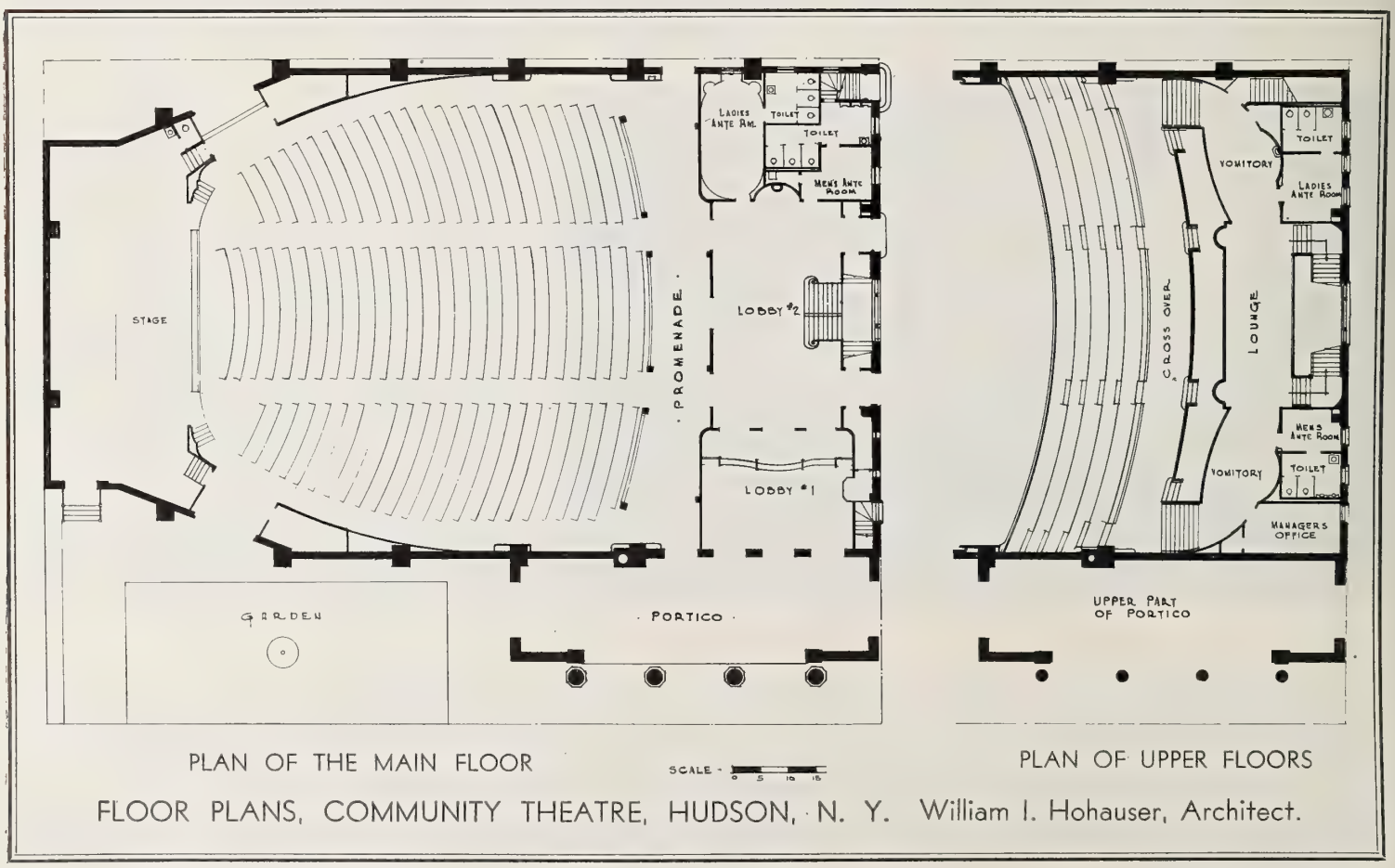
Seating in all of the theatres, by American, is of full-spring construction with mohair covering. Admission control equipment consists in General Register automatic ticket issuing machines, and Neumade choppers.

would produce, at least among the more sensitive customers, bad cases of the jitters; however, in three of the Community theatres, the interiors may be regarded as really neutral; in the other, the Hudson house, the slight emphasis given the Colonial theme is deftly placed at the rear of the auditorium and in foyer-lounge areas.

The Hudson theatre, of which the architect was William I. Hohauser of New York, was opened during Christmas week, just two days after the opening of the Morristown house. The latter, and the Community theatres in Saratoga Springs and Toms River, were designed by Thomas W. Lamb. To indicate the general architectural scheme adopted by Mr. Reade for these theatres, in a manner calculated to avoid confusion, the Hudson house is described below in some detail; distinguishing characteristics of the other theatres will also be noted.

Design of Community Theatre in Hudson, N. Y.

THE ENTIRE exterior of the Community theatre in Hudson is faced with red Champlain brick. All window and door frames are of wood, which is painted in white enamel. The facade is dominated by a portico, the gables of which are supported by four white-enameled red-cedar columns 30 feet high. The portico is 19 feet deep and 46 feet wide. Its ceiling has a white sand finish. The portico is illuminated by 150 reflector lamps in the ceiling. The floor of the portico is of con-



PLAN OF THE MAIN FLOOR

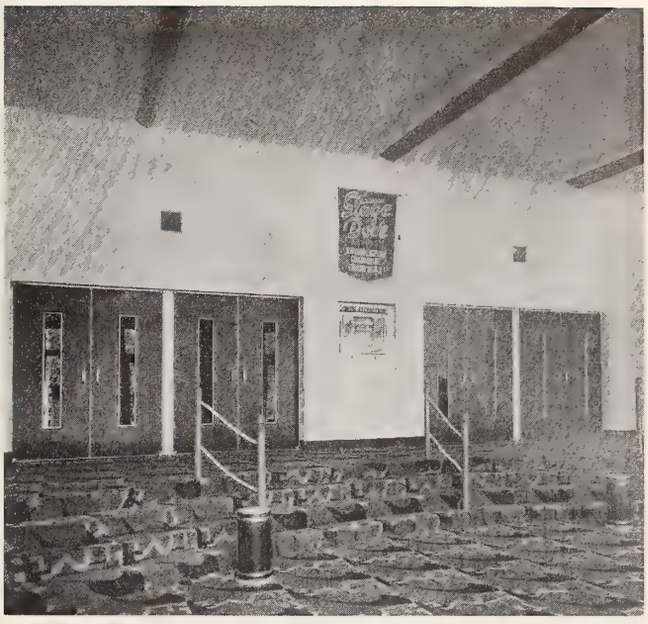
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PLAN OF UPPER FLOORS

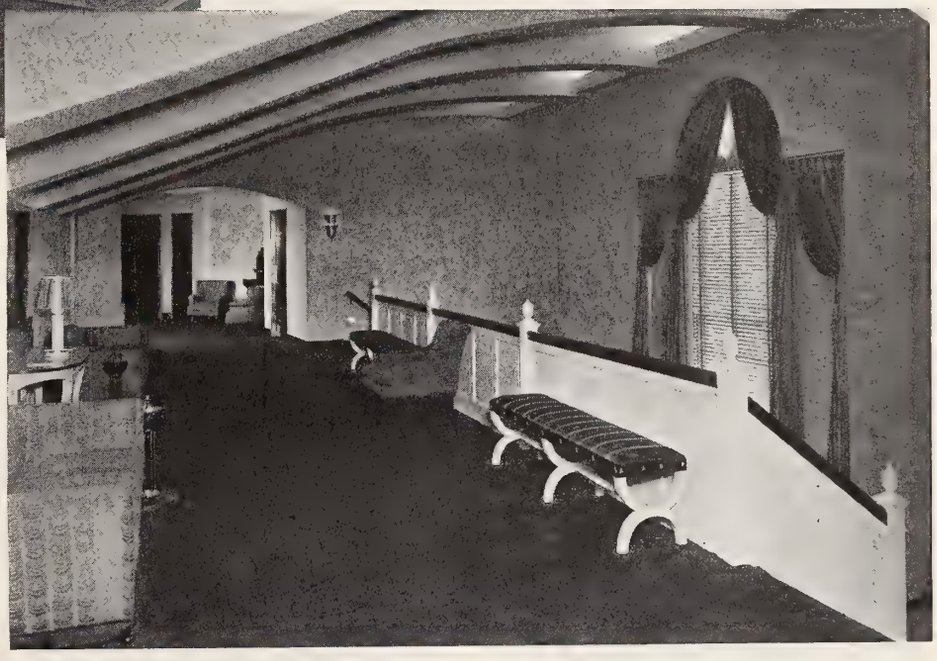
FLOOR PLANS, COMMUNITY THEATRE, HUDSON, N. Y. William I. Hohauser, Architect.



Lobby of Community theatre in Hudson.



Lobby of the Community theatre in Toms River.



View of the mezzanine foyer of the Community theatre in Hudson.



Section of the oval cosmetic room of the Community theatre in Hudson.

crete laid with recessed rubber mats carrying inlay figures representing Hendrik Hudson's ship, the "Half-Moon," and a "Tallyho" as an Early American countryside *motif*.

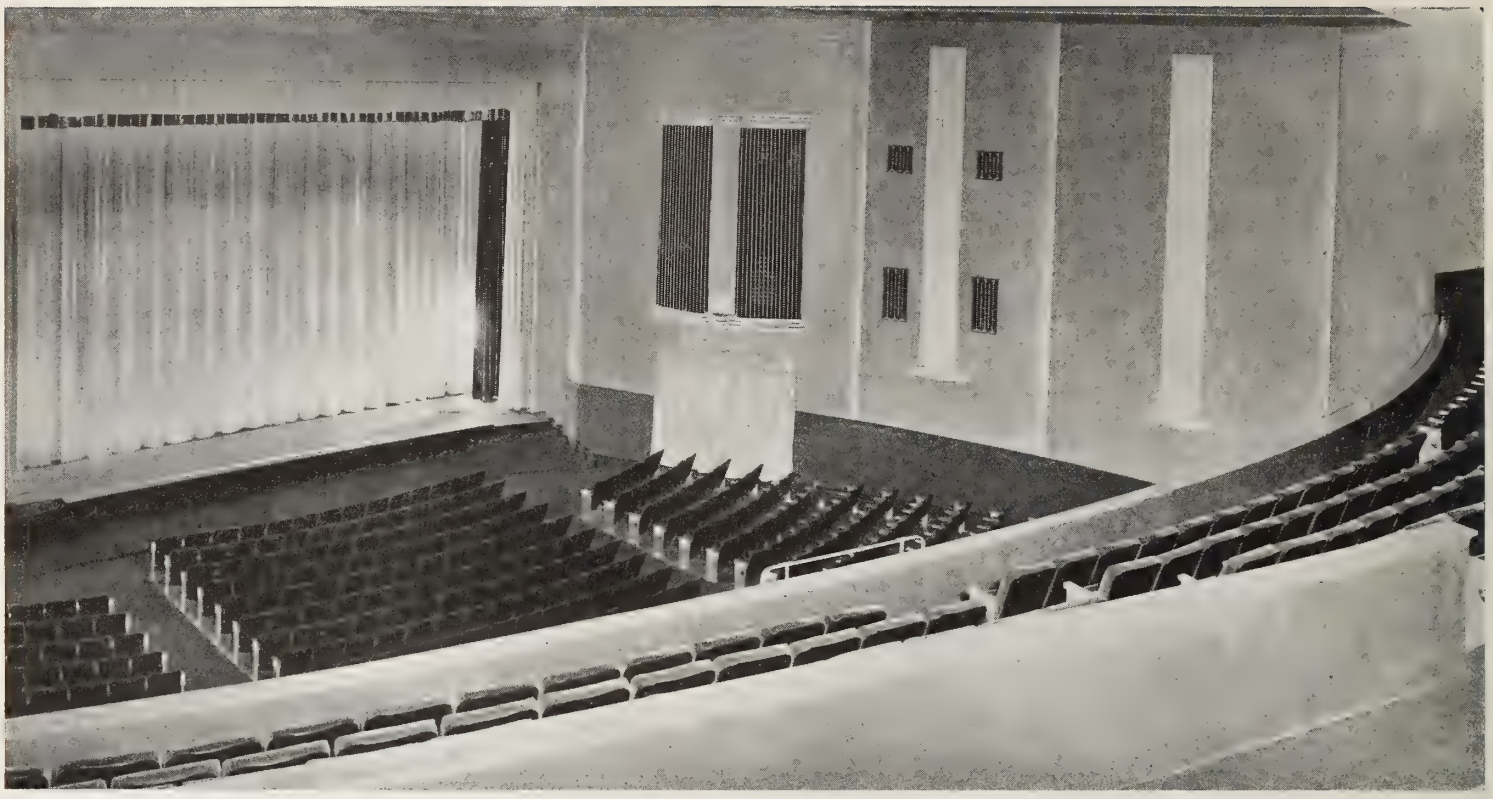
The building being set in a landscaped lot with the facade well back from the street, the location of the theatre is marked at the sidewalk by a wooden illuminated placard suspended from a pole (in the early inn style), and by seven 16-foot lamp standards. Inside and on either side of the portico are wooden display frames with shadow boxes lighted from the four edges by Lumiline lamps.

This general exterior and lot plan is carried out in each of the four theatres. Parking space is provided in the lot, which is also treated, with benches placed here and there, as a resting and meeting place for patrons.

Lobby and Foyers

Three sets of doors lead from the portico of the Hudson theatre into a lobby. Here is located the box office, at one side, built of wood and finished in white enamel. The walls and ceiling are of hard plaster, delicately tinted, but the doors are of modern materials—Formica with aluminum mouldings and bearing carved glass panels. The floor of the lobby is carpeted in a solid royal blue.

From the lobby, entrance to the seating areas are through a main floor and a mezzanine foyer, both of which are treated in the manner of the reception halls of Colonial mansions. The main floor foyer has tinted plaster walls and ceiling, and blue-carpeted floor. Illumination is by



View of auditorium of the Community theatre in Hudson, from the balcony. Walls and ceiling are tinted acoustic plaster. Silver and white "pilasters" are centered between the lighting coves.





Two views of the Community theatre in Morristown—the lobby, above; and foyer.

cove sources. There is a fountain of black marble.

The dominant decorative feature of these foyers, however, is the staircase. Construction is fireproof, but finish and carpeting conceal this reference to modern safety codes, while a Palladian window at the landing, 18 feet high and 11 feet wide, with Venetian blinds and blue drapes, render this staircase a faithful reproduction of its charming prototypes. The mezzanine foyer-lounge reached by these stairs, and leading to the balcony, is treated in essentially the same manner employed in the lower foyer. The ceiling, however, is beamed. Furniture, following Colonial patterns, is of bleached maple.

Off the main floor foyer is a promenade, which has blue-carpeted floor, black Formica and stainless steel mouldings, fluted columns, and an acoustical plaster ceiling with light coves. This area is immediately behind the main floor of the auditorium, and structurally a part of it.

Design of the Auditorium

The auditorium has walls and ceiling finished in acoustic plaster tinted in three shades. Walls are divided into panels with eight vertical lighting coves equipped with three-color circuits. Pilasters are painted white and silver. The wainscot is of trowelled cement painted blue, with a silver band. Aisle carpeting is solid blue.

The main floor seating is arranged in three banks with four back. Row spacing is 34 inches on the main floor, 36 inches in the balcony, and 38 inches in loge sections. Chairs are fully upholstered with covering in plum-color mohair.

Auditorium illumination is controlled by six Austra 4,000-watt dimmers, providing means of "painting" the interior in various combinations of light.

Treatment of Retiring Rooms

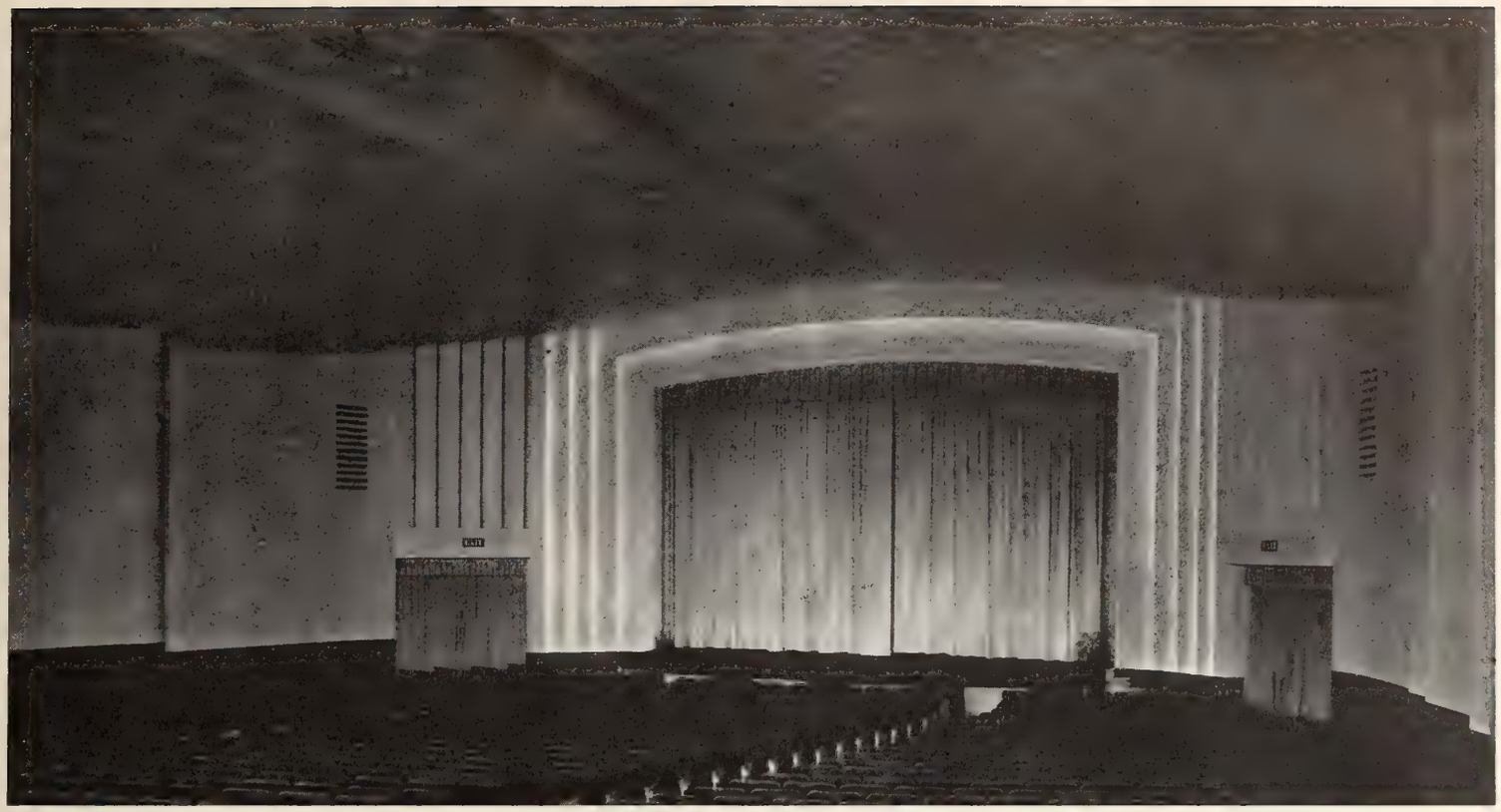
Men's and women's rooms have terrazzo floors and bases in two colors, walls of asbestos tiles (ivory in men's room, jade in women's) set in stainless steel slip-on mouldings, and glass lighting fixtures.

There is also a cosmetic room for women off the main foyer. This is an oval-shaped room with ceiling and walls of cream colored plaster, and blue-carpeted floors. Furnishings consist in bleached maple benches and chairs, upholstered in silk damask, dressing tables of bleached maple with illuminated frosted glass tops, and a recessed illuminated glass flower stand.

The other Community theatres, in Saratoga Springs, Toms River and Morristown, of which Thomas W. Lamb was the architect, are similar to the Hudson theatre in exterior treatment, except that they have limestone trim, but as has been mentioned, they have an interior treatment of somewhat greater simplicity. Walls and ceiling are white or tinted plaster (acoustic plaster in the auditorium), and illumination is by vertical coves or cornice troughs. Carpeting, however, carries a modern pattern in red and blue shades, while auditorium seating is covered in rust mohair. Of these three houses, only the Morristown theatre has a balcony.

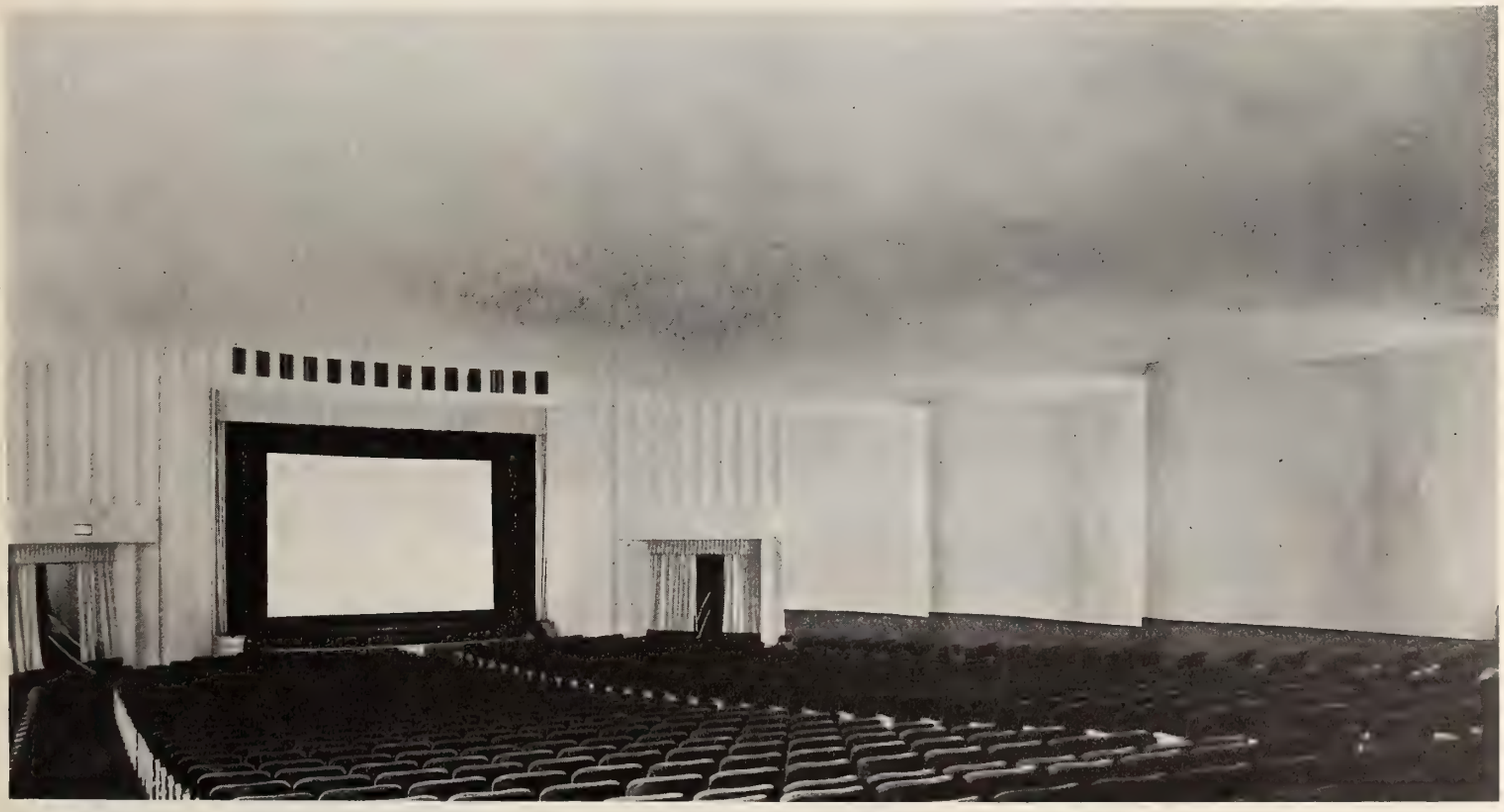
The window frames of these houses are steel, but frames are faced in wood in keeping with the wood parapet, columns and doors in carrying out the Colonial pattern as faithfully as possible.

In the Community theatre in Morris-



Above: The auditorium of the Community theatre in Saratoga Springs, with side cove lights out and proscenium strips lighted. These arch coves, and the ventilating grille placement represent the chief difference from the Toms River auditorium. The capacity is 1200.

Below: Forward view of the auditorium of the Community theatre in Toms River, in full illumination. The wall coves are 20 feet high, the distance from cove to cove is also 20 feet. The Toms River capacity, is only 960.



town, both the main floor and balcony levels have the foyers treated as lounges. The walls and ceilings in these areas are finished in hard white plaster, and the furniture, while of modern construction, are upholstered in Colonial styles.

All of the main floors of the Community theatres have toilet rooms, while those in Morristown and Hudson also have toilet provisions on the balcony levels.

An interesting feature of each of these theatres is the local reference in the perforated rubber mats recessed in the portico floors. We have noted the figures used in the Hudson house. Similarly, the mats used in the theatre in Toms River, which is an old maritime community, have clipper ships, anchors, etc., worked into the mat pattern. Those of the Morristown theatre use the tallyho motif, and also silhouettes of Colonial men and women; in Saratoga the scheme is racehorses, saddles, etc. The figures are in blue and black, the fields are gray.

THIS WAS the situation: A town of only 1,250 inhabitants, Omro, Wis., was suffering not only from the reduced purchasing power of the farmers, but from the competition of larger towns nearby, particularly one of 40,000 only ten miles distant. Omro business men organized to attack the problem. And here is the result of one of their first steps —

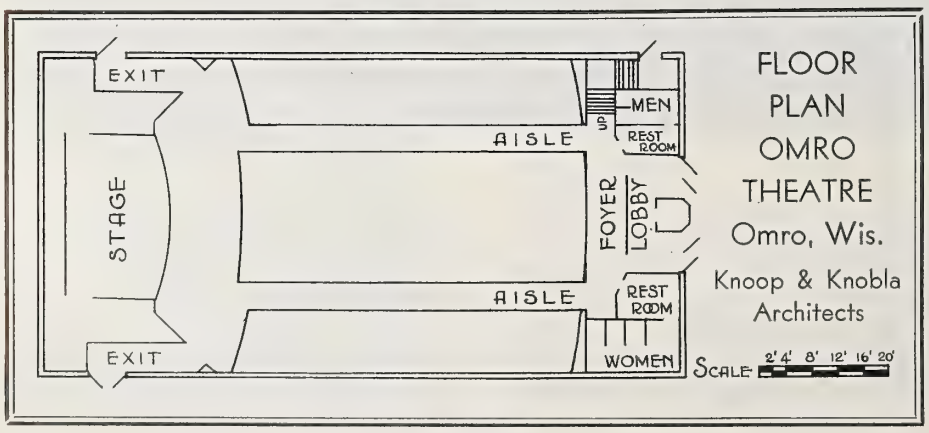


Looking down Main Street in Omro, Wis.

A Village Theatre Built by Business Men to Stimulate Trade



The new theatre of the business men of Omro.



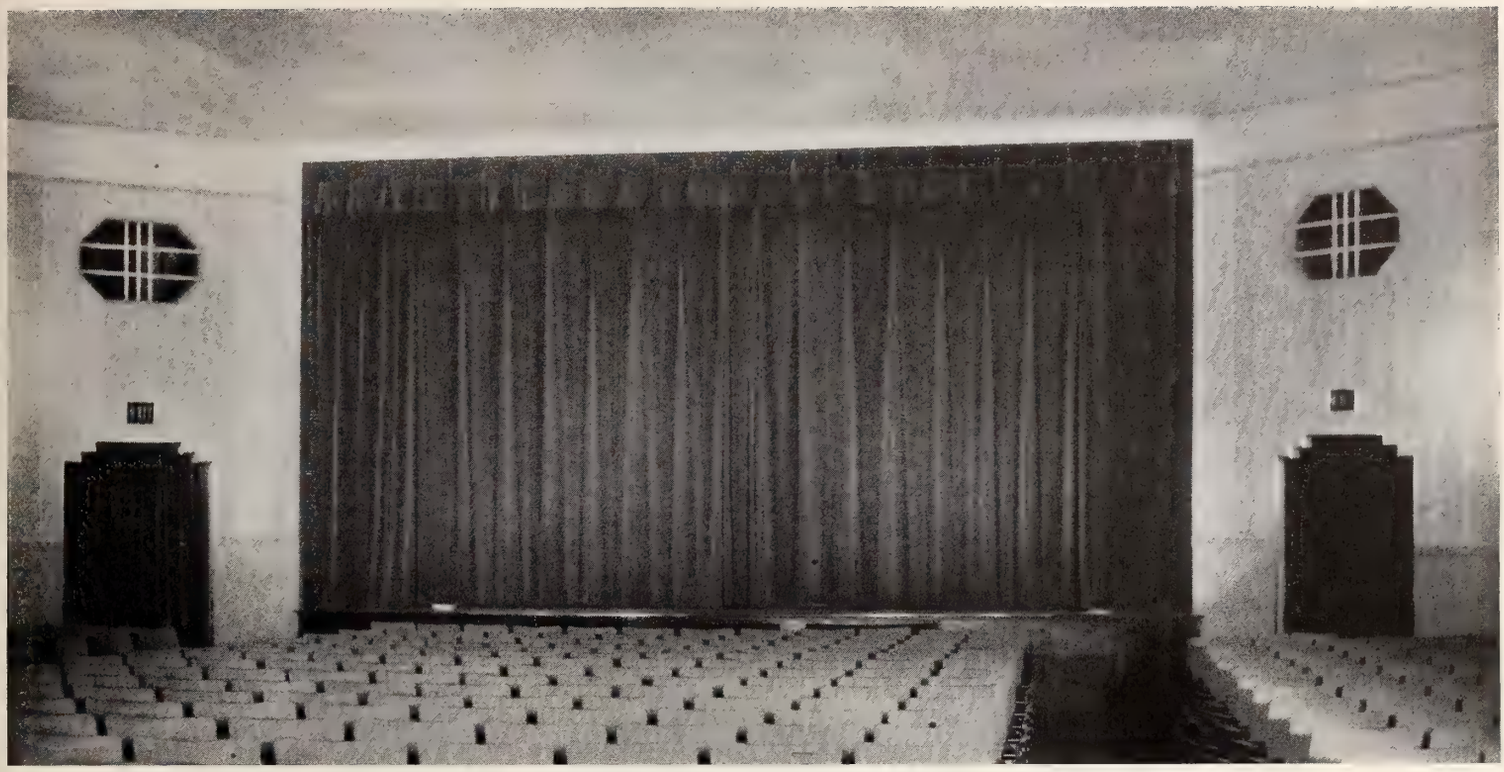
EARLY IN 1935, independent business men of Omro, Wis., a small farm section trading center in the northeastern part of the state, with a population of 1,250, met and organized the Omro Independent Business Men's Co-operative Association. Depression and the business competition offered by a city of 40,000 only ten miles away (Oshkosh) had reduced trade and business to an unprecedented low level in Omro. The association organized represented 90% of all business activities in the town.

From the first meeting, active measures intended to stimulate trade and business were considered, and among the mediums first discussed was a theatre. Up until 1930, Omro had had a small theatre, independently owned and operated, but it was not considered profitable and it was finally forced, by the depression, to close.

Except for a few progressive, foresighted business men, the consensus was that



The gymnasium, site of first "theatre."



Forward view of the auditorium, which seats 500 on the main floor and is finished in wood veneer.

Omro was too close to larger towns to support a theatre.

A committee of four, composed of Clayton W. Stearns, chairman; Willis Calkins, F. A. Siebensohn, and Max Bieber was appointed. They analyzed the situation and decided that if up-to-the-minute pictures could be secured in time to offer serious competition to the theatres of nearby larger towns, a business men's theatre would probably pay expenses and would at least stimulate trade in Omro. Even the most enthusiastic did not expect the venture to do any more than break even, much less show a reasonable profit.

In selecting a place of operation the association passed up the old theatre building, a small, unsuited, poorly built structure, and arrangements were made to use the local High School gymnasium. The building was new, having been in use only a year, and offered a large floor in a fireproof building. Three thousand dollars were spent on projectors and other equipment, and the venture went into operation in September, 1935.

Seating accommodated an audience of 500, and in only a few weeks, the theatre was showing to 1,400 persons four nights a week. From the beginning only high-class pictures were presented, and these in time to keep local people from travelling to nearby cities to see them.

Financing and Design of the New Theatre

THE "THEATRE" in the High School gymnasium, which paid for all equipment purchased the first year, was considered so successful that in the fall of 1936 the business men's association decided to erect a suitable theatre building as a co-operative enterprise. The project was placed in the name of the village of Omro, with Mr. Stearns as chairman. Negotiations for a WPA grant of $20,400, for material and labor, was concluded, and plans were drawn by Knoop & Knobla, architects of Oshkosh, Wis., for a modern, fireproof building seating 560 and costing, equipped $50,000.

A lot near the center of the town and on the edge of the business district was donated by the Civic League, and the business men's association subscribed $15,335. Later on, to complete the project, debenture bonds to the amount of $7,500 were sold.

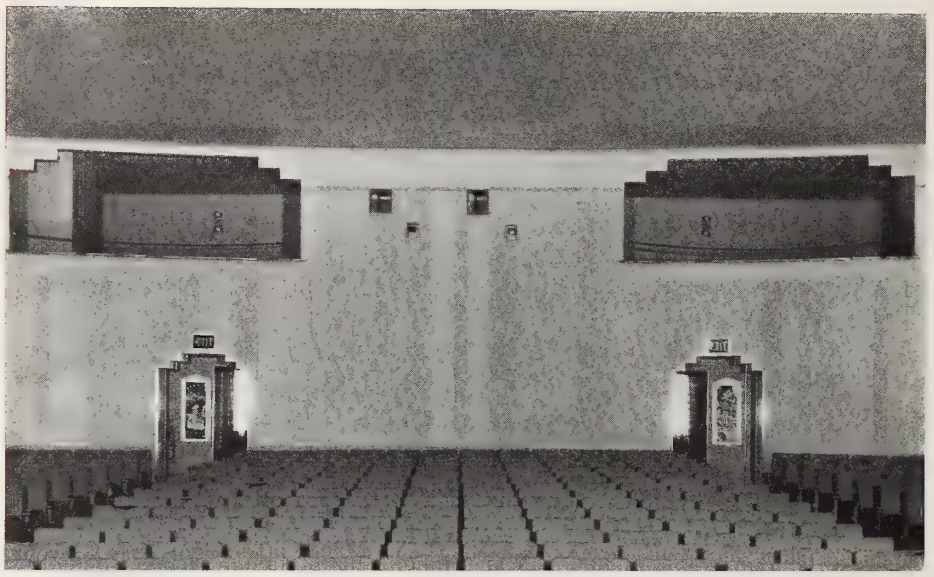
With the completion of the new theatre, named the Omro, the association broadened its program to include shows on all nights of the week, with either three or four changes of program, and the attendance soon rose to an average of 2,500 a week!

Architectural Scheme and Equipment

The Omro theatre is faced with a specially made shale brick—it is the only building in Wisconsin, to date, using this material. The brick costs 50% more than ordinary brick, but it is correspondingly stronger and longer lasting. Next to the brick facing is an 8-inch concrete block wall. The building is insulated with a 1-inch thickness of balsam wool held in place with 1-inch furring strips nailed to the mortar between the concrete blocks. The Nu-Wood boards (manufactured by the Wood Conversion Company of St. Paul) and to finish the auditorium are nailed to the furring, and those on the ceiling are nailed to 2x6-inch stringers spaced 16 inches apart. The ceiling Nu-Wood strips are 4x8-foot squares and are grooved to make an alternate diamond and square design. The wall strips, with vertical grooves, are 8, 12, and 16 inches wide;



On a farm near Omro—some of the town's economic "pillars."



Rear of the auditorium, showing balcony sections on either side of the projection room.

they are arranged in a variegated color scheme with tan and rose tints.

The auditorium floor is a 3-inch layer of concrete laid on a Truscan Temprite steel beam construction.

Immediately at the rear of the seating area, and beneath the projection room and balcony sections, is a foyer 8 feet deep. It is finished in Nu-Wood, with wall strips varied in both size and color and laid horizonally. The ceiling blocks have a small diamond design. A 4x12-foot mural, picturing early pioneering days of Omro, adorns the foyer wall. The painter, Chris Olson of Eureka, Wis., pictures, among other things, the trading post of Charles Omreau, first white settler to locate on the upper Fox river, which was made famous by Marquette and Joliet's historic inland water trip in 1634. Omreau located his trading post on one of the camping sites of the two famous explorers. The village bore Omreau's name until later day authorities changed it to Omro.

Auditorium and Balcony

The auditorium is finished in Nu-wood and trimmed with chromium. A two-section balcony at the rear of the theatre seats 60 patrons, the main floor 500. The auditorium seats, spaced 33 inches, are arranged in three seating banks with two aisles. Chairs (by Wisconsin Seating Company) are fully upholstered and covered in pale green leather.

Each balcony section is 16 feet wide and 17 feet, located beside the projection room. Each section has a five row, 30-seat bank. The floor is elevated 18 inches from the first row to the last.

Illumination of the interior is provided by modern vertical bracket fixtures, each carrying ten lamps, which are wired on different circuits to give four colors. A shield of Lumarith glass covers the lamps. The auditorium has three on each side wall, and each balcony section has one. The lobby and foyer have smaller lights of similar design.

The Omro has a 30x18-foot stage, fully rigged for travelling and home talent shows (equipment by Clancy). The stage curtain is velour, goldenrod in color and trimmed with moonbeam green. The stage also has a vari-colored cyclorama background curtain. Stage lighting is by a bank of three-color footlights and three border lights, all rheostat-controlled.

The marquee, which is 19 feet wide at the base and slants to a 9-foot front, is lighted in neon with a red, blue and green color combination. The entire face has flashing neon lights. The two sides are equipped with three-line attraction boards using 11-inch opal block letters.

The base of the ticket booth is shale brick, the rest glass; the inside of the booth is finished with Flexboard.

A 10x20 foot lobby is finished with Flexboard siding in a gray and rose two-color scheme. The floor is finished with Masterpave.

The rest rooms have a painted smooth plaster finish.

The heating system uses a Fitzgibbons boiler and a battery of three copper heating coils (by American Blower). The coils are used for cooling in the summer by means of sprayed water piped from a 160-foot artesian well. Intake provisions allow use of 75% outside air. There are four exhaust vents, each 10 feet square, two at the front, and two at the rear of the building.

The projection room is 14 feet wide and 12 feet deep and is constructed of reinforced concrete with the inside walls plastered. The throw is 72 feet. Equipment includes two Simplex projectors, Brenkert low-intensity arc lamps, Rect-O-Lite rectifiers, Preddey soundheads, Operadio double channel amplification, and Jensen speakers.

The theatre has a basement room running the length of the building which is now being used to house the association's monthly "buck auctions," at which merchandise donated by the business men is auctioned off to customers in possession of "bucks," each received through a 25c merchandise purchase. At some future time it is planned to equip the room as a recreational center.

Local Factors and Operating Policy

THE ADMISSION prices, which are very popular with the patrons and suited to their pocketbooks, are 15c and 10c. These admission prices, lower than that of surrounding city theatres, form one of the big drawing cards. Moreover, a merchant's ticket is given by all the members of the association with sales of merchandise.

Association members feel that a full house at the above price is better than a half a house at double the prices. *The more patrons the theatre draws, the more the people who will trade at the local stores.* Also, a higher admission price, they feel, would kill the venture because the average earnings of families living in and near Omro do not permit high-priced entertainment.

The only industrial establishments in the town are a creamery, and a flour, sugar, and feed wholesale and retail house. The

(*Continued on page* 47)



Members of the committee in charge of operation of the theatre. From left to right: Clayton Stearns, drug store proprietor and chairman of the committee; Willis C. Calkins, hardware merchant; Max Rieber, baker. The theatre has a regular operating staff of six employes.



• *To the left is Heywood-Wakefield chair O. C. 979. The convex flutings on the forward part of the aisle standard help to create a soft, modern effect in aisle lighting.*

THEY QUICKEN *House Traffic*

HEYWOOD STREAMLINE CHAIRS not only add beauty and sparkle to theatre interiors, but they quicken traffic all over the house. The lustrous, streamline edge of these chairs acts as an eye guide for patrons . . . makes it easy for them to locate available seats . . . reduces aisle congestion and its ensuing disturbance to the seated audience. The Heywood Streamline Back has proved the outstanding success of the theatre chair field. By actual tests these sleek, swanky chairs have established themselves as the best box office "draw" you can place on any program. If you haven't yet investigated Heywood streamline theatre chairs, ask your H-W Sales Representative to give you the detailed facts.



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How is the theatre operator liable for the acts of his manager? How is the manager personally liable for his managerial acts? Since theatre operation is so important a matter of remote control, the answers to these questions are briefly but authoritatively summarized by an attorney-at-law in this article

The Legal Authority of Theatre Managers

By LEO T. PARKER

THE COURTS have laid down the rule that an ordinary or *common* employe is one who has little or no influence on his employer's patrons. For instance, any workman, or mechanic may be considered legally a common employe. Also, ushers, cleaning persons, and probably ticket sellers may be considered common employes. However, theatre executives, the managers, and even secretaries and publicity men and the like, are considered by the law as being confidential employes.

Irrespective of whether a contract exists between a theatre operator and his confidential employe, the latter is bound to exercise utmost good faith. He must not take advantage of the knowledge and information obtained while in his employment.

General and Special Authority

It is important to know that a theatre owner, whether an individual or corporation, is liable for the acts of a *general* agent, while under the same circumstances he may not be responsible for the acts of a *special* agent. According to the law laid down by the higher courts, a general agent is an employe who has *general authority* to act for his employer in the conduct of a business or department of the business. For illustration, a manager of any department, or of a business itself, is a general agent.

A special agent is one who is authorized to act for his employer in a limited capacity, as doing only a single act. A theatre owner is not liable on any contract made by a special agent, unless such agent is *specially* authorized to make the particular contract.

How Personal Liability Is Incurred

ALTHOUGH AN employe, or corporation official, does not intend to defraud anyone, when signing a contract or other instrument, he may be personally liable on the contract. Generally speaking, an employe is personally liable when engaged in the performance of his employer's duties:

1. Where he makes a false statement or representation of his authority without intent to deceive.

2. Where he does a damaging act believing he has authority, but actually has none.

3. Where he acts on authority from his employer and does an unlawful act.

Moreover, an employe is personally liable on contracts which he signs, with proper authority, when his affixed signature does not clearly bind the employer.

Qualifying of Signature

It is well established that an employe is relieved of all risk of personal liability on contracts, or other papers, which he signs with proper authority of his employer provided (1) the name of his employer appears in the body of the contract, or on the letterhead; (2) the word "by," "for," or "per" precedes his signature; (3) the word "agent" follows his signature; (4) and the employer's name precedes the agent's signature, as follows: "The Atlas Theatre Company, by, John Doe, agent."

Sometimes, the mere difference between the words "by," "for" and "of" are sufficiently important to have considerable bearing on the outcome of the liability of an employe who signs contracts for his employers.

This point of the law was thoroughly considered in 98 Mass. 101. Here the contract was signed by an agent without prefixing either the word "by" or "for." The name of the employer did not appear in the body of the contract, and the court held the agent personally liable on the contract, stating the following law:

"The variation between the words 'for' and 'of' seems at first view slight; but in connection in which they are used in signatures of this kind the difference is substantial."

Even Forgery May Bind Employer

It is well established that a theatre owner may ratify a contract and make himself bound thereby although the same was signed by an unauthorized person with a rubber-stamp or other means; and, of course, a theatre owner may ratify even a forged agreement, provided the terms of the completed or ratified contract are agreeable to all parties involved. For example, in the very recent case of Mondragon V. Mondragon, 257 S. W. 215, the court said:

"A signature made by a rubber-stamp, typewriter, or printing, or by another without authority and in the absence of the grantor, or even, when forged, may be adopted and the instrument to which it is signed become binding."

Forgery need not relate to a complete instrument. To constitute the crime of forgery, it is only essential that three things should exist: (1) false making or alteration of a written instrument; (2) for the purpose of fraud; (3) the instrument is capable of effecting fraud.

Although the circumstances of an act of an employe in signing a theatre owner's name by use of a rubber-stamp, typewriter, initials or otherwise, for the purpose of defrauding the theatre owner may render the employe liable to conviction of the crime of forgery, yet the theatre owner always is liable in damages for failure to fulfill the assumed obligations if the theatre owner has made the employe responsible.

Under all circumstances the person who authorizes another to sign an instrument is responsible.

How Ex-Employes May Be Restricted

NOTWITHSTANDING the fact that many higher courts have held ex-employes liable and granted injunctions against their utilizing confidential information after accepting employment with a competitor, or personally engaging in the theatre business, it may be advisable and beneficial to include restrictive clauses in employment contracts. In the case of Boone, 287 S. W. 225, the higher court held an employe bound by a restrictive contract which contained a clause, as follows:

"I agree that, in the event my employment is terminated for any reason, I will not injure or attempt to injure your business or the business of your clients or associated interests by communicating with or otherwise getting in touch with your customers, directly or indirectly, in any way, form or manner; but, on the other hand, by my conduct and action, I will at all times do all I can to make friends for you. I further agree that, in the event of termination of my employment for any reason, I will not engage in the same or similar line of business in the same city, either for myself or another person, firm, or corporation, for the period of one year immediately following the termination of my employment to you."

..about PEOPLE of the THEATRE

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

VERNON BEAVERS, formerly connected with the Paramount theatre, Durham, N. C., has become assistant manager of the National in Greensboro, N. C.

HARRY ULCH is planning to build a theatre at Coulee Dam, Wash., scene of a large Federal reclamation project.

J. W. DIXON is remodeling the old show house at Wheaton, Mo. The opening is scheduled for the near future.

EMORY D. SWEET has purchased the theatre in Clifton, Kansas, from Doyle Mowrey.

OSCAR KUSCHNER, formerly Warner branch manager in Indianapolis, and C. C. Wallace have taken over the Hollywood, neighborhood house in that city, from Harry Markun.

ARTHUR ARCE, vice president and export manager of the S. O. S. Corporation of New York, recently toured the West Indies to study theatre equipment conditions in Jamaica, Haiti, Cuba and the Dominican Republic.

E. C. BEATTY, president of the Butterfield Michigan Theatres, Inc., opened the circuit's latest house, the new Vogue, at Manistee, Mich., on January 12. The house has a capacity of 1,500.

RICHARD BUCHANAN, owner of the Hydro Theatre in Hydro, Okla., has sold the house to D. F. BREDBECK and BRUCE HENDRIX of Canton, Okla. Mr. Buchanan plans to purchase a theatre in eastern Oklahoma.

Upon the completion of his new Avalon, now under construction in Cleveland, PAUL GUSDANOVIC expects to take a vacation in Florida.

ALFRED OLANDER plans to open a motion picture theatre at Montebello, Calif.

VAN NEALEANS is the new manager of the Alamance in Burlington, N. C. He was formerly assistant manager of the National theatre at Greensboro, N. C. CHARLES UTLEY, who has been manager of the Alamance in Burlington, N. C., has been transferred to Goldsboro, N. C., as manager of the Carolina theatre there.

D. B. WHITE, owner and operator of the Ritz in Fernandina, Fla., has sold that house to C. E. BEACH of Thomaston, Ga. Mr. Beach plans to carry out the improvement plans begun by Mr. White. MISS ANNA GIANINO has been made manager.



H. B. Rickards (and inevitably, his nickname is "Tex"), who has been appointed advertising and publicity director of Motiograph, Inc. He comes to the position with experience in both newspaper work and sound. He was a member of the radio promotion department of the Chicago Herald and Examiner when sound pictures came, at which time he became associated with Paramount in Hollywood. Recently he has been associated with Brobuck, Inc., Detroit advertising firm serving the automotive field.

W. N. YOUNGCLAUS of Grand Island, Neb., expects to take over the operation of the Pastime theatre at Ravenna, Neb., from the present operator, L. W. HEAL, on or about March 1.

The Shea circuit has purchased the Lion and Ohio theatres in Bellevue, Ohio, and the Harkness theatre in Clyde, Ohio, from MISS LOUISE STOLL. Miss Stoll has leased the Star, formerly operated by LEO JOMES, and plans to recondition the house for an early opening.

GEORGE RAMSDELL, Boston Allied director, has opened the completely refurnished 1,450-seat Auditorium theatre at Malden, Mass. P. W. HARRISON has been appointed manager of the house.

RUSSELL E. CAROLLO and LUKE FONTANA have reconditioned their Arcade theatre in Slidell, La., installing sound equipment and seating.

LOY THOMPSON, who operates the Carolina in Moorsville, N. C., plans to erect a new house to accommodate 400 in North Charlotte, N. C.

HERBERT GRIFFIN, sales manager, and George Friedl, Jr., chief engineer, of International Projector Corporation, spent a week recently in Hollywood for conferences with the Research Council Committee on Standardization of Theatre Sound Equipment.

GAIL PETTIT, Iowa theatre operator, plans to erect a 1,500-seat theatre, at an estimated cost of $125,000, in Houston, Texas. Construction work is to commence about March 1.

LESTER SIPE, well known theatre executive of Charlotte, N. C., will open a new theatre in Newton, N. C. The new house will occupy the site occupied by the old Imperial theatre building there.

The Lyric at Marcus, Iowa, is being remodeled by ED DELANEY, with installation of new seats and entirely new interior decorations.

M. W. REINKE has purchased the leasehold of GROVER L. SMITH in the Raymond theatre, Pasadena, Calif.

RAY CUDMORE, former manager of the Cleveland office of the Superior Theatre Supply Company, has bought an interest in the Oliver Theatre Supply Company, in association with L. P. LANGFORD. Mr. Cudmore has been named vice president in charge of sales.

The Pitts-Roth circuit, operated by CHARLES, SAMUEL and HARRY ROTH, has plans by C. K. Howell, theatre architect, for the construction of a theatre in Suffolk, Va. The structure will include store buildings. The theatre will seat 1,000. The Roth circuit recently remodeled the Cavalier in Suffolk, Va., at a cost of several thousand dollars, and also purchased a former theatre building in Emporia, Va., which will be remodeled.

The Visualite theatre, Charlotte, N. C., suburban house, was scheduled to open the week of February 6. The new house, owned and managed by A. B. CRAVER, seats 500. It is Charlotte's first suburban motion picture theatre.

A new 2,200-seat theatre is planned for Mansfield, Ohio, and it is reported that A. G. CONSTANT, operator of a circuit of motion picture houses in Ohio, is interested in the venture.

LOUIS GOULDEN, veteran Indiana theatre operator, has opened the Fox theatre in Indianapolis.

R. E. BREGA has taken over the 175-seat Star theatre in Callaway, Neb., from G. W. DYE.

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reconstruction work. The house, formerly known as the Colonial, has been given an attractive new lobby and neon front illumination.

The Lincoln Theatres Corporation of Marion, Va., has taken over the State theatre in Damascus, Va. The house until recently was owned and operated by S. W. HENDRICKS. JOHN YANCEY, formerly of Marion, is manager.

RALPH D. GOLDBERG is completely remodeling the Dundee theatre in Omaha, Neb., which he recently acquired. It is expected that the work, costing $22,000, will be completed early in February.

LAWRENCE JACOBS, who is associated with JACK O'CONNELL in operating the Ohio theatre in Toledo, has entered into a lease agreement with the Harsch Building Company and George B. Crosby for an 800-seat house to be erected in that city. The deal calls for a five year lease at a reported total rental of $25,000. Hahn and Hayes, architects of Toledo, are preparing the plans.

JACK SHIVERDAKER of Enid, Okla., has purchased the Palace theatre in Helena, Okla., from S. N. DAUGHERTY of Canton, Okla., and changed the name to Helena. He will remodel the house in the spring. Roy Eakins will operate the projection machines and serve as mechanical supervisor.

G. W. JONES, owner of the Rex in Sheridan, Ark., which was destroyed by fire several weeks ago, has bought the site and has begun the erection of a new theatre.

BARNEY P. O'DEA, formerly service manager of McVickers theatre, in Chicago, has been named manager of the new Main, neighborhood house in Columbus, Ohio, operated by FRED W. ROWLANDS and HOMER M. BLOSS.

■ ■ ■

ARTHUR LOCKWOOD of Middletown, Conn., and SAM ROSEN of New Haven, Conn., have assumed the lease on the Strand theatre in Winsted, Conn. The 922-seat house has been operated by HARRY GALE and WILLIAM BRENNAN for the past 15 years.

The name of the Richmond theatre in Richmond, Calif., has been changed to that of the State. The house is run by Fox West Coast Theatres.

SOL BERNSTEIN, operating the Ritz in Mansfield, Ohio, has purchased the building and plans to increase the seating capacity, which now is 400.

HARRY CHERTCOFF of Lancaster, Pa., has opened two new theatres in Steelton, Pa., the Strand and the Standard, which he recently purchased from PERRY HOFFMAN of Allentown, Pa., and L. J. CHAMBERLAIN of Shamokin, Pa., respectively. Both houses have been remodeled. Theodore Winters of Mr. Chertcoff's Lemoyne theatre, has been made manager of the Standard, and G. Plaster has been appointed manager of the Strand.

C. R. GLENN, manager of the Wake theatre, Raleigh, N. C., has resigned to become the manager of two Paramount houses in Bristol, Tenn. Ed Hough, formerly of Charlotte, N. C., replaces Mr. Glenn.

RAY COOPER, formerly of Seattle, Wash., has been made manager of the San Francisco division of Golden State Theatres, operators of houses throughout northern and central California.

MRS. GEORGE W. WOLFARD, JR., widow of George W. Wolfard, Jr., is now operating the Hamilton in Indianapolis, which her husband operated for many years.

■ ■ ■

JOHN PRESTON, owner of the Coronado in Humphrey, Neb., has taken over the Avon theatre at Elgin, Neb. The house, formerly operated by M. H. MANSKE, will be managed by Melvin Kruse.

PETER WELLMAN, owner of the Wallace theatre, Girard, Ohio, has purchased from L. P. LANGFORD of the Oliver Theatre Supply Company, new projectors, Brenkert Enarc lamps, rectifiers, new carpets and draperies, and a new stage curtain.

ALVIN T. SONTAG has been named manager of the Cerrito theatre, El Cerrito, Calif. This theatre, built for the Blumenfeld Circuit, is the first in this San Francisco suburb. Operations are under the direction of Henry Goldenburg of Berkeley, Calif.

When the Ambassador theatre, Raleigh, N. C., opens sometimes in February, W. G. ENLOE, city manager for North Carolina Theatres, Inc., and manager of the State in that city, will become manager of the new house. R. D. STALLINGS will replace Mr. Enloe as manager of the State, and N. F. Hicks, at present assistant manager of the State, will take charge of the Capitol.

JOE LUCAS has installed new seats, projectors and sound equipment in the State at Idaho Falls, Colo. Mr. Lucas also owns the State theatre at Central City, Neb.

MRS. ELSIE HASBURG expects to reopen the Cody theatre at Cody, Neb., after the house has been redecorated.

ELDON POLLOCK will open a theatre in the Dobson Building in Mt. Vernon, Wash.

Work has commenced on the remodeling of the Cardinal theatre in St. Louis, Mo. Plans for renovations were prepared by

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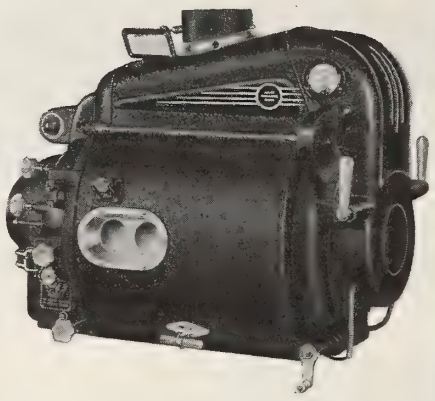
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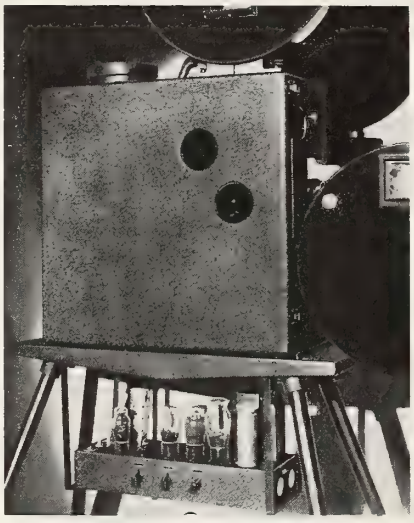
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JULIUS E. TARLING of the same city and call for a new front and general alterations, as well as a one-story addition to the brick and concrete block building. The new front will include structural glass and marble work and will be designed along modern lines.

Shingler & Cowart of Edison, Ga., have purchased the Richland in Richland, Ga., from Peoples Theaters of Alabama, Inc. The new owners also operate houses in Buena Vista and Edison. A. E. ANGLIN remains as manager of the Richland, assisted by MRS. L. E. BROWN.

The Thomas and Temple theatres in Kingfisher, Okla., have been purchased by their former owner, JOHN H. THOMAS, from the Consolidated Amusement Company, an affiliate of the Griffith circuit. The change of ownership became effective January 2. KENNETH THOMAS, son of the purchaser, has assumed active management of the two houses. MELVIN BLACKLEDGE, who has been local manager for the Consolidated interests in Kingfisher, will continue his connection with the company in some other city.

■ ■ ■

JACK LAWRENCE, who left Superior Theatre Supply Company of Cleveland, to join the selling force of Grand National in the Cleveland territory, is back with Superior.

PHIL J. PECHARICH has purchased the Ritz in Jerome, Ariz., and has filed a statement to indicate that he is in business under the firm name of Ritz Theatre, Inc.

GEORGE HALL, owner of the Rosebowl theatre, Franklin, Neb., has been elected president of the Franklin Chamber of Commerce.

CECIL B. ROSSON, formerly of Durham, N. C., is now manager of the Palace theatre, Raleigh, N. C. R. D. STALLINGS, former manager of the Palace, is now managing the Capitol and Palace theatres.

The Tyron in Charlotte, N. C., built at a cost of $70,000, has been opened. The new house, owned by the Theatrical Enterprise Company, which is headed by Ellis Blumenthal, seats 600. W. C. Daye of Winston-Salem, N. C., has been appointed manager.

The Thompson theatre, Tishomingo, Okla., has a new neon sign that covers the entire front of the building. The house is owned by GLEN THOMPSON of Healdton, Okla., and is managed by BUDDY RIGGS.

BEN STAHL, formerly of Cincinnati, Ohio, has been appointed the resident manager of the new Medina theatre in Medina, Ohio. The 1,000-seat house was built by P. E. Essick, Meyer Fine and associates of Cleveland, Ohio. Another new theatre, with 1,800 seats, in Akron, Ohio, is expected to open in February.

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The Practical Theatre Man's Approach to Acoustic Problems

● An effort to state as simply as possible basic causes of defective acoustics, and essential considerations in effecting real and economical correction

DEFECTIVE acoustical conditions, even in theatres in which serious efforts had been made to rectify original faults, seem to me so common that I am going to take the privilege of dealing with acoustics in these columns, even though they have been and may be more appropriately discussed elsewhere in the publication. Some of the matters considered have been written about on many occasions, but I should like to approach them in my own way, exclusively from the point of view of the practical theatre man, hoping that I may simplify basic acoustical problems somewhat.

Acoustics as a science had its birth about 1897; it thus is of relatively recent development. About 1895 Harvard University completed the Fogg Art Museum. In this museum was an auditorium in which the acoustics were so terrible that it was practically useless. On the staff of Harvard at the time was Prof. W. C. Sabine.

Professor Sabine undertook the study of acoustics because of the bad results in the auditorium of the Fogg Museum. After two years of study involving many experiments in many auditoriums both good and bad, Professor Sabine presented to the scientific world certain very fundamental but previously unrecognized principles. The work of Professor Sabine, with that of others, now permits the pre-determination of the acoustical qualities or characteristics of almost any enclosed space.

In the final analysis, from a practical theatre man's point of view, there are but three main defects to be overcome in a theatre auditorium. These three defects are *reverberation, dead spots* and *echo,* of importance in the order named. Most theatre men are familiar with these terms, so I will merely review them briefly.

Reverberation is a confused and inarticulate prolongation of sound. An auditorium should not be entirely without reverberation—some reverberation is of great help to articulate hearing.

Dead spots are what the term implies, spots in the auditorium where there is no articulate sound. The opposite of the dead spot is the sound focus, a location in the auditorium where sounds seem amplified.

Echo is the term applied when sound is reflected as a definite articulate repetition of the original sound after an interval at least equal to the total duration of the original sound.

Simple Analysis of Sound Action

NOW, AT the risk of repetition, but to see the essential problem clearly, let's see just what happens. When sound produced in a room is reflected back and forth from walls, ceiling or floor, its intensity will gradually be reduced, because at each striking of a surface some of the sound intensity is absorbed, until it becomes inaudible. The *time* from the origin of the sound until it becomes inaudible, called the *period of reverberation,* is measured in seconds. The *process,* as outlined, of repeated reflection of sound, is called reverberation.

Sound travels at a very high speed and many such reflections are taking place at any one instant, thus causing a confusion that makes the original sound inarticulate. The smaller the auditorium, the shorter will be the time of sound travel. In large auditoriums the time of sound travel is appreciable, consequently the period of reverberation is more prolonged than in a small auditorium. It follows from this that acoustics in large auditoriums generally present a much more serious problem than in a small auditorium.

As stated earlier some reverberation in an auditorium is necessary, and the exact amount is in fact an empirical time of reverberation which experience and experimentation have indicated as right. Please note that I used the word *empirical.* Webster defines empirical as "founded upon experiment or experience; depending upon the observation of phenomena." This definition makes the previous sentence a bit redundant, but it is left that way for emphasis.

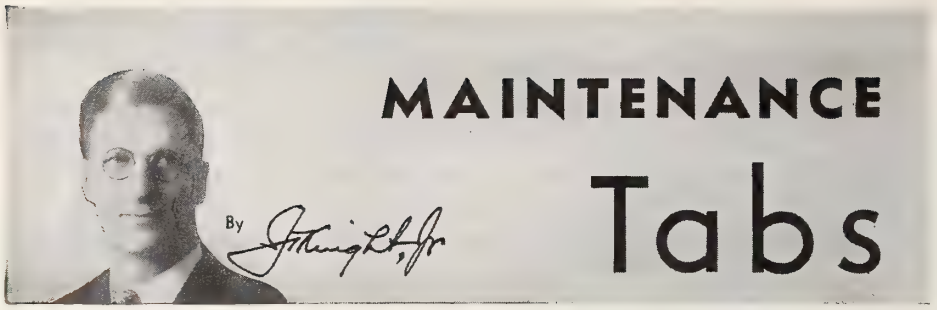
The ideal condition for intelligibility of sound are: first, each syllable spoken, or each note of music, should die away to inaudibility before the next is heard; and second, the sound intensity must be great enough for audibility, or in other words, to carry the sound to the farthermost listener.

Echo-Producing Conditions

Dead spots, sound foci, and echo can all be discussed as one, for dead spots and sound foci result as a consequence of echo-producing conditions. Echo arises as the result of regular reflection of sound from smooth hard walls or ceiling just exactly as a mirror may reflect a beam of light.

Should we, in the mirror experiment, roughen the surface, the beam of light will not be reflected without scattering, but it will be diffused and scattered in all directions. So with walls and ceilings—if they are roughened on a sufficiently large scale, the sound will not be reflected as an echo, but it will be scattered in many directions. Sound travels through air as a wave, and along the line of the wave there are alternate bodies of air under compression and rarefaction. A dead spot occurs when the sound wave of a reflected sound is retarded, and returns to a given location in the same compression intensity as the later directly transmitted sound, in this way completely or partly neutralizing the direct sound. If the reflected sound wave is "out of step" with the direct sound wave so that the compressions of the two waves occur at the same instant, an unusually loud sound will be produced. If you suffer from dead spots or sound foci, look for curved walls as the cause of the trouble.

Sound pictures in a sense facilitated the



MAINTENANCE Tabs

By J. T. Knight, Jr.

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CARPET FACTS: Except in some parts of large theatres—for instance, grand foyers—the bulk of the carpet used in theatres is either Wilton or Velvet. Every theatre manager is responsible for the care of some carpet, and to care properly for any type of equipment or furnishings, and to purchase them wisely, it is really necessary to know something about them. Of the two weaves, the Wilton weave is considered superior to the Velvet; however, there can be several grades of each weave, due primarily to the material out of which it is made.

There are certain determining factors in arriving at the quality of carpet, and, consequently, it is necessary to know these factors in selecting carpet, otherwise the buyer is at the mercy of the carpet salesman. These factors are (1) pitch, (2) number of frames (apparent and buried), (3) number of wires per inch, (4) shot construction, (5) depth of pile, and (6) character of yarn.

The grade of carpet generally found in theatres is of the Velvet weave. The better grades of Velvet resemble Wilton in general appearance, but the details of the patterns differ widely. Velvet has many more possibilities in color combination than Wilton, and for that reason it has appealed to theatre men; however, the quality of the Velvet weave is definitely not equal to that of a good Wilton weave.

In Velvet only one continuous strand of yarn is used—this must be uniform and of general good quality. The natural-colored yarn is wound around a large drum of exact diameter, then colors are printed (or dyed) on the wrapping of the yarn in accordance with the charts of a given pattern. Each strand of yarn that makes up the width of the carpet is dyed separately so that when in its proper place and woven into the carpet it helps to build up the pattern of the carpet.

In all Velvets jute yarn, which has been sized, is used for weight and strength as stuffers (in direction of the warp threads). A velvet carpet is very stiff and the back is usually stained. Water or moisture is very detrimental to Velvet carpets — surface shampooing has in some instances practically destroyed Velvet carpet because jute, even though sized, is not impervious to water and softens quickly.

Wilton is woven on a Jacquard loom, which is really operated by a number of cards in which holes are punched. These cards operate in a manner very similar to that of a music roll. The holes in the cards represent the pattern and the color combinations.

The yarn of the colors not called for by the card are referred to as "buried" —they continue through the length of the carpet, but do not show in the pile. It is this fact that adds to the resiliency and quality of Wilton over Velvet.

Each yarn is raised into position to form the tuft, and looped over a wire, the depth of which establishes the height of the pile. As this wire is withdrawn from the loops, a knife attached to the end of it cuts each loop, thus forming the tufted pile surface of the carpet. The number of tufts to the lineal inch of carpet is the measure of the compactness of the weave. The number of tufts is determined by the number of wires; these tufts can be most easily counted from the back of the carpet. The number of wires per inch thus is one of the determining factors of quality.

The strands, usually of cotton, that run lengthwise, are called the warp; those that run across the carpet, the weft (the carpet man refers to them as shots). It is always necessary to have at least two weft shots (strands) of cotton yarn to secure properly the tufts. In better grades of Witlon weave, a third weft shot is put in on the surface side between the tufts in order to hold down the pile more securely.

In the final analysis, Wilton carpeting is recommended for theatre use, but good grades of Velvet give excellent service, and immediate cost factors may advise its selection.

handling of acoustics because the intensity of the sounds at the source (loudspeakers) can be varied. But in many instances engineers for sound companies have recommended so much acoustical treatment that they have reduced the efficiency of theatres for the spoken voice. This is one reason for the tremendous increase in the number of installations for voice reinforcement with stage acts.

Some while back Prof. V. O. Knudsen, a physicist eminent for his contributions to the science of acoustics, has developed a chart which shows at a glance the acceptable (optimal) time of reverberation for auditoriums of certain cubic foot contents. This chart is about as authoritative as any thing we have today. However, the acceptable times as shows on this chart are not to be accepted as absolutely rigid. There are auditoriums which exceed these limits in either direction by several tenths of a second and yet are satisfactory. The time of reverberation can be expressed as:

$$T = \frac{0.0sv}{-s \log_e (1-a)}$$

where T = reverberation time in seconds
V = volume of room in cubic feet
S = total area of absorbing surfaces in square feet
A = average coefficient of absorption of these surfaces

Prof. Sabine's formula is somewhat simpler, but is regarded as less accurate:

$$T = \frac{0.0sv}{A}$$

where T = reverberation time in seconds
V = volume of room in cubic feet
A = the area of absorbing surfaces times the coefficients of absorption

Sabine's formula is sufficiently accurate for our use in theatres. Different materials differ widely in their capacity to absorb sound. Any one of the outstanding manufacturers of sound absorbing materials will be glad to furnish you with the coefficient of absorption on any materials which he manufactures. The coefficient of absorption for most materials of course varies with the frequency of the sound.

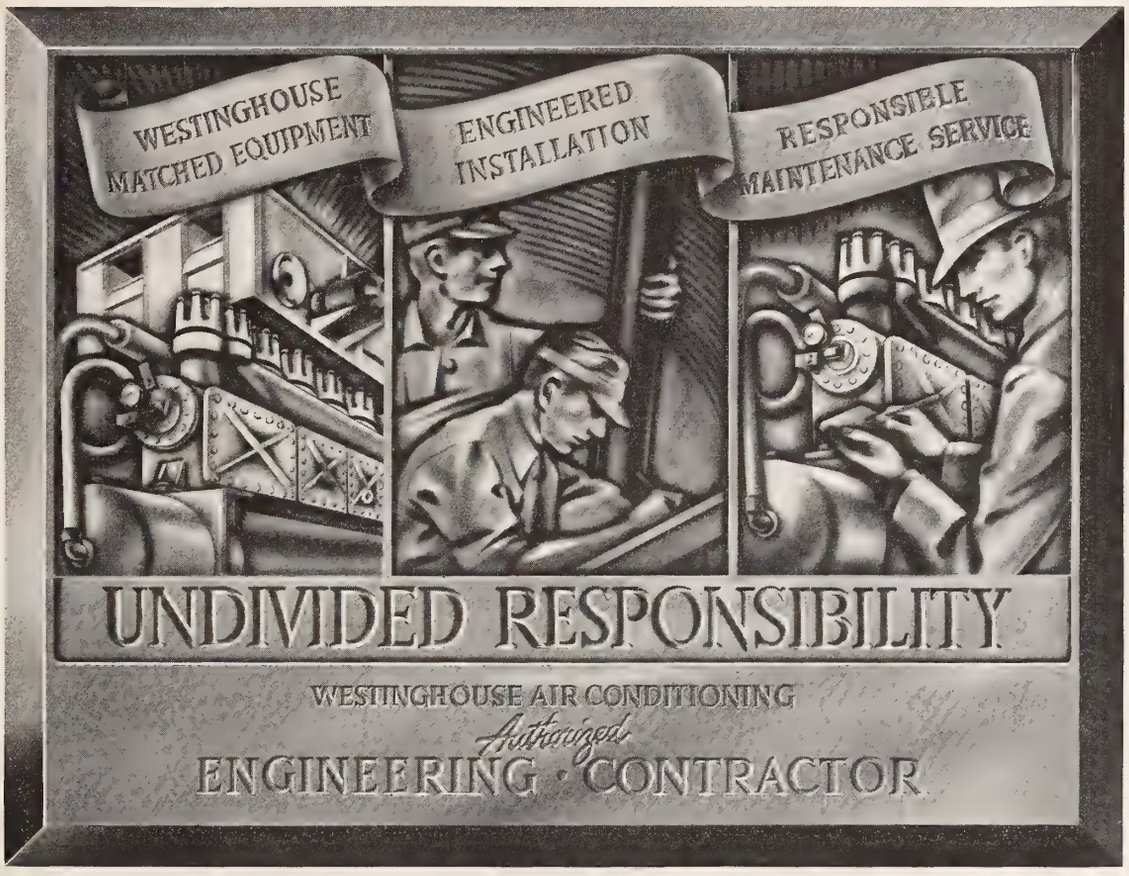
Consideration of Materials

Past experience has indicated that the acoustical surveys by some companies have left much to be desired from a practical point of view. In the first place they were wont to recommend only the most expensive materials and the materials that are hardest to use architecturally. In the second place, they leaned very much toward overdoing the acoustical treatment to the point where the auditorium became "dead," and in many instances we theatre people have *removed* expensive treatment after installing it to obtain satisfactory results.

Today we usually can obtain excellent recommendations and results from the engineering departments of the larger manufacturers of sound absorbing materials.

Though the new types of speaker systems for mid range and high frequency are still directional, they are nevertheless somewhat less directional in actual practice than the earlier models. This has aided the acoustical problem very much. However, the expanding of the frequency range in reproduced sound has definitely aggravated the problem in theatres, so we are left just about where we were acoustically. Still with acoustical problems on our hands, we must provide money for sound absorbing material. It is my belief that we of the theatre must devote more time to the study and understanding of our acoustical conditions if we are going to get really satisfactory sound at a cost we can afford to pay.—J.T.K.

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1. *Matched Equipment,* ALL engineered by Westinghouse.
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To architects, builders, engineers and management, this service delivers results—whether the project is large or small. It does away with alibis, excuses, explanations, "buck passing.

For full information, write Dept. 889, Westinghouse Electric & Manufacturing Company, Mansfield, Ohio.



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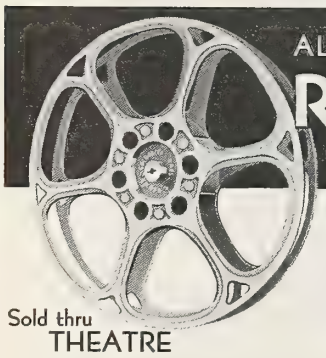
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Prices start at $18.95

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Actual Costs of Three Typical Air-Conditioning Installations

WITH THOUGHTS seasonally turning more urgently to air-conditioning, it might be well to let the cost figures on three actual jobs speak for themselves. A breakdown of costs follows for three types of theatres.

Before presenting the costs, the following features are cited as having been included as part of *each* of these jobs:

Multiple compressor installations.
Complete automatic controls.
Compensation of indoor and outdoor temperatures and automatic control of fresh air quantity.
Sound and acoustical treatment.
Adequate thermometers and gauges.
Safety devices.
Accessories including complete tool board.
Water treatment for condenser water.
Insulation of all suction lines.
Use of heavy gauge copper tubing with forged and heavy cast fittings, sweat soldered using 95-5 solder.
Liquid strainers, suction strainers, sight flow indicators and packed and capped freon shut-off valves.
Drip pans under all equipment to prevent any possible moisture causing damage.
Painting of all pipe lines according to a code for quick identification; tagging of all valves, thermometers, gauges, etc., for identification in correspondence and in instructions to theatre staffs.
Up-to-date drawings to conform to job with corrected prints mounted on wallboard panels installed in equipment rooms.

And here are the cost tabulations, which offer only studies of three general types:

Theatre "A"—1,800 Seats

This house has a large balcony. Total floor area is 9,000 square feet, and total volume of air-conditioned area is 477,000 cubic feet. Tons of refrigeration required are 120. The breakdown of actual costs:

1.	Compressors	$5,724.00
2.	Condensers	3,802.00
3.	Coils	1,769.00
4.	Fans (existing fans used)	136.00
5.	Filters	46.00
6.	Controls	482.00
7.	Starters	99.00
8.	V. Belts	63.00
9.	Grilles	467.00
10.	Pipe, valves, fittings	1,831.00
11.	Thermometers and gauges	191.00
12.	Safety panel	133.00
13.	Pipe insulation	114.00
14.	Sound isolation	214.00
15.	Freon	483.00
16.	Oil	21.00
17.	Miscellaneous material	107.00
18.	Sheet metal	2,623.00
19.	Building alterations	2,229.00
20.	Plumbing	665.00
21.	Electric wiring	1,293.00
22.	Refrigeration erection	1,397.00
23.	Freight	644.00
24.	Engineering and supervision	1,645.00
25.	Blueprints	92.00
26.	Traveling	307.00
27.	Overhead and profit	2,768.00
		$29,345.00

Summary of Costs, Theatre "A"—

Cost per horsepower-ton	$244.54
Cost per seat	16.36
Cost per sq. ft. floor area	3.26
Cost per 1000 cu. ft.	61.52
Tons per 1000 cu. ft.	.254

Theatre "B"—1,100 Seats

The floor area of this theatre, which has a balcony, is 6,400 square feet, the volume 222,000 cubic feet. Tons of refrigeration required, 75. Breakdown of costs are as follows:

1.	Compressors	$3,170.00
2.	Condensers	2,597.00
3.	Coils	994.00
4.	Fans (existing fans used)	.....
5.	Filters	29.00
6.	Controls	277.00
7.	Starters	60.00
8.	V. belts (existing belts used)	.....
9.	Grilles	165.00
10.	Pipe, valves, fittings	1,208.00
11.	Thermometers and gauges	172.00
12.	Safety panel	129.00
13.	Insulation pipes	172.00
14.	Sound Isolation	93.00
15.	Freon	362.00
16.	Oil	16.00
17.	Miscellaneous material	74.00
18.	Sheet metal, Building alterations, Plumbing, Electric wiring	5,143.00
19.	Refrigeration erection	1,169.00
20.	Freight and hauling	404.00
21.	Engineering and supervision	1,416.00
22.	Blueprints	38.00
23.	Traveling	227.00
24.	Overhead and profit	1,901.00
		$19,816.00

Summary of Costs, Theatre "B"—

Cost per horsepower-ton	$264.21
Cost per seat	17.52
Cost per sq. ft. floor area	3.10
Cost per 1000 cu. ft.	89.96
Tons per 1000 cu. ft.	.328

Theatre "C"—810 Seats

This is a stadium-type house with a floor area of 5,300 square feet, and a volume of 127,000 cubic feet. Tons of refrigeration required, 50. The costs:

1.	Compressors	$2,113.00
2.	Condensers	1,332.00
3.	Coils	2,111.00
4.	Fans—Part of units	.....
5.	Filters—Part of units	.....
6.	Controls	292.00
7.	Motors—Part of units	.....
8.	Starters	55.00
9.	V. Belts—Part of units	.....
10.	Grilles	61.00

(*Tabulation continued on page* 28)

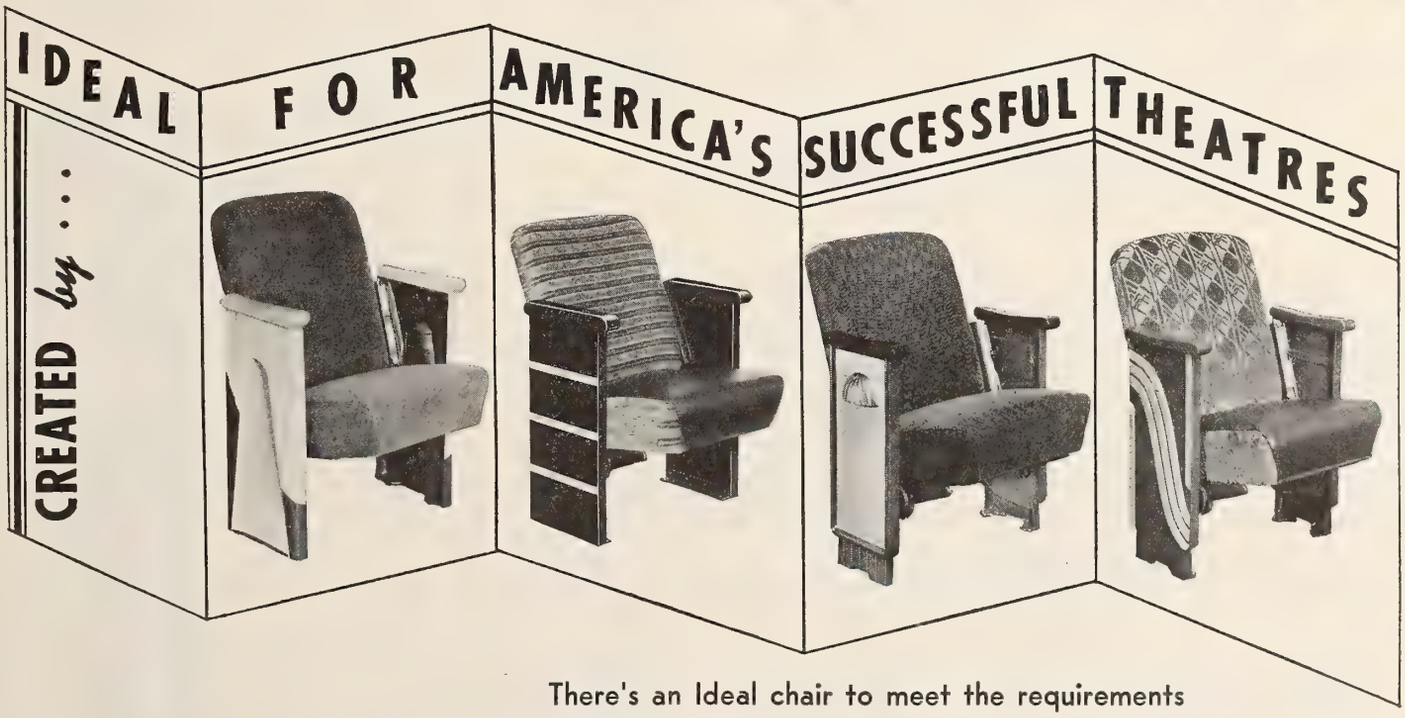
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.....All of which suggest

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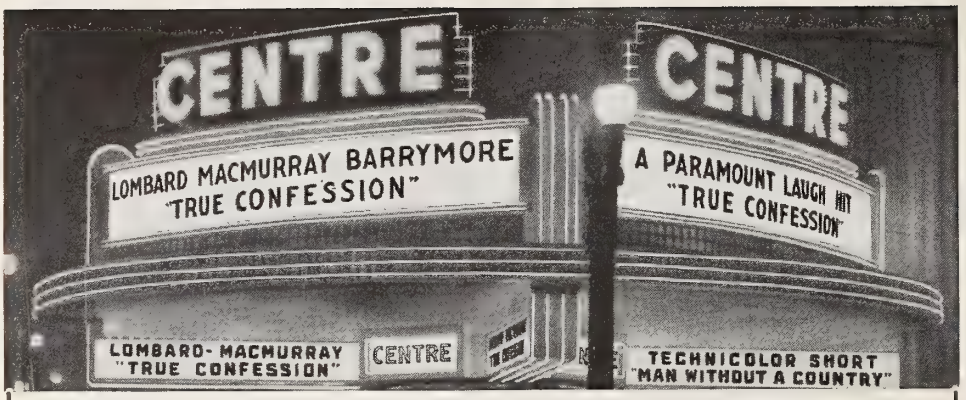


There's an Ideal chair to meet the requirements of every theatre.

Inquire about the many exclusive features available only in the Ideal line.

The name of your nearest dealer and the Ideal catalog will be sent on request.

IDEAL SEATING CO., Grand Rapids, Michigan



Another OUTSTANDING Wagner Installation!

This interesting installation in the Centre Theatre of Salt Lake City uses three types of Wagner Letters in the marquee and girder signs. Undoubtedly one of the smartest installations of the year, the Centre Theatre attractions are presented to the eye from every angle. The girder signs supplement the advertising message in the marquee with announcements of future as well as current attractions and catch the attention of patrons coming out as well as going in.

Write for details of our Complete Design Service—marquee and attraction board layouts, sketches and complete working plans.

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FLEXLUME SOUTHERN CORPORATION, Atlanta, Ga.
B. F. SHEARER COMPANY, Seattle, Portland, Los Angeles and San Francisco

Patent Numbers U. S. 2,048,040 Canada 366,122 England 451,868

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is a department of service. Unbiased, expert counsel will be gladly given you in your maintenance and related problems. Merely address

BETTER THEATRES, Rockefeller Center, New York

(*Tabulation continued from page* 26)

11.	Pipe, valves, fittings	632.00
12.	Thermometers and gauges	119.00
13.	Safety panel	88.00
14.	Pipe insulation	88.00
15.	Sound isolation	144.00
16.	Freon	422.00
17.	Oil and miscellaneous	73.00
18.	Sheet metal	1,455.00
19.	This part of new theatre, therefore no charge for building alterations	.....
20.	Plumbing	615.00
21.	Electric wiring	448.00
22.	Refrigeration erection	872.00
23.	Freight and hauling	379.00
24.	Engineering and supervision	1,034.00
25.	Blueprints	48.00
26.	Traveling	101.00
27.	Overhead and profit	1,298.00
		$13,780.00

Summary of Costs, Theatre "C"—

Cost per horsepower-ton	$275.60
Cost per seat	17.01
Cost per sq. ft. floor area	2.60
Cost per 1000 cu. ft.	108.50
Tons per 1000 cu. ft.	.398

—J. T. K.



Something strictly modern in an usher's uniform, commenting upon which the designer, Howard Zeimer of S. Appel & Company, New York uniform manufacturers, says, "I believe that we will never revert to the Prussian major-general type of costly braided uniforms, but instead will have simple designs with cloth pipings and solid-colored colors and stripes of contrasting materials, as in this design. The high colors come in perhaps twelve different shades and are usually of serge, whipcord, gabardine or broadcloth. Two-tone combinations are arrived at by placing light and dark fabrics together."

News Notes on the • THEATRE EQUIPMENT MARKET •

• The Wenzel Company of Chicago has issued a new 32-page catalog on their "Ace" projector, soundhead, amplifiers, pedestals, and projector and soundhead replacement parts suited to their own and other equipments, and also general projection room supplies, including rewinders, film cabinets, and a line voltage regulator.

• Cutler-Hammer motor and generator products will be manufactured in Canada by a new company, which will be a subsidiary of Amalgamated Electric Corporation, Ltd., and distributed by Northern Electric Company of Canada.

• H. F. Boe, Eastern district manager of Westinghouse Electric and Manufacturing Company, has been appointed commercial manager, with offices in Pittsburgh.

• New sound equipment manufactured by United Reproducer Corporation for Warner theatres, and licensed under RCA patents, is now being marketed by the Wholesale Radio Service Company of New York. Systems including 40-watt amplifier output, suited to theatres up to 3,000 seats, are offered. They have a rated full-range frequency response from 30 to 8,000 cycles.

• A new warehouse stocking complete parts for all Western Electric sound systems, as well as for systems of other makes, will be opened in New York shortly by the Altec Service Corporation, in a move to add additional service facilities to the Eastern seaboard area.

• The General Theatre Supply Company of Cleveland, Ohio, has been appointed Canadian distributor for the Hertner Transverter.

• The Independent Theatre Supply Company of Kansas City, is now exclusive distributor for the General Seating Company of Chicago, in Western Missouri and Kansas.

• Lichtman Theatres, Inc., of Washington, D. C., will purchase sound service and replacement parts from Altec Service Corporation under terms of a new one-year contract just completed.

• C. C. Scott, formerly branch manager of the Buffalo branch of Worthington Pump and Machinery Corporation, will now devote his entire time to special work in the Buffalo district. He is succeeded as branch manager by W. A. Meiter, formerly of the company's Cleveland organization.

When they want noiseless, fast moving, stage curtains THEY THINK OF Vallen

VALLEN CURTAIN CONTROLS $95 and up

VALLEN STEEL TRACKS $1.20 per ft. and up

When stages are to be modernized and beautiful curtains given that flashing, modern elegance—theatre owners look to Vallen for the electric operated curtain controls and tracks.

Vallen curtain controls, operated by an electric switch button, open and close curtains with precision at speeds up to 225 feet per minute. There are Vallen noiseless, ball-bearing, steel tracks for straight and curved stages up to 80 and more feet wide.

If you have a curtain control problem of any kind there is Vallen equipment to meet your needs exactly and economically. Just write—

VALLEN INCORPORATED
Akron, Ohio, U. S. A.

Vallen ELECTRIC OPERATED CURTAIN CONTROLS and TRACKS
FOR THEATERS AND AUDITORIUMS



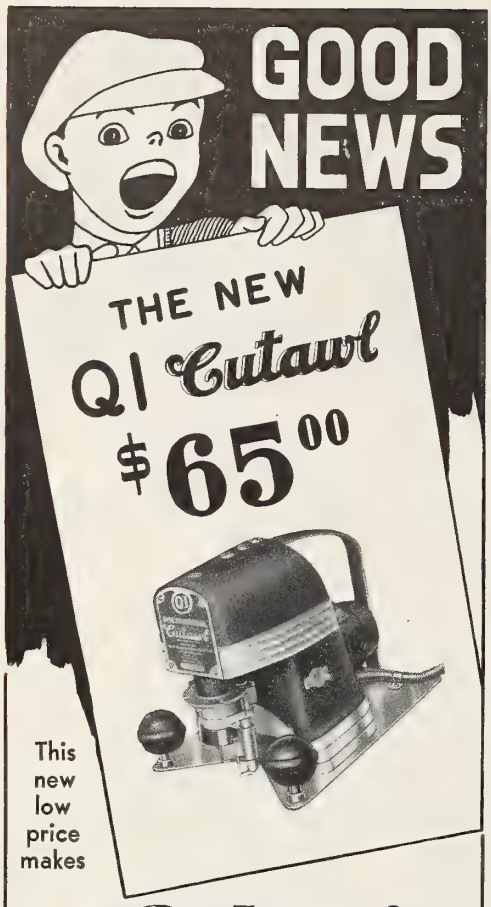
PEABODY— CHAIR NO. 1800

is the quality chair recently installed in the new MAIN THEATRE in Columbus, Ohio. Mr. F. W. Rowlands, President of Main Theatre, Inc., writes, "I am having many compliments from my patrons on the comfort and beauty of these seats."

WRITE FOR CHAIR FOLDER

No. 1800 is a beautiful, richly designed chair, built for comfort and long service. Its patented ball socket, roller bearing, self cushioning hinge makes this chair very easy and quiet in operation. Write for free catalog-folder.

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Don't wait another minute—get this new Cutawl, and have attention getting displays that will immediately increase your business.

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The Ozone Generator constantly provides air of mountain top and seashore freshness, eliminating all odors, germs and bacteria. In the auditorium, patrons are refreshed and free from the stuffy feeling caused by inhaling the impure air exhaled by others.

Especially efficient when used in connection with circulating warm air systems.

No radio interference. No filters necessary. Noiseless. Requires no adjustments. Operates for years for less than a light bulb.

Model 16 for restrooms, $18.95

OZONE-AIR, Inc.

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A New Maintenance Weapon: Electrostatic Air Cleansing

[*Cleansing the air of dirt which has heretofore defied all filtering methods, has been brought about by an electrostatic process developed by the Westinghouse Electric and Manufacturing Company, which is said to be proven successful by various experimental tests and by the notable installation of such equipment in the Field Building, tallest structure in Chicago. Engineers assert that this development may well mean the inauguration of a new branch of the electrical industry. It is reported here because few types of buildings are more critically affected by dirt in air than theatres, with their various fabrics, areas reached with difficulty for regular cleaning, and motion picture screens. Electrostatic cleansing is, at all events, a most interesting new approach to the problem of maintenance, with which theatre operators are vitally concerned.*—THE EDITOR.]



The ionizer and collector cell assembly, with the tubes and wires from the ionizing chamber shown at left, and the collector cells in which the ionized dirt particles are forced from the air, at right.

CLEAN AIR, rid of 99% by weight of all particles present upon introduction from outdoors, is being provided the Field Building in Chicago by a simplified process of electric precipitation. The dirt is removed, not by filtering, but by charging all of the particles electrically, then "attracting" them out of the air by passing them through an electrostatic field.

In the cleaning process the air is first bombarded by ions (minute electrical charges) emitted by very fine wires carrying a charge of 12,000 volts. The ions attach themselves to particles in the air, thus giving the particles an electrical charge. Next the treated air is drawn through a series of cells consisting of alternately spaced high-potential and grounded plates. By charging the high-potential plates at 5,000 volts an electrical field is established. As the treated air passes through these cells, the charged particles adhere to the plates and the air so freed of all solid matter passes on through ducts that lead to the areas being served by the equipment. According to the Westinghouse statement:

"In the Field Building in Chicago, first to have an electrostatic installation, 18 units have been installed which are capable of cleaning 272,000 cubic feet of air each minute. In a year's time, it is estimated, the installations will have collected approximately 600 bushels of impurities, 90% of which will consist of particles one-hundredth the diameter of human hair. By weight, the collection will consist of one-third ash; another third fixed carbon, soot lampblack and other derivatives; and the remaining third volatile matter such as oils and greases. Sulphur, bacteria, pollen in season, and other substances found in suspension in the atmosphere of any city, are also deposited on the plates."

Tests conducted by Westinghouse for several years show that in Pittsburgh, where units have been installed as part of warm air heating systems, curtains which ordinarily are changed every two weeks, remained clean for months. The Westinghouse statement continues:

"Particles under two and one-half thousandths of an inch in size pass readily through 200-mesh screens of mechanical filters. Although otherwise invisible, these particles may be seen as motes flickering in sunbeams; however, they are exceedingly coarse when compared with the atmospheric type of dust that fills the air of cities and removable only by electrical treatment.

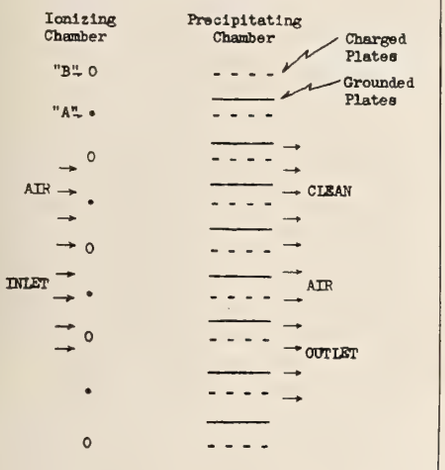
"The average particle in cigarette smoke is approximately four-millionths of an inch in diameter. Billions of such tiny particles are emitted with each puff of smoke. If magnified 250,000 times, the larger particles which readily pass through 200-mesh screens would appear to be 50 feet in diameter. An averaged sized dirt particle of the type which fills the atmosphere, at this magnification, would appear to be as big as a baseball. However, enlarged to the same degree, the average sized smoke particle would be a little more than an inch in diameter or slightly smaller than a golf ball. The ability of the electrical air cleaner, to remove particles of the smallest size from the air provides the engineers' solution to the dirt problem of city buildings."

Although the Field Building installation is the pioneer installation for office buildings, Westinghouse engineers have found applications for the process other than those for homes and offices. It will soon provide clean air in one of the chemical laboratories of the Bureau of Standards in Washington; it is being considered for hospitals; in

an automatic telephone exchange it prevents dust from collecting on switch contacts and failures from this cause have been reduced 60 per cent; one industrial application now cleans the gas for steel mill furnaces to prevent the nozzles of the burners from clogging with foreign matter; art galleries may use it as a protective measure to prevent dirt scum from deteriorating precious paintings and sculpture.

Current costs to operate the equipment are low. A unit for the average *home* requires about as much current as is consumed by a 60-watt lamp, and the Field Building system, cleaning air for the lower arcade, the first, second, third, and fourth floors, operates on a proportionately low basis.

The precipitator consists primarily of a system of cells made up of flat aluminum plates. In each cell there are 111 plates, each 8x9 inches in size. The Chicago system includes 369 cells, or 40,959 plates. The tungsten ionizing wires are but .005 inches in diameter, and nearly half a mile of this wire is required for this installation. Dirt collected by the units is cleaned off every month or six weeks.



HOW THE ELECTROSTATIC AIR CLEANER WORKS

Schematic diagram showing how the electrostatic air cleaner draws ("magnetizes") impurities from the air. A fan draws the air through an inlet between a series of grounded metal tubes, "B". The dots marked "A" represent small wires between cylinders, one wire between each pair. These wires are supplied d. c. voltage generated by a small power pack, and this voltage ionizes the air between the wires and the cylinders. All particles passing through this area are electrically charged. The air then passes into a precipitating chamber, in which are closely spaced plates parallel to the air stream. Alternate plates are grounded, the others are connected to d. c. source, creating a secondary electrostatic area between the plates. As air passes through the parallel plates, an electrostatic force is exerted upon the charged particles, drawing them to the grounded plates, upon which they are deposited. The clean air is then discharged through the cleaner outlet.

A MODERN FRONT
THAT SELLS MORE TICKETS
is now within the reach of even the smallest theatre







America's theatremen have been quick to appreciate the efficiency and economy of Artkraft modernization. You see evidence of it everywhere. Outstanding quality, heretofore unknown at such low prices, is permitted by standardization of basic parts and mass production methods made possible only by "The World's Largest Manufacturer of All Types of Signs."

The ARTKRAFT ZEPHYR PRE-FABRICATED MARQUEE

affords a choice of a variety of effects, color schemes, ornamental trims and uses of neon which are combined to create a front of real individuality. Its popularity is being paralleled by Artkraft Porcelain Enamel Fronts, Artkraft Extruded Aluminum Poster Frames, Climax Reflectors and Climax Reflector Flush Border construction.



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FRAME CONSTRUCTION
PREVENTS RUST – THE ENEMY OF PORCELAIN
PREVENTS VIBRATION – ENEMY OF TUBE LIFE

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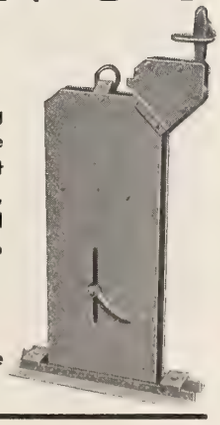
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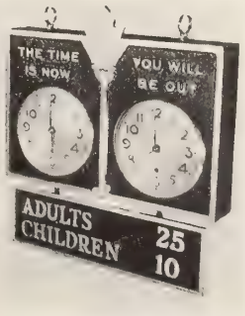
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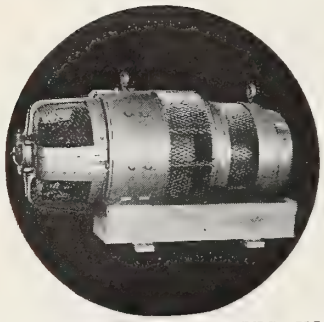
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In the March 5th issue —
EXPERIENCES IN REMODELING

modernization & replacement

recent installations of theatre equipment, furnishings, etc., reported by exhibitors, dealers and manufacturers.

• International Seating Corporation reports installation of new chairs in the Vogue, Detroit; Paramount, North Adams, Mass.; Cozy, Louisville, Ky., and the Forum in Akron, O.

• The Forest Manufacturing Company recently installed copper magnesium sulphide rectifiers in the Mystic theatre, Malden, Mass.; Juliet, Poughkeepsie, N. Y.; Colonial, Allentown, Pa.; Nixon, Philadelphia; Roosevelt, Philadelphia; Village, Brookline, Mass.; Royal, Gainsville, Ga.; Lucas, Savannah, Ga.; Paramount, Atlanta, and State, Greenwood, S. C.

• Installation of complete air-conditioning systems were made by the Carrier Corporation in 57 theatres during 1937. Many of them were in foreign countries. Among those in the United States were:

Ambassador, Raleigh, N. C.; Amhersidale, Logan, W. Va.; Apollo, Baltimore, Md.; Capitol, Sacramento, Calif.; Capitol, Bloomsburg, Pa.; Capitol, McKeesport, Pa.; Capitol, Charleston, W. Va.; Carolina, Greenville, S. C.; Circle, Brawley, Calif.; Colonial, Erie, Pa.; Coyle, Charleroi, Pa.; Dixie, Columbus, Ohio; Eckel, Syracuse, N. Y.; Empire, Birmingham, Ala.; Famous, New Orleans, La.; Fox Ritz, Stockton, Cal.; Fox-Twentieth Century theatre, W. Los Angeles, Calif.; Galax and Capitol theatres, Birmingham, Ala.; Granada, Toledo, Ohio; Grand, Grand Island, Neb.; Hawthorne, Ridgewood, N. J.; Iowa, Keokuk, Iowa; Kallett, Oneida, N. Y.; Kayton, Montgomery, W. Va.; Knickerbocker, Nashville, Tenn.; Lafayette, Buffalo, N. Y.; Liberty, Zanesville, Ohio; Lindsay, Lindsay, Cal.; Little, Rochester, N. Y.; Logan, Logan, W. Va.; Mayfair, Miami, Fla.; Midelburg, Logan, W. Va.; Monroe, Rochester, N. Y.; Morgan, Ironwood, Mich.; Rivoli, Newark, N. J.; New Granada, Pittsburgh, Pa.; New Grand, Grand Island, Neb.; Palace, Marion, Ohio; Colony, Cleveland, Ohio; Paramount, Lake Charles, La.; Riverdale, Dayton, Ohio; Rivoli, Newark, N. J.

Sees Air-Conditioning No Cause of Water Shortage

In contradiction to the fears expressed by some investigators, including the United States Bureau of Foreign and Domestic Commerce, Walter Kaempffert, science editor of the New York Times, gave in a recent article an estimate that air-conditioning demand in 1936 was less than 1% of the water consumption of cities of 100,000 population or more, and can be further reduced by universal resort to water-economizing devices mentioned.

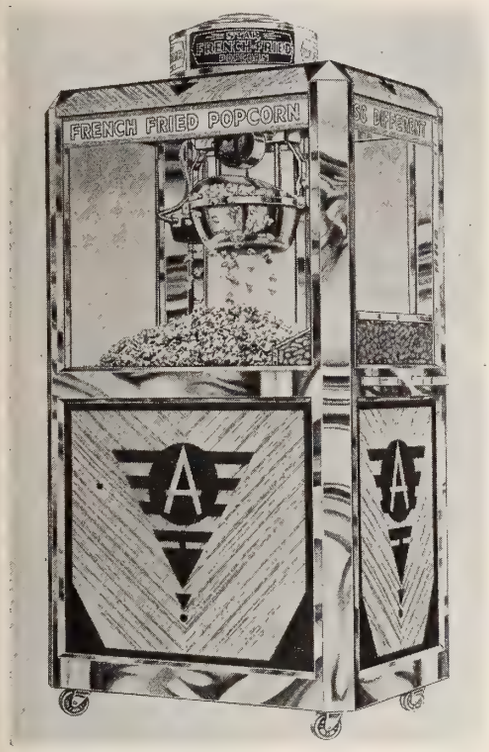
Use of a cooling tower or evaporative condenser to permit repeated circulation of the same water in air-conditioning systems, was cited by Mr. Kaempffert as a ready means of reducing water costs and ending fears that the spread of air-conditioning results in water shortage. Either device, he pointed out, will reduce the water requirements of an air-conditioning installation by 90 to 95 per cent.



Splayed-side marquee with a high degree of ornamentation in neon recently installed for the San Fernando theatre in San Fernando, Calif., with a vertical sign as well as marquee attraction boards employing silhouette letters against opal glass panels illuminated with mazda lamps. Attraction board letters are 10-inch Wagner Gothic.

Pop-Corn Machine Designed Especially For Theatre Use

AN ALL-ELECTRIC pop-corn popping machine specifically designed for theatre lobby use has been developed by The Advance Manufacturing Company of St. Louis. The makers claim that it will produce a dollar's worth of pop-corn for less than a penny's worth of electricity and



will show a profit of approximately 70c on each dollar's worth of pop-corn sold. It has a maximum capacity of $20 worth of pop-corn per hour.

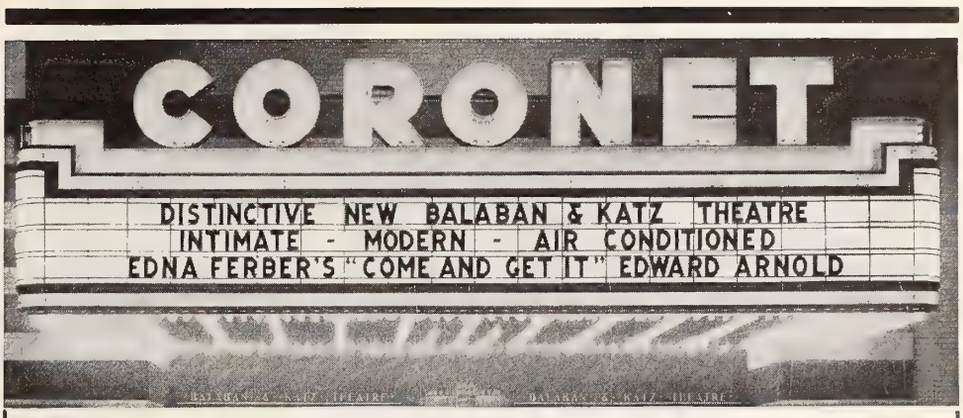
The decorative design rests on red and black porcelain enamelled panels, with chromium trimming and an illuminated revolving advertising sign at the top.

The machine is a modification, suited to theatre purposes, of a similar device used at the Chicago World's Fair, and is known as the "World's Fair Special Model."

New Automatic Awl for Limited Needs in Displays

A NEW automatic awl for cutting out display elements of plywood and similar materials, has been brought out by the International Register Company of Chicago. It is a model of this company's Cutawl and is designed for theatres whose needs do not justify purchase of one of this manufacturer's larger models.

Cataloged as model Q1, the new device possesses sufficient power to cut through two thicknesses of ¼-inch plywood, or corresponding thicknesses of other materials, at



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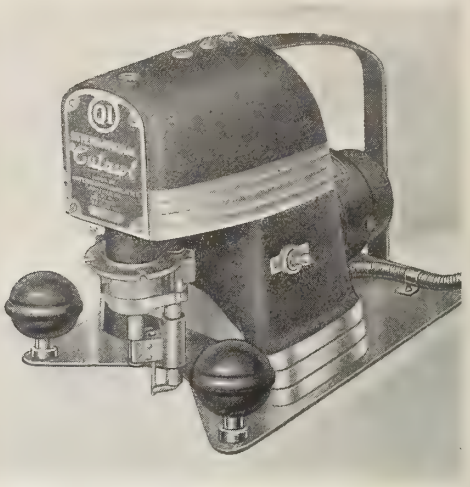
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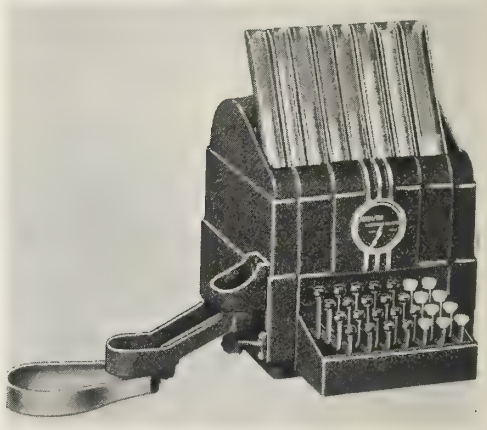
one time. A light located in the device provides illumination for following the design easily and accurately. The cutting



rate of 2,300 5/16-inch strokes per minute is not variable. This model Cutawl weighs 8½ pounds, and can be supplied for any line voltage.

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cashier operating the device depresses keys which indicate both the price of admission and the amount tendered by the patron, the machine itself performing the necessary subtraction and returning correct change.

The modern design of the new model is intended to harmonize with current box office and theatre front decorative practice.

POSTPONED

Because of the development of further data, the article dealing with the history of the projection arc, originally announced for this issue, has had to be postponed until the March 5th issue.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION ACOUSTICS

What to Do While Waiting for The Sound Service Engineer

● Even though actual repair may be impossible, the theatre staff can do much to help the service man rectify the trouble more quickly. Here's how

By AARON NADELL

WHENEVER A sound emergency is serious enough to justify calling in the service engineer, there are always a number of things the theatre staff, in and out of the projection room, can and should do meanwhile to save time. Since prompt repair of any difficulty known to the audience, or likely to become known to them, is the first interest of the theatre, any steps that will facilitate the work of the sound man when he does arrive are obviously in the theatre's own interest.

Many such steps can and should be taken. In an occasional instance, intelligent preliminary efforts of the type to be described may turn out to go so far that they actually cure the trouble, even though at first it seemed one that required more expert assistance. But where this unexpected benefit is not realized, the time needed by the sound man to effect a cure can still be cut down very materially.

Information Saves Time

The first thing any sound engineer needs on entering a theatre that has sent a trouble call, is full and accurate information as to the nature and location of the difficulty. The very first thing he does is to obtain that information. Many engineers, however, no longer ask questions. They have found by sad experience that the information given them is not always skillfully collected, and sometimes far from accurate; they all too often rely on their own observations—which take time. But if they can get the same data, or most of it, through *trustworthy* answers to simple questions, time can be saved; a great deal of it in some cases.

For example, the engineer may need to know whether a given trouble sounds the same with both projectors, and he may have to spend twenty minutes doing nothing until the changeover allows him to observe the point for himself. Again, in the case of an erratic trouble, such as a noise or hum that comes and goes, the visiting engineer may just have to sit down and wait until he hears it—hears it two or three times under different conditions, from both projectors, in the feature and in the shorts. All or most of this the theatre staff might have done while he was on the way.

Collecting *accurate* information is the first thing the theatre staff can do while waiting for the sound engineer. The need for accuracy, however, cannot be stressed too strongly. It is far from common, in spite of the obvious fact that no clue at all is much better than a false one. Information should be gathered not only in the projection room, but also (except in cases of complete loss of sound) in the auditorium.

A System of Accurate Observation

THE AUDITORIUM observer should know not only what to listen for, and how, but also how to describe intelligently what he has heard. The "sound observer" in very large theatres which have been serviced by this writer, formerly spoke of all sound defects as "distortions." There was no way of telling whether he meant hum, noise, distorted quality, fluctuating volume, flutter, wows or poor recording. A little simple education was necessary; after which the observer became so valuable that his information sometimes made it possible to diagnose sound troubles quite accurately over the telephone, and to recommend by long distance telephone remedies that worked.

Only two things are necessary in observing sound troubles in the auditorium. The first is to classify the difficulty; the second to note accurately the conditions under which it is heard.

Instructing Staff Members

For purposes of classification a theatre of moderate size can well afford, and profit by, an hour's empty-house instruction, in which the projection crew co-operate with all members of the staff who may at some future time be called on to describe what some trouble is like. The following classes of trouble can be produced artificially at will: *line frequency hum, sprocket hole hum, dividing line hum, flutter, noise.*

Line frequency hum can be created by exposing to the photo-electric cell (while the projector is running) a trouble lamp or other bulb lighted by the a.c. power source.

Sprocket hole hum and dividing line hum can be created by temporarily misadjusting the film guides in the soundhead.

Flutter and wows can be created by temporarily misadjusting the take-up, skipping one of the two sound sprockets in threading, interfering manually with the action of the rotating stabilizer, or other simple means, depending on the design of the soundhead.

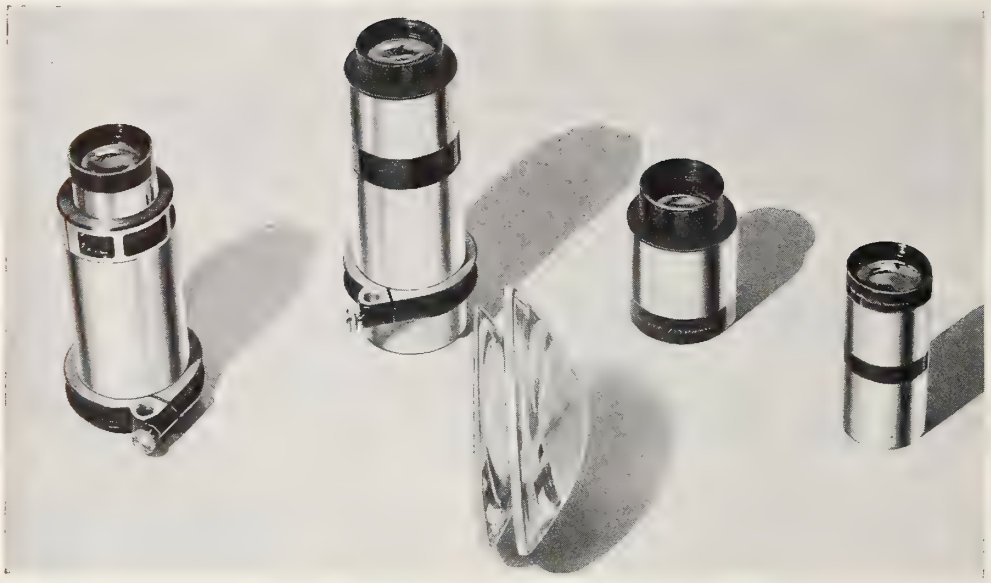
Noise can be created by running a piece of intentionally dirtied sound track.

Equipment and film used for such simple instruction are readily restored to proper condition, and the auditorium staff will know how to describe the commoner sound difficulties in the future.

What and How to Check

They should also know exactly what conditions to look for when any trouble appears. The following should be checked: Is the defect recorded? Is it confined to one projector? Is it confined to one amplifying system (if there are two)? Is it in the loudspeakers?

The first is easily determined by listening for it in different reels, and in both feature and shorts; the second, by observing promptly which projector is operating; the third, by telephoning the projection room to learn which amplifying system is oper-

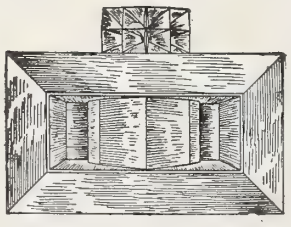


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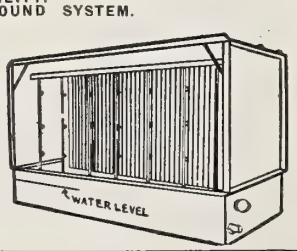


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In the March 5th issue—

THE STORY OF THE PROJECTION ARC

ating; the fourth, by listening in different parts of the auditorium, perhaps even behind screen to the individual speakers themselves.

Tests Projection Staff Can Make

WHEN THE house staff have reported a trouble accurately and completely, both as to nature and conditions of appearance, they have done their share. The projection crew can go further.

One thing they can do is note their meters very carefully. For example, in the case of irregular noise: the location of the fault is sometimes indicated by a meter needle that fluctuates, however slightly, in synchronism with the disturbance. The indication thus obtained may or may not enable the projection crew to complete repairs themselves, but at least will tell the service engineer, when he arrives, just what amplifier or rectifier needs attention, and keep him from wasting time on any others.

Similarly, the projection staff often—in fact, usually—can run any trouble down to some one item of apparatus, even though repair of the faulty item itself may be beyond their resources.

In cases of complete loss of sound, headphone tests made while the engineer is enroute will always reveal approximately, and perhaps exactly, the panel, cabinet or connecting line in which the fault exists.

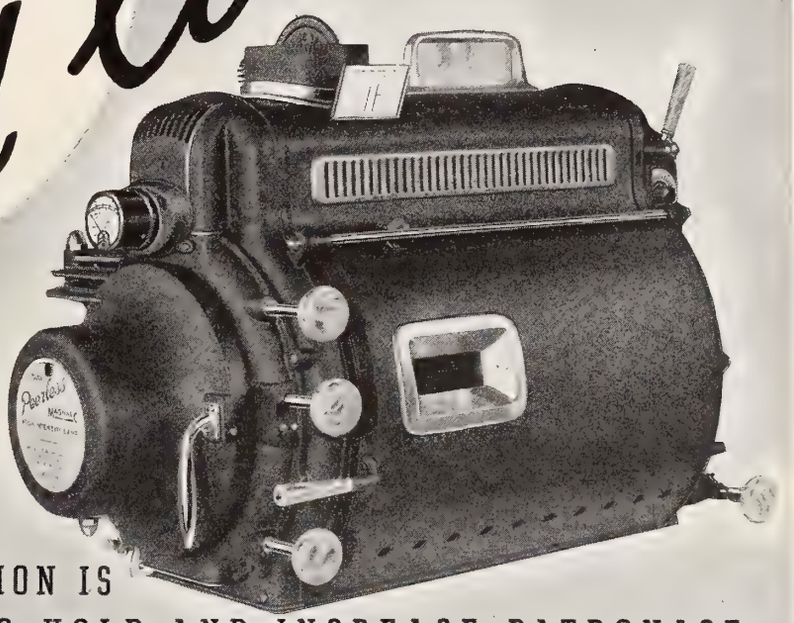
Noises and hums can be treated similarly, although if there is an intermission, even a short one, better results may be achieved by first disconnecting the projectors, then the amplifiers in succession from input to output, until the disturbance disappears. If the trouble is found to be in a projector, and the intermission allows, the machine may be run without film, in the case of noise, to determine if the cause is microphonic; or the arc feed motor may be operated in cases of hum. In these tests the loudspeakers are, of course, switched off.

Checking Speaker Field Excitation

Or, assuming for example that the observer in the auditorium has reported sound weak in one part of the theatre, indicating speaker trouble, the projection staff (or stage crew) can use their meters to check the field excitation of the suspected speaker, and headphones to test its voice input. Thus, while they may possibly be unable to repair a fault in either of the two lines or their associated apparatus, they can at least tell the sound engineer definitely which one needs repairing. Compare the assistance the engineer receives in this way with the more common condition in which he arrives at the theatre knowing only that someone has reported *loss of volume*—a trouble that can have its source almost anywhere!

Assured of genuine and really informative co-operation, the sound engineer himself will almost always be pleased to suggest and outline procedures that the projection crew can follow, in all the commoner types of troubles, according to the

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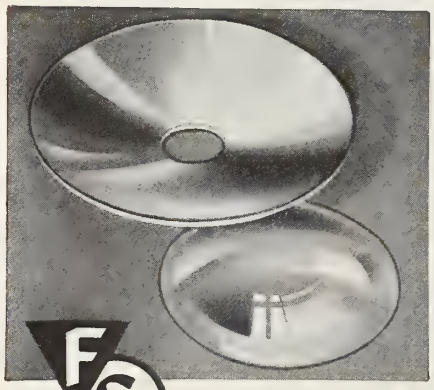
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individual arrangements of the equipment and theatre.

The projection crew can go still further. Knowing approximately the nature of the difficulty and the steps that will probably be needed to remedy it, they make due preparations for the actual work. The most efficient projection crews, when they believe a soldering iron will be needed, have it hot and ready when the service man arrives; the spare parts that may be called for are laid out and waiting, panels and cabinets that may be involved are opened and their wiring made instantly accessible. These last services save only minutes; some of them only seconds, but it all helps. It does not, in the last analysis, help the service man. It helps the theatre.

[*The author is a New York sound engineer who has been a frequent contributor to* BETTER THEATRES. *He is author of the chapters on sound of F. H. Richardson's Bluebook of Projection.*—THE EDITORS.]

The Menace of Careless Oiling And Lack of Needed Repairs

● Often discussed with respect to sound, these matters are here examined from the point of view of pictorial values, which are more important than ever today

PROJECTIONISTS, and their bosses as well, seem not always to realize how large a part of the attractiveness of current Hollywood productions rests on sheer beauty of photography, and how easily that beauty can be ruined in the projection room. Film that reaches the theatre a potential delight to the eye is often capable of producing only an unimpressive image by the time it has finished its first trip through the projectors.

The injury is often of an incurable nature; but even when it is not, the print may be in urgent demand next day, leaving the exchange no time to make repairs. Thus the whole industry suffers through loss of an important element of audience appeal, created at considerable cost not only to help a single production, but also to foster the theatre-going habit in general.

There is nothing a theatre can do more easily than spoil the eye appeal of a reel of film.

A projector out of repair, in which lubricating oil seeps from the bearings on to the parts that come in contact with the celluloid, will do all the damage necessary. If the projector is in good condition this can still happen, assuming that the projectionist is not careful to wipe away surplus oil, between reels if necessary; but a worn projector, one in which some bearing has become enlarged, may drip or almost "rain" oil to the point where no human vigilance can keep the film from becoming smeared with it.

Yet replacement of such a bearing is one of the less expensive projector repairs.

The Drippy Oil Can!

Careless or hasty lubrication may leave oil on sprockets, idlers and other places where it shouldn't be, and is far from unknown; but a much more common fault is a drippy oil can. The projectionist can wipe away the drippings, of course, but he may overlook a drop or two that has slipped into an odd corner and will presently be whirled against film or sprockets by the action of the mechanism. Then thousands of dollars worth of fine photography will be ruined for want of a 50c oil can of proper design.

Oil creates smears on the film which are projected to the screen; the edges of an oil spot have a lens effect upon the light, bending the rays somewhat and impairing the sharpness of the focus; focus is affected also in another way, inasmuch as the presence of oil on the celluloid interferes with the proper action of the tension pads that are intended to hold the film firmly at the point where it passes through the light beam. Naturally, oil on the sound track, or excess seepage into the soundhead, does a great deal of harm to the reproduction; a factor that has often been mentioned in these pages and needs no further elaboration now.

Scratches and Dirt And Whence They Come

DIRT AND scratches do even more harm than oil. All three forms of damage can and do go together, however, when the cause of all of them is improper lubrication plus dirty lubricant. Oil cans with a layer of grit at the bottom are incredibly common in projection rooms. One reason may be that many cannot be so opened that they may be wiped clean. But they can be *flushed* clean by using up a bit of oil for the purpose. If the dirt clings, because of old, thickened oil at the bottom, hot oil or Carbona will flush it out. At the worst, new oil cans are cheap. Exhibitors may find it a good policy to buy new ones, and see to it that the old ones are thrown away, every few months. The condition of the oil cans should always be an item of the periodic inspection routine.

Protection of the Emulsion

Dirt that is projected on the screen, or that scores the film with scratches which

(*Continued on page* 46)

A SUCCESS STORY

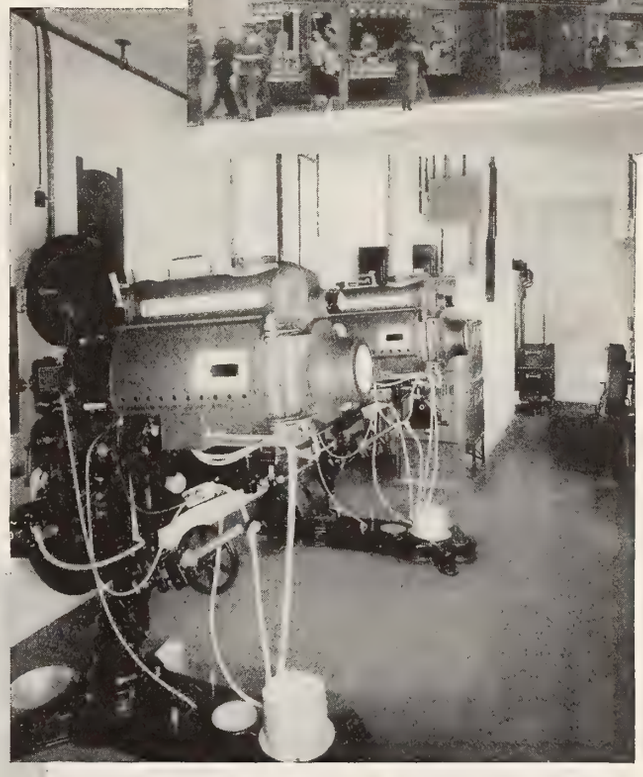
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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

PROVIDING EFFECTIVE DEFENSE AGAINST FILM DAMAGE CLAIMS

PROBABLY AN average of six samples of damaged film reach my desk each week, accompanied by a request for an opinion as to how the damage was inflicted, and whether or not the theatre should be compelled to pay for the film. Such samples are not always accompanied by adequate information upon which to form an opinion based upon certainty; moreover, it is by no means always possible either to locate the source of damage, or to say it was caused in the theatre accused.

Before me lies a roll of damaged film about 30 feet in length. It comes from a theatre in an Illinois town of about 1,700 people, with a request for an opinion as to cause of the damage. The damage consists in one deep, thin scratch mark extending through the entire 30 feet, plus several shorter scratches of varying length and at different positions in the width of the print. In addition, at many points the film is cracked clear through for from two to five sprocket holes, along the inner edges of the holes. At some points from two to five sprocket holes are missing. At three or four irregularly spaced points chunks of film one to one and one-half inches long by an average depth of half an inch, have been torn away. The film is relatively new. The exchange, of course, asserts that the theatre in question did the damage and has billed it for 543 feet of film.

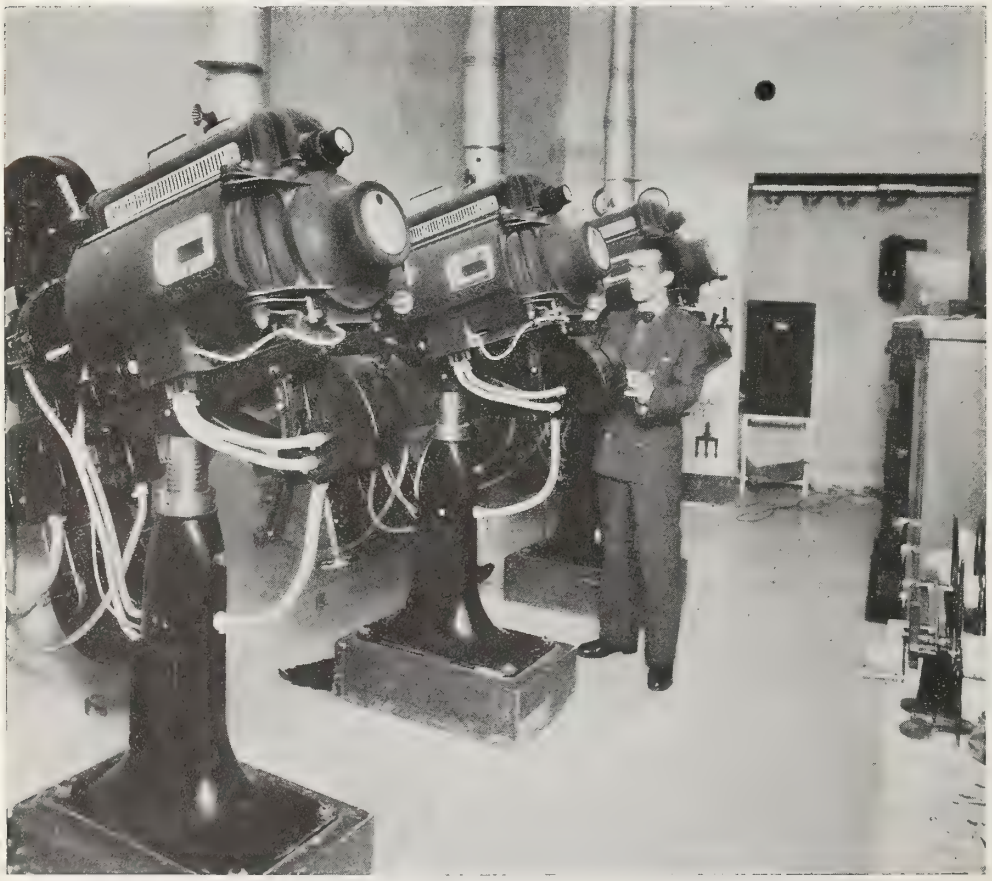
Little information is supplied except that since the theatre has projected many prints before and after showing this picture, with no indication of, or claim for, damage, their projectors cannot be at fault. The reader may see what I am confronted with in such cases. However, let us discuss this damaged print under the light of cold common sense and known facts familiar to every projectionist of experience.

First of all, since the scratch marks are all on the cellloid side of the film, we may omit deposits of film cement or emulsion as the cause. Unquestionably, the long scratch mark is due to contact with some tiny point of metal somewhere along the path of the film through the projector, or while being pulled through a film measuring machine or some sort of film cleaning device. Much the same conclusion applies to the shorter marks, except that the effect is intermittent.

As to the broken sprocket holes, there too a most careful examination discloses no indication pointing to the probable cause of damage. The same is true concerning the large pieces ripped out. In the whole film there is nothing that would justify expression of an opinion, save only that we may say with every confidence that a projector that would inflict all this havoc on one reel of film most emphatically would not project other prints faultessly.

And now to the point of these remarks: The projectionist who wishes to protect himself and his employer from the possibility of unjustified claims by the exchange for damaged film has just one possible course open. *When a print is received, even before it is placed upon a projector, he must carefully inspect it, reporting all damage worthy of note to the theatre manager in writing.* If the damage be serious, as in this case, the prints should be shown to the manager. If a damaged print be projected just once before this be done, there is no protection. The exchange can and probably will say the damage was done during that projection.

Many years of experience has conclusively demonstrated the fact that the only real protection in cases of film damaged before its receipt is the course above described. With such an inspection and report on file in the manager's office the projectionist is safe—and so is the manager and theatre operator.



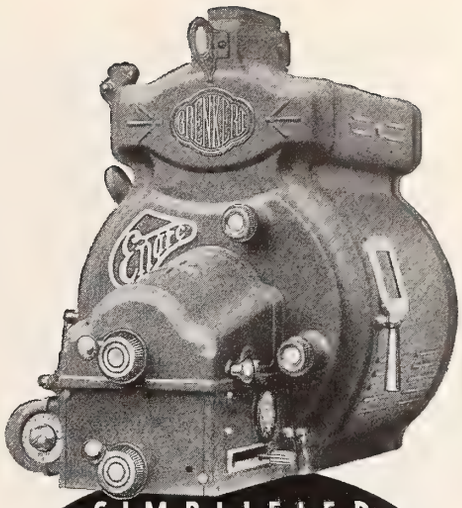
Section of the projection room of a modern theatre in Buenos Aires, Argentina—the Cine Gran Rex, owned and operated by A. Cordero, J. Lautaret and P. Cavallo. Projectors are Simplex, lamps are Peerless Magnarc, and sound is RCA.

HOW TO OBTAIN CERTAIN TOOLS

E. W. WITLE, projectionist of Marion, S. Dak., writes, "Regarding the recent article on projectionists' tools, may I ask a few questions? Where can I get offset screwdrivers, a soft jawed vise, rawhide hammer and watchmakers' screwdriver? No local hardware store handles anything like that. Omaha would be our closest source of supply and that's quite a jaunt, even in a good car. Another thing: are the patented preparations for cleaning glass okay for lenses? I have tried one on port glasses. It worked fine, but I'm afraid to try it on my lenses.

"And now here is a point on which I am seeking your advice, rather than informa-

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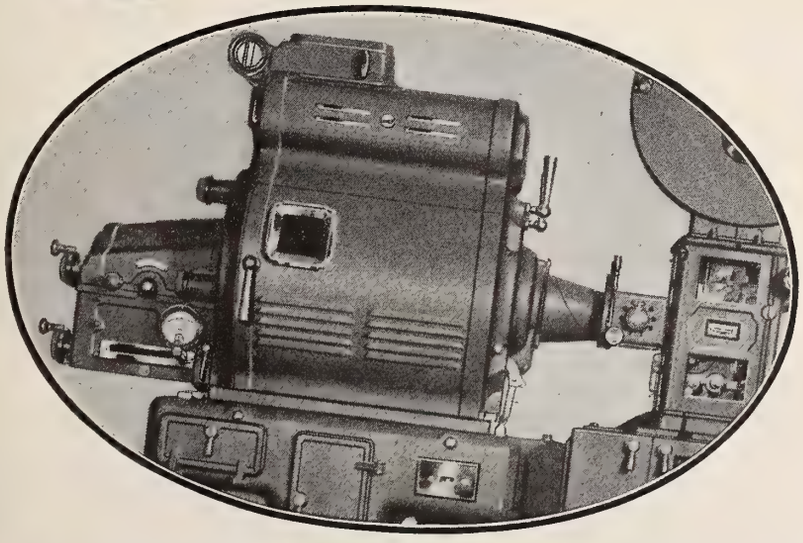
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tion. You probably know we small town projectionists must have some source of income other than projection if we are to keep the appetite satisfied and a roof over our heads. I've been doing whatever came to hand in the daytime, but am thinking of spending some of my spare time and coin in a home study radio course. Out of reams of advertising, in which each is "best" according to its own statements, I have finally selected one backed by RCA. If you have not looked it over, will you do so and let me know what you think about it."

As to the tools, a catalogue is being sent to Friend Witle which will, I think, meet at least some of his requirements. As to where the split screwdriver is to be had, I have not as yet been able to find out myself. Such a thing is made, but where? Do any of you know? A copper hammer, or one made of lead and babbit will serve very well in lieu of one of rawhide and may be made by any projectionist. Lead alone is too soft. A soft-jawed vise may be made by bending a sheet of brass or copper or suitable thickness (1/16-inch will serve, though ⅛ would be more serviceable) over the vise jaws to fit. If properly done, it will extend around the ends of the jaws, and the top and sides be soldered together. It then may be removed or installed at will.

As to glass cleaning preparations, some are all right, but it is safest, and probably cheapest, too, in the long run, to follow the directions on page 118 of the Bluebook of Projection. Lenses are pretty costly, so why take chances? As to watchmakers' screwdrivers, surely the local jeweler can obtain anything you may need. Why not have your local hardware merchant order a long blade, ⅛-inch wide, for you, if he does not carry it in stock. If its blade be too wide, it can easily be trimmed down on an emory wheel.

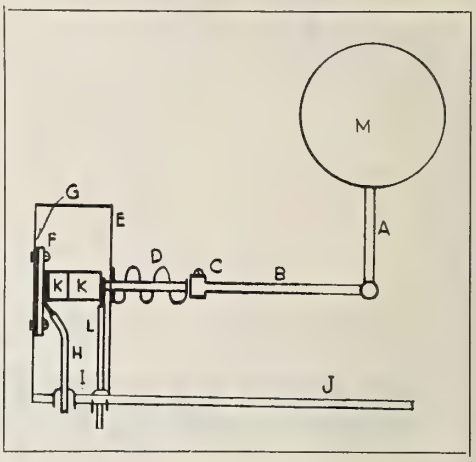
Concerning advice as to correspondence courses, I must decline. Too much of success or failure in such courses depends upon the individual himself. One man will take such a course and shout its praises. Another will take the same course and declare it to be not worth Adam. And there you are!

MAKING REWINDER AUTOMATIC SWITCH

J. L. HOWARD of St. Joseph, Mo., pays me the honor of complimenting my efforts in the field of projection and asks, "Can you advise as to the best method of constructing a switch that will open the motor circuit and thus automatically stop the rewinder the instant rewinding is done. The slapping of the film end around for some seconds after rewinding is finished is certainly not beneficial to it."

In the first place, Friend Howard, if your rewinder speed is reduced properly there will be no injurious "slapping." One simple and effective method of constructing such a switch is illustrated in the accompanying diagram. Any projectionist can readily construct it.

Either upon rewinder table top *J*, or upon a wall (if that be more convenient) attach a metal box *E*, to the rear wall of which attach metal plate *F*, mounted upon insulating sheet *G*, first having drilled and threaded a hole in the plate center and inserted a screw of suitable diameter as hereinafter indicated. Wrapped around this screw, against plate *F* and soldered thereto, locate one end of one of the cir-



cuit wires (H) supplying the rewinder motor with current, these being carried down through the table top through porcelain insulator *I*. Upon this screw mount a suitable length—say, half an inch or so—of the largest cored carbon available, having drilled the core out the length of the protruding screw. This establishes one end of the wire circuit and insulates it from the box.

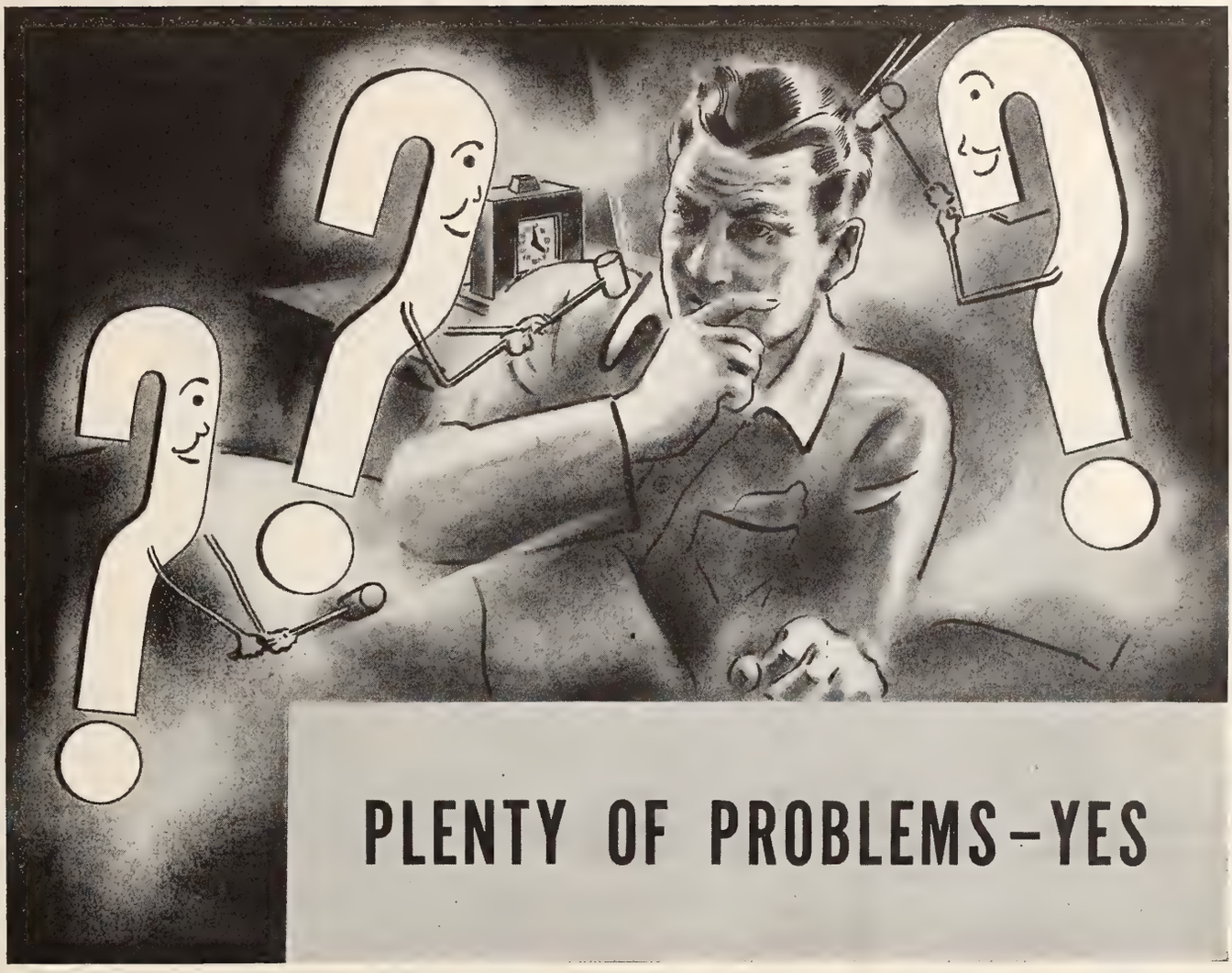
Next, through a suitable hole insulated by a poreclain insulator such as are used to carry wires through floor joist, establish rod *B* (say, 1/6-inch in diameter), which must be suitably connected with part *A*, which you have connected firmly with rewinder clutch *M*—in such manner that it will be moved to the right (as we look at the sketch) by the friction pull when film is being rewound.

Upon the threaded end of rod *B* establish another bit of carbon, *K*, from one end of which a short length of core has been drilled. Upon the rod also place collar *C*, held by a suitable set screw, and a coil spring which, upon proper adjustment of collar *C*, will exert sufficient strength to move rod *B* to the right when friction pull of film is removed at completion of rewinding, one end of the spring of course resting upon the wall of box *E*.

It is now only necessary to fit contact surfaces of carbons *KK* together by use of bits of No. ½ sandpaper attached to opposite sides of a thin piece of flat wood, and to attach circuit wire *L* to rod *B* by solder. Such a switch should work perfectly, requiring only an occasional resurfacing of facings of carbons *KK*.

A CLASS B UNION FORMED IN ONTARIO

IN WINDSOR, ONTARIO, the first Class B union, IATSE & MPMO, has been formed, as is reported



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to me by Business Representative Joseph L. Thomas, who asks for my comments thereon through BETTER THEATRES.

There is little comment I can make until such time as the Class B union has proven itself. For the information of all and sundry, Class B unions include all theatre employes outside the projection room and stage, except theatre managers. Ushers, janitors, doormen, cashiers, ticket takers, etc., are eligible to membership.

I am a firm believer in unionism. It is a necessity! It was created to put a stop to many abuses of which I have had painful knowledge, for I started to work at trades while unions were few and very feeble.

However, now that organization has progressed to a point where it is powerful, unions are not always of a mind to deal justly, and that is most emphatically *not* good. It is not well for men to organize to stop outrages, then when sufficiently powerful, to commit them. I do not mean that Local 115B, which is the title of the new union, will do anything of that sort, but I do mean that with all employes in our theatres organized, great power will be in their hands, and unless that power be used wisely and *conservatively,* the employer may have exactly the same cause for complaint that labor had when I was young, and to some extent still has.

My best wishes to all Class B local unions. Demand adjustment of real grievances. That is as it should be. But first be sure they *are just* grievances. There are things an employer *cannot* do. When your grievances are just, more power to you!

SOME RECENT CHATS WITH THEATRE PEOPLE

RECENTLY I paid a visit to Williamsport, Pa., enjoying the hospitality of William Glodfelter, president of Local 411 in that city. While there it was my privilege to talk with several Williamsport theatre managers.

W. B. Wilson of the Rialto, had asked advice by mail some while before concerning size of screen image and kind of screen surface best suited to his auditorium. He had followed the advice given and was much pleased with results.

Mr. Wilson is regarded by some as in the "hard-boiled" class, of which fact I frankly advised him in conversation. His reply is interesting:

"When it comes to business I try to deal fairly, but believe it my duty to provide for patrons of this theatre the very best entertainment it is possible to give. I believe that in the interests of those holdings financial interest in the theatre it is up to me to provide that entertainment as efficiently and economically as is possible. If that proceedure locates me in the 'hard-boiled' class, I am one hundred per cent guilty and not in any degree ashamed of it."

In justification of Mr. Wilson's attitude, let me say that his auditorium is tastefully decorated, his sound excellent and the screen image, considering the light sources, remarkable, for which latter we must also credit the projectionists, Alfred Webster and Carl Crossley. They have Peerless low-intensity lamps with a 21-foot image. Manager Wilson declared business to be at least on a par with a similar period in 1936.

At the Capitol theatre, where President Glodfelter holds forth, I met Manager G. W. Beck, who reported business as normal. On a previous visit, I had expressed disapproval of both the screen location and size of the projected image at the Capitol. This time the day's run had not commenced, but I was advised that at least a partial remedy had been applied in both directions. One theatre employe, however, expressed the opinion that added screen illumination would improve results appreciably. As to that I cannot say. However screen illumination should always be just below that brightness which makes the white areas uncomfortable to the eyes. Anything less fails to do justice to the photographic details and thus tends to make the screen image less beautiful.

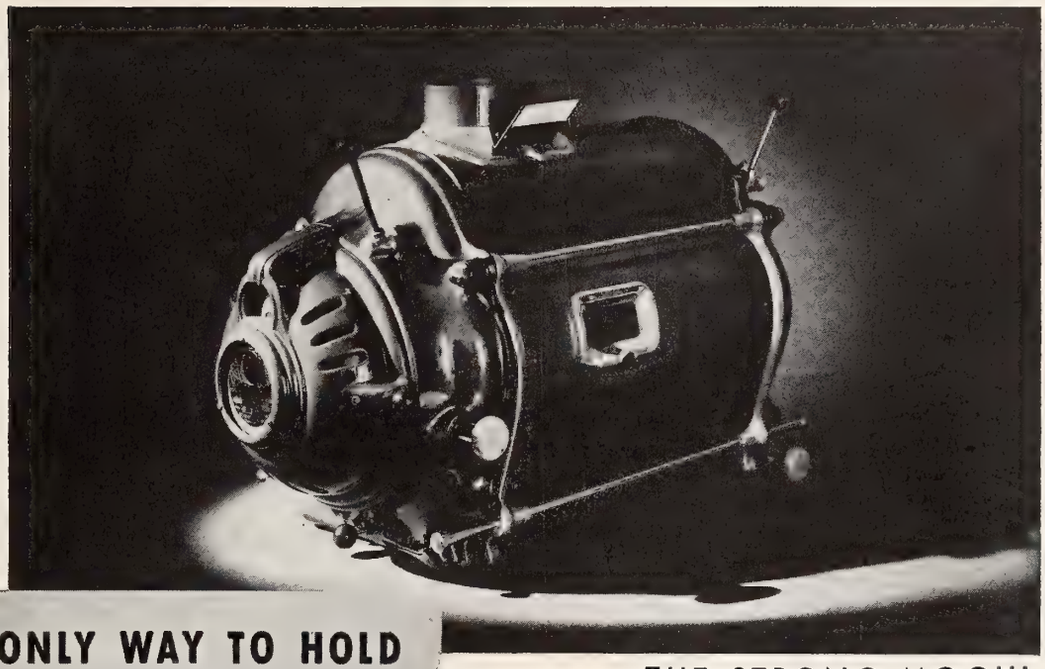
At the Park theatre, a newly decorated neighborhood house, I met Manager H. W. Hoffman. The theatre had not opened, but Mr. Hoffman was kind enough to mount to the projection room and illuminate the auditorium. The general effect was pleasing, though it seems a change in the side lights might work improvement. This Mr. Hoffman agreed to saying, "We who see these things day by day do not always quite realize that improvement might be made. We accept them as inevitable and need a visit such as yours occasionally to direct attention to them."

From Williamsport I drove to York, Pa., a city of 72,000 people with six theatres, to call upon Manager P. J. Harvey of the beautiful Warner Strand theatre; also upon District Manager Ed R. Moon. These gentlemen rated business as better than normal. I asked Mr. Moon how he accounted for it. His reply was, substantially, "This city is largely populated by Pennsylvania Dutch; it is not a high wage community, but its workers are employed steadily twelve months every year, therefore we are not largely affected by depressions."

Down Washington way, where I visited Maj. Evars Abbey and his family, my first call was at IATSE & MPMO headquarters, where I found president George Browne absent, but met General Secretary Louis Krouse. Brother Krouse advised me that the organization is spreading its membership as fast as it can, under the conditions, be safely done.

Agreement has been reached covering a two-year period beginning January 1, 1938, between the International Alliance and recognized sound companies for the exclusive employment of Alliance members to perform all work in connection with sound servicing. Engineers now engaged in sound service will make application to I A locals, and in so doing assume a projectionist classification, which will

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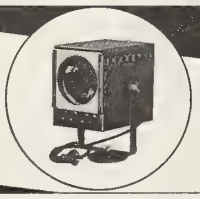
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tend to permanently eliminate the "sound service" classification. First preference will naturally be given projectionist locals of the I A when there is need for any work in connection with sound servicing.

An understanding has also been reached which will permit such projectionists to travel throughout certain designated districts; however, they must have in their possession special traveling contracts embodying terms and conditions governing their duties in jurisdictions outside that in which they hold membership. The dues and initiation fees of such men entering regularly established locals will be the same as those governing their present membership.

My next and last call was at Warner Brothers zone office, where I had a most interesting talk with John J. Payette, zone manager, who supervises 38 theatres in Washington, Baltimore and the states of Maryland, Virginia and West Virginia.

Mr. Payette said business was somewhat below normal in the downtown district of Washington. This he attributed to the increasing number of neighborhood theatres, concerning which latter he made this most interesting statement:

"It was found that people refused to walk even so far as three or four blocks to attend a theatre. They were remaining at home because of difficulty in finding parking space for their cars within close proximity to the theatre. Recognizing this fact, we inaugurated an educational campaign through the newspapers, the theatre programs and the theatre screens, calling attention to the enervating, weakening effect of failure or refusal to take proper walking exercise, and further, to the obvious fact that parking the car a few blocks away when necessary and walking three to five blocks, or even more, was, instead of a "hardship," merely beneficial exercise. Our campaign was found to increase attendance at Warner neighborhood theatres quite decidedly."

All projection matters at Warner theatres in this zone are under supervision of J. A. Pratt.

I also enjoyed a few moments of conversation with F. J. Stephens, president, and Emil Holz, business representative, of Local 224.

FURTHER SUGGESTIONS ON PROJECTION TOOLS

J. R. PRATER recently wrote that he thoroughly enjoyed M. D. O'Brien's discussion of tools in these columns in the October 16th issue, and added:

"Before taking up projection, I spent three years manufacturing and repairing jewelry. I have found several tools employed for such work, other than the screwdriver mentioned by Mr. O'Brien, to be very handy in the projection room.

"A plander—sharp-pointed tweezers about 6 inches long—is very handy for recovering small parts or screws dropped into the mechanism casing, as well as for removing dirt and lint from tight corners —around the magazine valves, for example. Jewelers' tapered files about 5 inches long may be had in round, half-round, knife-edge and three-corner edge. They are excellent for fine work. A knife-edge engraving tool complete with handle costs about 25c. It can be used to cut initials in steel tools, or identification numbers on tube bases, or charts for inspection chart data.

"Tripoli is used by jewelers for coarse polishing. It is excellent for wearing down new mechanism parts that fit a bit too tightly, or for fitting old gears to each other by 'grinding in.'

Most useful of all, however, is a jeweler's saw for hard metals. Frames for them may be had with 2- or 4-inch clearance. They closely resemble the ordinary coping saw, but the blades are very much finer, ranging in a dozen or more sizes down to as fine as a horse-hair. No. 1 or No. 0 blades are most suitable for the projection room. They may be turned in any direction while in use. While they are intended for use on sheet metal, I have, with a little patience, cut through cold rolled steel half an inch thick."

Menace of Careless Oiling and Repairing

(*Continued from page* 38)

are projected, also accumulates in a number of other ways. One, of course, is neglect of proper cleaning, but another may be any defect in the mechanism that scrapes bits of emulsion from the film. The scraped places show up in the picture, and the fragments of emulsion collect as dirt, which does still further damage. The remedy, of course, is careful inspection of all parts that come in contact with the film, *prompt* replacement of any that have become roughened, and thorough and frequent cleaning.

First run theatres sometimes damage a print in a way that impairs all its subsequent showings, by scraping off and collecting the thin protective coating. Fragments of that coating, lodged where they will come in contact with the moving film, scratch and score it, and in addition may themselves be projected before the audience. The coating is far less firmly bonded to the film than the emulsion is; consequently exceptional care, and exceptionally well kept equipment, are needed when first run prints are shown.

Like oil, dirt and scratches on the film of course impair sound as well as image —most theatre men know that a dirty or scored track sounds as bad as a streaked picture looks. Most of these troubles can be prevented, all can be minimized, by simple care and the least costly of projection room repairs.

The damage to the entertainment value of the show not only has increased with the stressing of the pictorial values of motion pictures; it threatens to become a major defect, offensive to the least critical audience, with greater use of color.

A Village Theatre Built by Business Men to Stimulate Trade

(*Continued from page* 16)

two employ, together, only about 25 men. The town depends almost entirely on trade from the surrounding farming area, and from families working in nearby larger cities, but living in Omro to take advantage of the lower rents and taxes.

The theatre has turned out to be not only a trade stimulator, but something of a financial success in its own right. At the present time it is netting the association $1,500 a year, which is being applied to redeem the $7,500 in debenture bonds. The bonds, at that rate, will be retired in five years, at which time the profits of the venture will go for civic improvements.

The Business Men's Association supervises operation of the theatre through a management committee of three, composed of Clayton Stearns, Chairman; Willis C. Calgins, and Max Rieber. The house staff has six members.

Theatre Projects Reported in Last Quarter of 1937

(Projects reported in first half of 1937 *were published in the August issue; those reported in third quarter were published in the October issue.)*

NEW ENGLAND STATES

CONNECTICUT

Ralph S. Pasho. *Naugatuck.* Seats 1,000. Gem Theatre.
Robert Schwartz. *Thomaston.* Seats 1,200.
Nick Mascoli. *Waterbury.*

MASSACHUSETTS

Lessee, Ike Robbins. *Falmouth.* Seats 500.
Lessee, E. M. Loew. *Boston.* Seats 1,400.
Sam Haase. *Boston.* Seats 1,000.
Fred Green & Abner Eilenberg. *Malden.* Maplewood Theatre.
A. Rothstein. *Boston.* Seats 1,400.

MAINE

Lessees, M & P Theatres Corp. *Bath.* Seats 800.
Graphic Theatre Circuit. *Ellsworth.* Seats 700.
Saul Hayes. *Boothbay Harbor.* Seats 850.

NEW HAMPSHIRE

H. S. Cox. *Enfield.* Seats 450.
William Purcell. *Manchester.* Seats 1,200.

RHODE ISLAND

Arthur H. Lockwood. *Providence.* Seats 700. Fine Arts Theatre.

VERMONT

H. S. Cox. *White River Junction.* Seats 400.
Peter Latchis. *Brattleboro.* Seats 1,200.

MIDDLE ATLANTIC STATES

NEW JERSEY

Clifton Enterprises, Inc., and Massachusetts Life Insurance Company, *Clifton.* Seats 1,500.

NEW YORK

Lessee, Brandt Circuit. *New Rochelle.*
Dewey Michaels. *Buffalo.* Seats 1,000.
Nat Steinberg. *New York.* Seats 600. New Beach Theatre.*
Sam Strausberg. *New Rochelle.* Seats 600. New Trent Theatre.
Basil Brothers. *Niagara Falls.* Seats, 1,000. La Salle Theatre.
Jurale Corp. *New York.* Seats 525.
Dave Rosenzweig and Julius Gulkis. *Long Island.* Seats 600.
Calderone Theatre Corp. *Long Island.*

PENNSYLVANIA

Jay Emanuel. *Harrisburg.*
Bristol. Seats 600. (no owner.)
Charles Kahn. *Philadelphia.*
Harris Amusement Co. *Pittsburgh.* Seats 1,200.

SOUTH ATLANTIC STATES

DISTRICT OF COLUMBIA

U. Hollingsworth and Lloyd Wineland. *Washington.* Congress Theatre.

DELAWARE

Lessees, Warner Brothers Circuit. *Wilmington.* Seats 2,000.

FLORIDA

Sparks Enterprise. *St. Augustine.* Seats 1,200.
Martin & Davis. *Port St. Joe.*
E. J. Sparks Enterprise. *Jacksonville.* Seats 600.
The Cinema Casino Theatre. *Miami Beach.**

GEORGIA

Lucas & Jenkins. *Augusta.*
Frank J. Miller. *Augusta.*
Lessees, Lucas and Jenkins. *Atlanta.*

MARYLAND

Sidney B. Lust. *Marlboro.* Marlboro Theatre.
Sidney B. Lust. *Bethesda.* Seats 1,000.

NORTH CAROLINA

T. S. McPheeters, Leroy Dulin & Charlotte Visulite Corp. *Charlotte.*
North Carolina Theatres, Inc. *Charlotte.*
Park Theatres. *Waynesville.* Seats 535.
Scotland Theatre. *Laurenberg.*
John Yandell. *Kannapolis.* Center View Theatre.

SOUTH CAROLINA

Lessees, Carolina Art Association. *Charleston.* Dock Street Theatre.*

VIRGINIA

Alexander Otto. *Jonesville.* Seats 375. The New Keithley.
S. K. Hendricks. *Damascus.* New Strand Theatre.
Elmer Harlow Brient. *Richmond.* The Grove Theatre.
Neighborhood Theatre, Inc. *Pulaski.**
The Valley Enterprises, Inc. *Harrisonburg.* Grottoes Theatre.
A. E. Lichtman. *Berkley.* Seats 600.

WEST VIRGINIA

Fred Middleberg. *Logan.* Seats 1,000.

EAST NORTH CENTRAL STATES

ILLINOIS

Roscoe Theatre Corp. *Chicago.* Seats 700.
Great States Circuit. *Kewanee.* Key Theatre.
Great States Circuit. *Chicago Heights.* Rex Theatre.
The Frisina Amusment Co. *Olney.*
Great States Circuit. *Peoria.* Seats 1,200. Bradley Theatre.
Great States Circuit. *Normal.* Normal Theatre.

INDIANA

Balaban & Katz. *Gary.* Seats 1,200. State Theatre.*
Carl Niesse. *Indianapolis.* Seats 1,200.
Speedway. Seats 500. (no owner.)

MICHIGAN

N. E. Franks. *Detroit.* Seats 400. Wayland Theatre.
Krim Brothers. *Detroit.* Seats 400.
Julius Fodor. *Detroit.* Seats 500.
United Detroit Theatres. *Detroit.* Seats 800.
H. W. Anderson. *Sandusky.* Seats 650. Sanilac Theatre.
Associated Theatre. *Detroit.* Seats 1,700.
J. C. Peck. *Fenton.* Seats 450.
Lessees, Colfax Amusement Co. *Gwinn.*

OHIO

H. L. Calendine & Son. *Stockport.* Seats 300.
Paul Gusdanovic. *Cleveland.* Seats 2,000.
J. Real Neth Theatre Co. *Columbus.* Seats 1,600.
Palace Theatre Corp. *Hamilton.* Lancaster Theatre.
N. A. Shea. *Cambridge.* Seats 1,100. State Theatre.

WISCONSIN

H. L. Miller. *Waterloo.*
William Van Dyke. *Kaukauna.* Seats 500.
Welworth Theatres Co. *LaCrosse.* Seats 500. Fifth Ave. Theatre.*
Fox Theatres. *Milwaukee.* Seats 1,300. Varsity Theatre.*
George E. Hammin. *Reedsburg.* Seats 600.
G. C. Andrews, Orville Basch, Frank Czarnecki, O. A. DuBois. *Three Lakes.*

EAST SOUTH CENTRAL STATES

ALABAMA

P. A. Engler. *Birmingham.* Seats 600.
Peoples Theatres of Alabama Circuit. *Ozark.* Dale Theatre.*

KENTUCKY

Malco and Paramount. *Princeton.* Seats 1,100.
Schine Corp. *Paris.*

MISSISSIPPI

W. E. Elkin. *Aberdeen.*
Arthur Lehman. *Jackson.* Seats 500.*
The Paramount Theatre. Seats 500.
J. O. Cole and E. F. Grant. *Pascagoula.* Seats 500.
W. F. Carter, F. W. Klyce and M. P. Short. *Sadris.* Seats 500.

TENNESSEE

Crescement Amusement Co. *LaFollette.* Seats 1,000.*

WEST NORTH CENTRAL STATES

IOWA

Ames Theatres Co. *Ames.* Seats 600.
Dr. R. H. Rodemeyer. *Sheffield.**

KANSAS

T. H. Slothower. *Oxford.* New Oxford Theatre. Seats 500.*
Cozy Theatre. *Kansas City.* Seats 700.*
Dubinsky Brothers. *Kansas City.* Seats 1,000.

MISSOURI

New Gem Theatre. *Canton.**

NEBRASKA

Lawrence Grobeck. *Omaha.*
Ralph Hintz. *Tecumseh.* Seats 300.

WEST SOUTH CENTRAL STATES

LOUISIANA

John Panzeco. *New Orleans.* Seats 1,200. Triangle Theatre.
W. W. Page, Jr. *DeRidder.*
Southern Amusement Co. *DeRidder.*

OKLAHOMA

Arthur Abbott. *Pawhuska.* Seats 300. Circle-A Theatre.*
Lessees, Arthur Abott and Fred B. Pickrel. *Pawhuska.* Seats 400.*
Wewoka. (owner not announced.)
Sam G. Caporal. *Oklahoma City.* Seats 700. Mayflower Theatre.
I. B. Adlermann. *Tulsa.*
Griffith Amusement Co. *Mangum.* Seats 800. The Greer Theatre.*
Southwestern Theatres, Inc. *Tulsa.* Seats 806.*
Cabin Theatre. *Stigler.* Seats 300.
Hydro Theatre. *Hydro.* Seats 300.

TEXAS

Mrs. Viola Hubbard. *Pearsall.* Rio Theatre.
Rio Grande City. (owner not announced.)

MOUNTAIN STATES

COLORADO

Glen R. Vissey. *Grover.* Grover Theatre.

IDAHO

Ben Lightfield. *Cottonwood.* Seats 400. Cottonwood Theatre.

NEW MEXICO

J. Verra and J. F. Castillo. *Bernadillo.* Coronada Theatre.
Arch Hurley. *Tucuncari.* Princess Theatre.

UTAH

Paramount Theatre Corp. *Salt Lake City.* Center Theatre. 15,000 seats.

PACIFIC STATES

CALIFORNIA

Hayward. Seats 300. (owner not announced.)
Lessee, Fow West Coast Theatres. *Bakersfield.* Seats 800.
A. Boasberg. *Inglewood.* Ritz Theatre. Seats 700.
Pacific States Theatres, Inc. *Revondo Beach.*
E. G. Meyers. *Montrose.*
Terry McDaniel. *Indio.* Seats 550.
El Cerrito Theatre Co. *El Cerrito.* Seats 750.
Firebaugh. Seats 500. (owner not announced.)

OREGON

Harry Moyer. *Porland.* Sellwood Theatre. Seats 800.
Walter H. Leverette. *Ashland.*
O. Phelps and Harry Hill. *Hillsboro.* Hillsboro Theatre.
H. J. Updegrafm. *Portland.* Roseway Theatre. Seats 700.

WASHINGTON

Harry Ulch. *Coulee Dam.* Seats 500.
Mrs. Mary Pulver. *Clarkston.* Seats 600.
A. G. Pechia. *Morton.* Seats 350.
U. S. Government. *Spokane.* Seats 700.

PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer queries pertaining to preliminary consideration in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticisms. Working plans, however, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification of the person inquiring.

THE QUESTION:

I AM thinking of building a new 600-seat theatre, but as I am very much limited on finances, I will appreciate it very much if you could give me some information. Will it be all right to construct the exterior walls out of cinder blocks? I have been told that such walls improve the sound in the auditorium a great deal, but I am afraid that such a wall construction is not as strong as one built out of common brick or hollow tile.

Is there any material with which these walls could be covered? I first thought of plastering and decorating these walls, but the estimates I received for doing this are beyond my means.—F. G. R.

THE ANSWER:

SOME STATISTICS I have on cinder blocks show that they have about the same crushing strength as ordinary common brick. I also find that they have sound-absorbing qualities. So as far as wall strength is concerned, I would not worry about it. However, if you use these blocks, it will be necessary to face these walls on the outside with hard-burned or face brick.

The least expensive way to cover these walls is to strip them horizontally about every 42 inches, and to apply on these strips flannel and waffle cloth, then cover the tacks with painted wood strips. This waffle cloth can be dyed any color you may desire, but it will be well to have each layer in different shades, starting above wainscoting with the darkest shade, and dying out to the lightest shade near ceiling. Two or three shades difference in each layer will be sufficient.

The wainscoting to a height of 4 feet may be in cinder blocks. The surface of this can be painted or decorated. Good care should be taken to lay this wainscoting up very carefully, so that the joints may be even, plumb and true.

Should this method prove to be more expensive than you can afford, you may build some wall panels out of fabric, and paint the cinder blocks surrounding these panels. In that case, recess the blocks about 2 inches in the spaces to be used for fabric panels.

●

THE QUESTION:

I HAVE a room in a neighboring town, size 35x120 feet with 14-foot ceiling, in which I would like to put a theatre. There is 20-foot vacant lot directly at rear of building to alley line. The basement extends under entire building, and apartments on second floor.

It is impossible to raise the ceiling, and am doubtful about lowering the floor because of prohibitive cost. There is about 18 inches between the ceiling and upper floor which could be used. Can you suggest some way the room could be turned into a theatre with the present ceiling? Could a sub-floor be laid over the present one and yet have the proper drop to rear? We would not want a stage—just a platform. Could you also advise approximate cost of remodeling, exclusive of equipment? How many seats could we use?—J. T.

THE ANSWER:

MANY STATE building codes do not allow one to have apartments above a theatre unless the entire building is of fireproof construction, so my advice is to take this matter up with the proper authorities before you consider your building plans.

If it will be possible to locate the projection room on the ground floor, with entrance doors on each side, you may be able to get by with 14 feet for ceiling height. It will be necessary to have an inclined floor in the auditorium to obtain good vision, even if the cost would be high.

Generally, a basement under a theatre has not much utility except for boiler and coal rooms, and for running heating pipes under auditorium floor. I can find no reasons why lowering a part of the floor should be so expensive, so why not lower half of the floor, and build the other part up on top of the present floor. The last four rows of seats may be raised above the aisle level, and some incline may be obtained from the sidewalk line to foyer floor.

The maximum seating capacity would be 420, figuring on seats 20 inches wide spaced 31 inches back to back.

Not being familiar with existing conditions, it is impossible to give you a comprehensive estimate of cost. You should be able to obtain this from a local contractor.

●

THE QUESTION:

AS FAR BACK as I can remember, I have read, "You must have at least a 17-foot ceiling." Will you please advise what is wrong with the following set-up? [Sketch shows toilet area beneath projection room, with total height of 13½ feet.] I have checked from every angle and it seems beeter than my present theatre.

According to proposed scheme, ceiling at rear of auditorium would be 11 feet above floor, and 14 feet at front. Projection port would be 8½ feet above floor. Floor slope would be 1 inch per foot for 35 feet, then level. Screen would be roughly 8x12 and 1 foot or less from ceiling and 5 feet above floor.—O. A. B. H.

THE ANSWER:

AFTER GIVING your sketch careful study, I find that in your particular case you may be able to get by with 11-foot ceiling height at the rear of your auditorium. However, the ceiling will look very low. If the projection room is located above lobby or foyer, a 17-foot ceiling height is minimum.

Your sketch shows the height of the projection room as 7 feet. I am at a loss to figure out how the automatic closing device for porthole shutters could be installed according to state or fire underwriters' requirements with such a low ceiling. The ceiling in the projection room should be at least 9 feet. The ceiling height in toilet rooms, 6½ feet, is also too low. Most state codes require a minimum of 8 feet, 6 inches.

I am afraid that the bottom of the screen is too low—persons seated in front might interfere with the projection beam. You should establish a point 6 feet above the floor at the front row and draw a line from the center of the projection porthole through this point; where this line strikes the screen, the bottom of the screen should be located.

A floor slope, of 3 feet for the last 35 feet of the auditorium floor is all right; indeed, it is more than required. It may be better to start the incline closer to the screen platform.

●

THE QUESTION:

AT THE PRESENT time I have a raised floor set upon the original floor of my building and am planning to

take it out and drop the original floor. What slope would be best for a straight incline from foyer-lobby to the stage? The auditorium is 78 feet from the stage to rear, and there must be a single incline. Would 4 feet be too much slope in 78 feet?—C. W. R.

THE ANSWER:

FOR AN auditorium floor 78 feet long, a 4-foot incline is really not at all too much; 4 feet, 6 inches would be better, but if 4 feet is all there is available for the slope, that much might do.

I suggest that the first 18 feet from the stage be left level, and the remainder sloped at an increasing rate determined by sightlines from each row.

●

THE QUESTION:

I AM remodeling a small theatre and plan to put in a set of lights in the auditorium. It is 22 feet wide and 42 feet long. How many lamps should I have, and what color should I paint the ceiling. The distance from floor to ceiling is 14 feet.

Would you advise direct or indirect lighting? The state inspector advised me that I would have to have 2 inches of plaster on the inside walls of the booth, and 1 inch on the ceiling. Could you advise me how to put it on? Also, what color should I paint the inside of the booth.—E. A. S.

THE ANSWER:

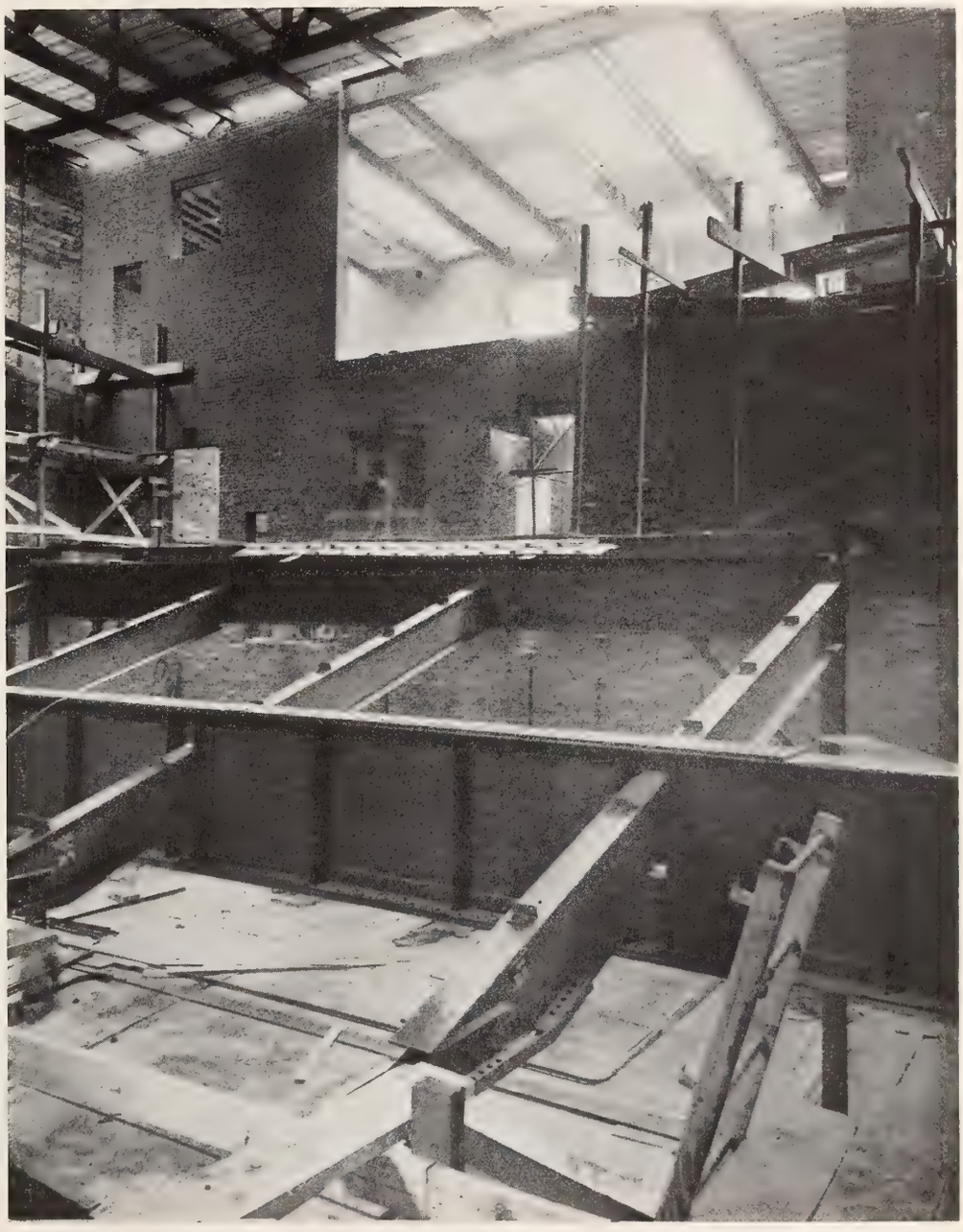
IF THE LENGTH of the auditorium wall between the stage and rear wall is 42 feet, you should have three bracket fixtures on each side wall, one fixture located in center of wall space, the others 10 feet, 6 inches from stage and rear wall. It is difficult to advise you concerning choice of indirect or direct lighting without seeing your auditorium, but quite probably with fixtures exclusively, indirect lighting would not give you enough illumination. If so, fixtures combining the two methods, without glare, would be suitable. Use small lamps, of about 10 watts, of different colors for running light, and a 75-watt lamp in each fixture for house lighting.

The color of the ceiling depends a great deal on the treatment of the side wall, but a deep ivory goes pretty well with nearly any color scheme. Two inches of cement plaster can be easily applied to expanded metal lath.

A good color for projection room walls is buff, another is light green. A buff tint may be obtained by mixing colored sand in the plaster material, eliminating the cost of decorating.

In the March 5th issue, which will be especially devoted to remodeling, Peter M. Hulsken will discuss decorative schemes particularly suited to small theatres.

Construction from Top Down To Get in Ahead of Winter



■ This is a construction view of the theatre being built by the Cataract Theatres Corporation, headed by Charles Hayman to replace the obsolete Cataract theatre in Niagara Falls, N. Y. One of the problems of this project was presented by the necessity of getting the building entirely enclosed before the severe weather of winter set in—and winters in this region begin early. Moreover, although begun in October, the owners wanted to open it in March, spring being an important season because of honeymooners. The construction contractor, M. Shapiro and Son of New York, designed the structure so that the new shell of the new structure would be 80% wall bearing, eliminating wall columns and enabling the brick work to proceed without waiting for steel. Despite the rather severe weather conditions in December, the structural enclosure has been completed. Through the further use of gyp-steel roof plank on most of the roof areas (as shown in the picture), the construction crew was able to get the roof on before starting intermediate floor construction. The steel was fabricated while the walls were being raised, and the roof steel was erected even before the balcony steel went up. In other words, the procedure was to work from top down. As each section of roof steel went in, the construction crew started to cover each section with gyp-steel plank (steel-reinforced gypsum) cast ready to lay. The theatre will be of modern design, empoying the new materials, and will seat 600 on two floors. The architect is Eugene De Rosa of New York.

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A

Acoustic materials
Advertising novelties
Air filters
Air conditioning, complete
Air system control
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

Batteries, storage

C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signals and controls
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire prevention devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing materials
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems

[5-29-37]

"BETTER THEATRES" DIVISION, Motion Picture Herald, Rockefeller Center, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1..... 6.....

2..... 7.....

3..... 8.....

4..... 9.....

5..... 10.....

Remarks (or any items not listed above):.....

.....

.....

Name..... Theatre..... City.....

State..... Seating Capacity.....

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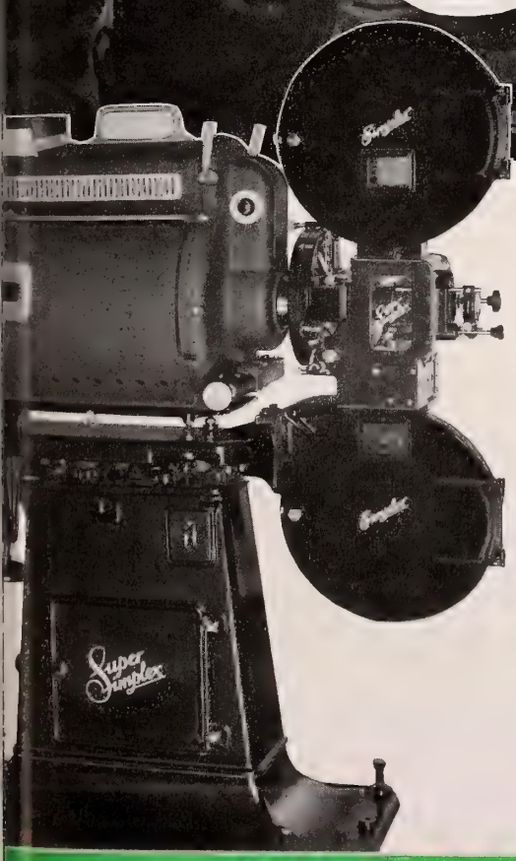
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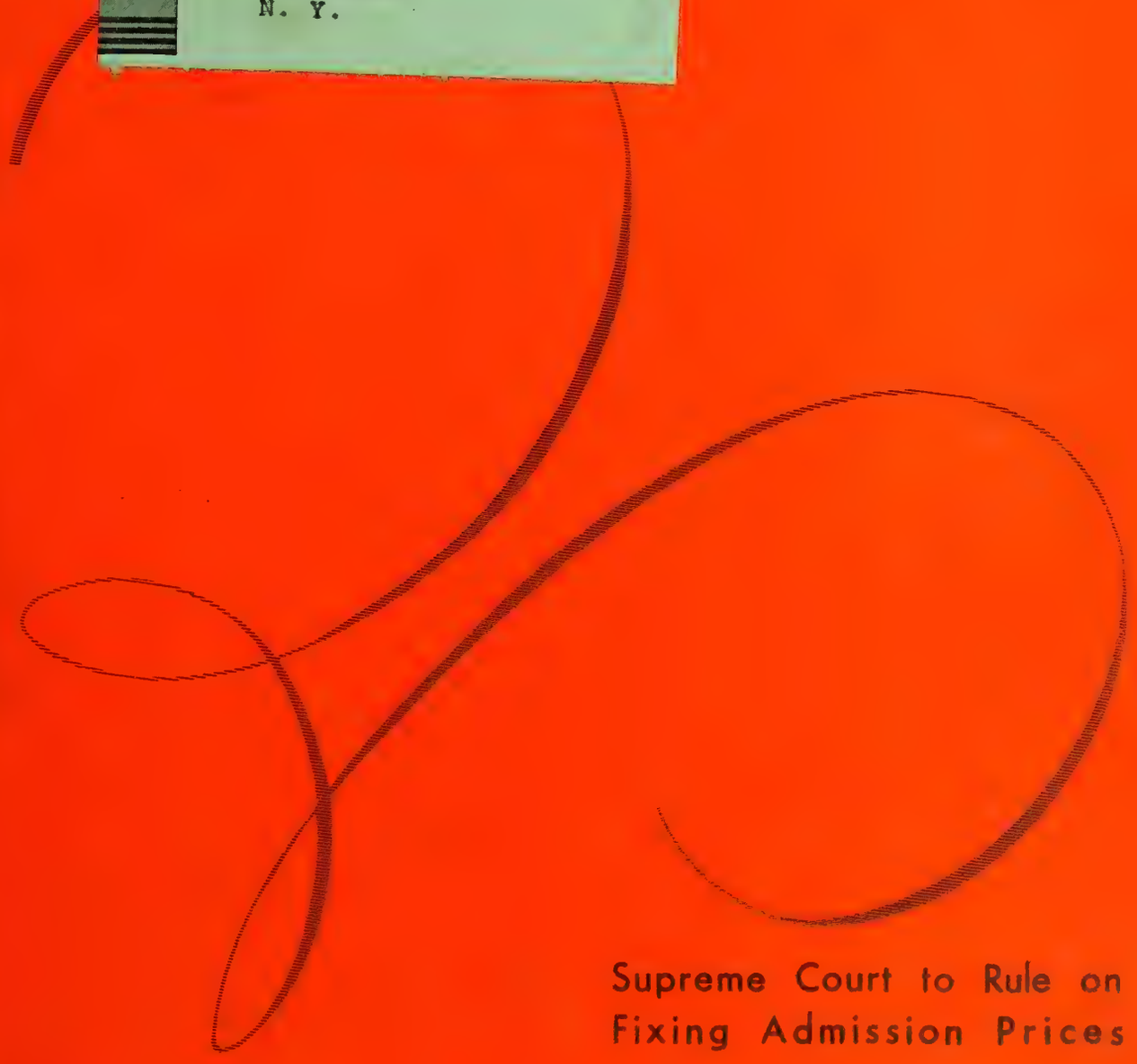
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Supreme Court to Rule on Fixing Admission Prices

Northwest Exhibitors Fete 25 Years of Organization

Five Companies Laying Out 1938-39 Production Program

U. S. Agents Launch Inquiry Against Salacious Pictures

In Better Theatres: "Village Theatre Built by Merchants"

VOL. 130, NO. 6 — In Two Sections — Section One — FEBRUARY 5, 1938

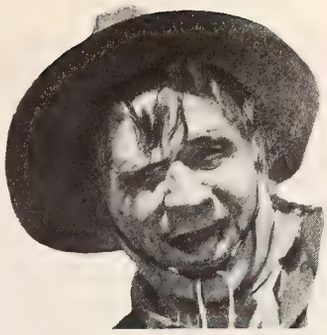
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MILLIONS OF GIRLS DREAMED
THIS EXCITING HEART STORY!
CROWFORD
MANNEQUIN
PETER I
Robert Taylor
A YANK AT OXFORD



M-G-M FAN-FARE

The girl friends and the boy friends who buy the tickets that pay the rent are flocking to the box-offices of M-G-M showmen. One great entertainment after another from Leo, that idol of the fans.



WOW! BEERY!

"BAD MAN OF BRIMSTONE" is terrific. Beats Big Ones like "Good Earth" and other top hits.



"PARADISE FOR THREE" DELIGHTS

Big M-G-M Cast delivers socko B.O. hit! The fans are screaming with merriment!



AND NOW GET READY FOR "EVERYBODY SING"!

It Broke House Record at Sheridan Theatre, Miami!

We told you it was a honey! We promised you TWO NEW STARS . . . JUDY GARLAND and FANNY BRICE (*as "Baby Snooks"*). It took a record-breaking World Premiere at Miami Beach, Florida, to confirm our raves and the tip-off of unanimous trade critics. Get ready for a clean-up! And keep your dough on Leo because you'll soon hear the loudest ROARS he ever ROARED!



SEE PAGE 50



CALL IN

Ther

A

Warners are out to slay 'em again in the same sweet way they did it with Robinson in 'Kid Galahad'! It's guaranteed by a super-wow of a story by the one and only Damon Runyon himself, and Howard Lindsay—and double-guaranteed because Warners are on a hit rampage and nothing can stop 'em!

'Submarine D-1', 'Tovarich', 'Hollywood Hotel', 'Gold Is Where You Find It'—Are An Idea of What You Can Expect from

Edw. G. Ro

A SLIGHT CASE O

with JANE BRYAN • ALLEN JENKINS • RUTH DONNELLY • WILLARD PARKER

Directed by LLOYD BACON • Screen Play by Earl Baldwin & Joseph Schrank • From a Play by DAMON RUNYON & HOWARD LINDSAY

Music and Lyrics by M. K. Jerome and Jack Scholl • A First National Picture

E COPS, MEN

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Be
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inson in
MURDER

THE SEARS DRIVE IS ON!

E PROGRESS

WARNER BROS., *Winter-Hit Headquarters*

3RD WEEK FOR "HAPPY LANDING" AT ROXY, N.Y.

as crowds continue to tax capacity!

Biggest 20th money-maker of the season in:

ALBANY, BRIDGEPORT, MILWAUKEE, DAYTON, INDIANAPOLIS, MIAMI, ROCHESTER, BOSTON, OKLAHOMA CITY, SEATTLE, BUFFALO!

The smash hit of the town in:

CINCINNATI, PHILADELPHIA, ST. LOUIS, RICHMOND, SPRINGFIELD, CLEVELAND!

It's 20th again that gives you a show to cheer about!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 130, NO. 6 February 5, 1938

THE EXHIBITOR'S SCREEN—HOW SHALL IT BE USED?

by MARTIN QUIGLEY

IN keeping with predictions recorded in various quarters in the industry, the current issue of "The March of Time," entitled "Inside Nazi Germany," is creating a condition which borders on chaos in many theatres throughout the country. Meanwhile it is hastening the day upon which organized opinion in the industry must decide what position, if any, material of this character is to be given in programs of motion picture theatres.

The Editors of "The March of Time" have developed for their medium a distinct form and treatment which have received widespread approval. They have in many instances made valuable contributions to the interest of the screen, frequently compelling the attention of persons who are not ordinarily regular patrons of motion picture theatres. Exhibitors have registered their approval of these contributions by giving the medium generous and widespread support.

The Editors of "The March of Time," however, pursuant to their professed delusion that as fabricators of this subject they are at the same time publishers of it to the world, have allowed themselves on occasion to adopt material which has been useful to their purposes but not commonly helpful to the best interests of the theatres, which are in reality the publishers and the factors of immediate responsibility on everything that reaches the public via the screen.

Pointed up by the repercussions incidental to "Inside Nazi Germany" and the sensationalism to which "The March of Time" and its associated publications are so heartily devoted, there is provided a situation which requires the thoughtful attention of theatremen everywhere.

WE hold that the motion picture theatre is and should remain devoted to the mission of providing entertainment. Entertainment in the sense used here must of course be accorded a latitudinous definition but certainly not one that may be stretched to include controversial political material. It might be argued that Nazism is not or should not be a controversial political issue in the United States. Unfortunately this is not so. The political theory of totalitarianism which lies at the root of Nazism is not—it is gravely to be regretted—without adherents in this country. But even though it were, there still remain in the press, the platform and elsewhere ample facilities for exposition and argument without resort to the one place where millions of the public come regularly and pay an admission fee in their quest for entertainment and relaxation.

"The March of Time" and its associated publications regularly give evidence of an irreverent disrespect for many traditions, conventions and principles. It may well be that these interests hold that the industry's policy of entertainment only is just another idol which they are ordained to demolish. If so, the industry ought to make quick realization of it and should be equally quick and sufficiently emphatic in making its answer. That answer must necessarily be that the industry has accumulated experience over the years which teaches it that it has no intention whatsoever of allowing its theatres to be converted into bedlams of turmoil and dissension.

"INSIDE Nazi Germany" is a subject well-calculated to provoke bitter friction among audiences everywhere. To certain giddy minds that might look like a great idea. As a matter of fact this subject is susceptible of causing this result even among people who are in agreement on either their hatred or their love of Nazism for the obvious reason that it set out to be one thing and in its process of fabrication tried to become something else and in the end became, in so far as its argument is concerned, a hodge-podge.

Plainly the photographic material showing, with the exception of a few shots, a healthy, happy and prospering Germany was official bureaucratic propaganda. To this was added a monologue which attempted not altogether successfully to present a critical argument. The overall effect in this writer's opinion is a screen document of some service and satisfaction to Hitlerism. We do not believe that the editors intended this. They obviously made an effort at impartiality—for which they will be damned by millions of Americans—or else they imagined they had compiled an adverse report. As to the latter there are other millions who will remain unconvinced.

The Editors of "The March of Time" very likely are right now quite contented about it all. They may reason that they have put on a provocative screen document and that according to design it has gone right ahead and produced a world of controversy. But these gentlemen are reminded that they have started a fire in a neighbor's house and that while they may be sitting across the street contentedly licking their chops the neighbor is having a bad time of it and the house which is in disorder is one in which he intends to go right on living for years to come.

THE Editors of "The March of Time" are not alone in the enjoyment of perverted ideas as to what constitutes proper screen material. There are thousands throughout this country who in a headlong rush for a change in political, social and economic order are in a fever of covetousness to gain the screens of the nation for their stump speeches. Our precious constitutional guarantees give to all of these abundant oppor-

[*Continued on following page, bottom of column* 1]

This Week

Fighting Lewd Films

Government—federal, city and state—is joined this week in the fight against "sex," "clinical" and "stag" pictures which have been troubling the motion picture industry for years.

The federal branch is studying "stag" reels, Akron exhibitors have won a fight to eliminate "sex" film luridness in newspaper advertisements, New York City is cleaning up "off-color" out-front poster and marquee copy, and state censor boards are continuing their actions against the objectionable.

See page 13.

THE EXHIBITOR'S SCREEN—— HOW SHALL IT BE USED?

(*Continued from preceding page*)

tunities for every conceivable freedom of expression. An indulgent government even gives to some of them a grant of money from the Federal Theatre Project to help them along. But these constitutional guarantees do not mean that they can use my home or my office for their speeches. Neither do they mean that these propagandists may commandeer the exhibitor's screen for their purposes.

But the Editors of "The March of Time" are accepted and in fact cordially welcomed factors in the motion picture industry. They should know better. They should know that there is a great difference for theatrical purposes between a subject which provokes discussion and legitimate controversy and one which kindles the embers of violence. It is quite all right to have the villain on the screen hissed. But it is not all right to foment a condition in a theatre in which members of the audience hiss each other. Personal insults are not normally far-removed from personal violence. Theatre patrons are supposed to be seated in comfortable opera chairs and not crouched behind barricades.

The exhibitors of the country ought to tell "The March of Time" that it is welcomed when it behaves itself but only then. They should tell it that they want the subject in all of the pleasing virility and graphicness which has so often characterized it. They should tell it, however, that they expect it to be mindful of the proprieties of theatrical presentation—that they do not want controversial political material which is calculated to destroy the theatre as the public's escape from the bitter realities, the anguishes and the turmoil of life.

"Sponsored" Reels

Because it has been approached by many advertising agencies and advertisers to produce socalled "sponsored" reels, officials of Columbia Pictures Corporation said this week that it is weighing the advisability of entering that market. It was made clear that no decision has been reached and that in any event the company would not distribute any of the subjects it might make.

Paramount and Warner Brothers both engaged widely in the business of producing advertising shorts some years ago, but were virtually compelled to withdraw after a storm of protests from exhibitors and the press.

Anti-Trust Appeal

The United States Supreme Court will rule on the rights of motion picture distributors to dictate admission prices and practices to be adopted by exhibitors. The court this week granted distributors and two Texas circuits a review of the decision of the Federal District Court in Dallas where the government successfully prosecuted its conspiracy case. The film industry's position in regard to any contemplated anti-trust investigations continued to be uncertain in Washington.

Details are on page 57.

MOTION PICTURE HERALD

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Universal Counsel

Williard S. McKay, general counsel of Universal Pictures, will withdraw from the company upon the expiration of his contract March 15th. He plans to resume private law practice in association with attorneys prominent in film work. Mr. McKay will continue to serve as special counsel for Universal and also will continue as vice-president and general counsel of the Meyer Schine Circuit. In addition to being general counsel to Universal, Mr. McKay is a member of the board of directors, representing first preferred stockholders, and secretary of the company.

His duties, it was announced Tuesday, will be assumed by Charles D. Prutzman, attorney for J. Cheever Cowdin, Standard Corporation and Universal Corporation, the parent holding company for Universal Pictures.

Sues Morgenthau

Jewel Productions, Inc., charging it has been prevented from exhibiting the motion picture "Mysteries of Science," filed suit Wednesday in United States district court in New York against Henry Morgenthau, Jr., Secretary of the U. S. Treasury, and Harry M. Durning, as collector of customs for the Port of New York. A permanent injunction is sought to restrain seizure of the film which the complaint says was passed by customs authorities when it was imported from Vienna in 1935 under the title, "Science of Mankind." In July, 1937, it is charged, customs authorities made repeated efforts to seize a print without search warrants. The plaintiff also contends that "many thousands of dollars" have been spent for advertising and $918 for tariff duties, but that now it is impossible to exhibit the film.

French Crisis Averted

A shutdown of the French cinema industry, threatened by exhibitors and distributors, was averted on Tuesday when the Government announced that application of the new theatre tax law increasing by 25 per cent the levy on cinemas not using musicians or stage shows would be postponed indefinitely. The announcement said that the law had been enacted hastily by Parliament in an effort to avert a musicians' strike at Christmas time and that negotiations would be started immediately among representatives of the finance department, the film industry and the muisicians' syndicate to arbitrate the matter. The films committee of the Senate is expected to press for abolition of the new tax to prevent arbitrary demands by the industry for drastic reduction of other taxes.

That "Nazi" Film Issue

Accusations that March of Time's "Inside Nazi Germany" not only is "pro-Nazi propaganda" but really does not show "inside" conditions, were heard this week from the news press and from exhibitors in New York. Entering the argument, too, is the position of America's screens in the matter of entertainment versus political controversial subjects.

Time, Inc., had challenged Harry M. Warner's charges that the picture is "pro-Nazi," but subsequently Mr. Warner was supported by Martin Proctor, German newspaperman, recently arrived in this country, who, writing in the New York *Post*, asserted the film "is a flaming pro-Nazi story."

Mr. Proctor, Archer Winsten, also writing in the *Post*, and the Independent Theatre Owners of New York characterized the "real inside" pictures as nothing more than clips from newsreels either already shown or easily obtainable from "official German" newsreel sources.

To which March of Time issued a flat denial.

The March of Time Nazi-film controversy is reported on page 33.

4th Week for "Snow White"

Walt Disney's "Snow White and the Seven Dwarfs," the world's first feature-length cartoon, made in color, this week set further precedents, when, for the first time in its history, the Music Hall at Rockefeller Center in New York, held over a picture for a fourth week. The industry generally agrees that its steady climb in grosses from the opening day is unique in exhibition history, box office receipts in the third week being greater than the first and second weeks. Grosses for the opening period totaled $108,000, mounting to $110,000 in the second week, to an estimated $113,000 for the third week.

No decision has been made on a fifth week. Some look for a change for a fifth week on the same booking from the Rockefellers' Music Hall to their nearby Center theatre, also in Rockefeller Center.

Guild Dissension

Differences among the groups composing the Associated Actors and Artistes of America which have been negotiating the formation of a united front for stage, screen and radio talent became marked with an open threat by the American Federation of Actors to support the claim of jurisdiction made by the International Alliance of Theatrical Stage Employees unless its demands for control of night club entertainers were met. The position of the Screens Actors Guild, holder of the controlling vote and previously in a bitter dispute with the administration of Actors' Equity, was a controlling factor.

Details on page 62.

Next Year's Product

Although mid-season sales drives are still in progress, the first discussions and announcements concerning next season's product came forth this week. In the case of Twentieth Century-Fox, actual commitments already are being taken and the company plans to hold its annual sales convention a month earlier than usual. In other cases specific product decisions were announced while other announcements pertained to conferences at which to make product decisions.

See page 61.

Treaty with Canada

Public hearings will open April 4th on provisions of a new reciprocal trade treaty between the United States and Canada in which films and theatre equipment will be included. Briefs and requests to be heard during the proceedings must be filed in Washington before March 12th.

Present treaty provisions are discussed on page 18.

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Three Companies' Earnings

Warner Brothers, Loew's, Inc., and Paramount this week reported earnings for the last 1937 quarters. The Warner net profit was $1,685,599 as compared to $2,047,936 in the 1936 quarter. Loew's earnings were $2,917,409 in the 1937 quarter and $3,457,973 in the previous year's quarter. The comparative figures for Paramount were $754,000 as against $3,700,000 but, it was pointed out, this comparison was distorted by "special influences."

Details of the earnings statements are published on page 64.

Songs and Hollywood

Analysis by the American Society of Composers, Authors and Publishers of tastes in popular music, as expressed in the repetition extent of performances on the air, discloses that last year Hollywood lost out as the principal source of the nation's "hit" music, so-called. During the year, only 38 "hit" songs, representing some 29 per cent, of 132 in the "hit" class, came from Hollywood motion pictures, compared to 58 in the previous year, representing 52 per cent of 112 played.

A breakdown of the sources of "popular" American music, and the names of the 132 *"hit" songs of the year, with full credits, appear on page* 39.

Exports Increase

Despite the efforts of foreign countries to develop their own motion picture industries, American distributors shipped 6,000,000 feet more of film in 1937 than they did in the previous year. The shipments had a declared value of $4,797,641 in 1937 as compared to $4,531,639 in 1936, according to the United States Department of Commerce. An increase in the export of sound equipment also was reported by the government.

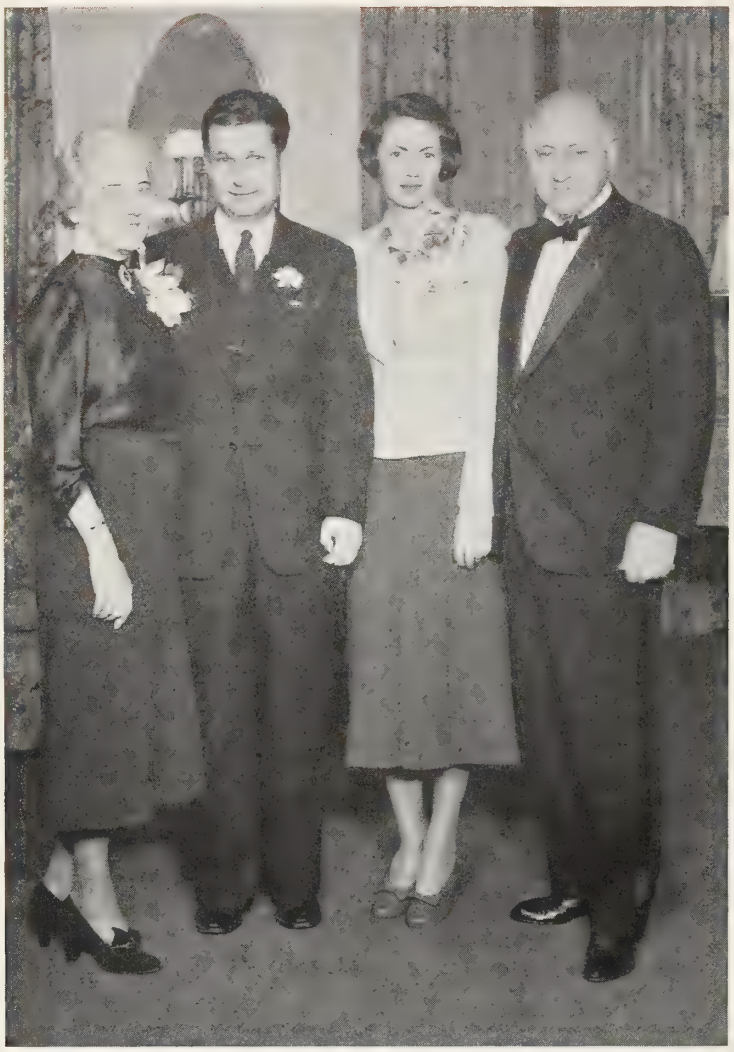
Additional figures are given on page 60.

Chance Games Study

The Post Office Department this week concluded a lengthy investigation of the methods pursued by Affiliated Enterprises, Inc. of Denver, in the making of contracts with exhibitors for Bank Night, and took under consideration the recommendation of its attorneys that the mails be closed to the company on the ground that it was operating a lottery. The issuance of an order would, it was said, put the company out of business since it would not be permitted to send or receive mail concerned in any way with Bank Night.

The Post Office investigation and other developments are found on page 78.

This Week In Pictures



In his own words, Cecil B. DeMille's "greatest production" was the marriage of his daughter, Cecilia, to Joseph W. Harper, Hollywood publisher. The producer is shown above with the bride and groom and Mrs. DeMille in the penthouse suite of the Hotel Muehlebach in Kansas City, Mo., where the ceremony was performed immediately after the Kansas City premiere of Mr. DeMille's latest picture, "The Buccaneer."

MAYOR EDWARD J. KELLY, below, flanked by Miss June Lang and Cesar Romero at the Chicago premiere of the film to which the city lent its name and legendary history, Twentieth Century-Fox's "In Old Chicago." Three weeks later than openings in New York and other cities, a fact of which Chicagoans were loudly resentful, the first showing at the Apollo theatre made theatrical history in the city in the matter of notables who attended and crowds who watched them.





Pictured at left are three of the personalities most interested in the fact that for the first time in its history the Radio City Music Hall has held a picture for a fourth week. Closely allied with the box office career of "Snow White and the Seven Dwarfs," the paintbrush and celluloid creation which set the record are, left to right, Gus Eyssell, assistant to W. G. Van Schmus and secretary of the Music Hall Corporation; Roy Disney, business manager for his brother who produced the picture, and Ned E. Depinet, vice-president in charge of distribution for RKO Radio.



Prominent among activities of Allied States organizations this spring will be a convention planned for Des Moines in May by Allied Independent Theatre Owners of Iowa and Nebraska. The group is headed by Leo Wolcott, above, of the Grand theatre, Eldora, Iowa.



When on duty the chronicler, for the press, of the plans and doings of his employer, Samuel Goldwyn, Jock Lawrence, below, on vacation in England chooses to stroll with his wife in a London park for quiet reflection.





The friendly scene of bear taking tea, above, according to the caption accompanying the picture from the Gainsborough studios in England, was staged because Bruin wanted to apologize to the cast and director of "Alf's Button Afloat" for wrecking the set the day before. Feeding Bruin is Marcel Varnel, director, and the pleased guests are Maurice Ostrer and Edward Black, Gainsborough executives, and the star of the picture, Glennis Lorimer, one of the Gaumont Baby stars and a member of the Ostrer family.

A supper dance at the Allerton Hotel, Cleveland, attended by 300 representatives of the industry, honored Dave Miller, above, new chief barker of the Cleveland Variety Club, and M. B. Horwitz, right, retiring executive officer, to whom the club presented a vacation cruise. During Mr. Horwitz's term of office the club amplified a program of free shows for hospital patients and shut-ins, arranging for the films, transportation and projectionists' services.





Production in India has been stimulated by the award of a prize at the annual motion picture exhibition at Venice to the Prabhat Cinetone production, "Sant Tukaram," a still from which is reproduced above. An historical picture, the film tells the simple story of the life of an early Hindu saint who rose from a low caste to command the respect of learned Brahmins and Pandits in spite of the machinations of a pretender who sought to destroy his influence.

Newest personality in the interchange of talent between the English studios and Hollywood, Richard Greene, below, arrives in New York en route to the coast where he will play opposite Loretta Young in "Four Men and a Prayer" for Twentieth Century-Fox.





Erich von Stroheim who, after a period of inactivity, returned recently to the screen in English pictures signs, left, for the first film to be produced by a new French company, International Film Corporation. The picture, "Prisonnier du Ciel" ("Prisoner of the Skies"), will be distributed by RKO Radio. With Mr. von Stroheim, who is seated second from the left, are Rene Sti, director; Gilbert Gil, one of the leading players in the film; Raymond Blondy, assistant director; C. E. Hilgers, general manager for RKO in France; Jean-Michel Renaitour, French deputy and author of the story, and S. M. Livingston, general sales manager for RKO in France.

U. S. IS PROBING "LEWD" PICTURES; EXHIBITORS WIN FIGHT AGAINST ADS

Federal and Postal Agents Launch Movement to Rout Producers of Objectionable Films from Hollywood

"Sex" films, "clinical" pictures and other types of socalled "adult only" exhibitions, and the advertisements accompanying them, both of which for years have been plaguing the motion picture industry, have finally become the target of organized militant opposition.

Already fighting for their life for years against the condemnations of church, civic and social objectors and in the courts against the bans of state and municipal censor bans, and against police attacks, "sex" films now are confronted with the opposition of the United States Government.

The "off-color" newspaper and out-front advertising usually introducing the showings of "clinical" films is occupying the attention not only of the authorities, but also of legitimate motion picture exhibitors, to the extent that organized opposition of owners in Akron, Ohio, as an example, has effected elimination of them from the press.

Meanwhile, Samuel Cummins' "Ecstasy," also "The Birth of a Baby," "Nocturno" and "Remous," of the type of films generally complained of, continue to be the subjects of censorial controversy.

In the field of organized censorship itself, developments of the week included establishment of a new board for censoring in Omaha, introduction of a state censorship bill in Massachusetts for all time, instead of the present Sunday-only censoring, and an attack on the Quebec censor board for its reputed inconsistencies. Virginia's state censors this week reported a favorable monetary balance for 1937 on fees collected from the industry. The censor board also reported an increase in appropriations.

Arrest "Sex" Film Promoter

"Sex" films, principally the socalled "stag-film," have caused the United States Government to send federal and postal agents scurrying around for evidence to be used to stamp out offensive material. Working quietly, the agents have finally arrived in Hollywood and undertaken a strong move to rid the place of those producing "lewd" films. The bulk of the "stag" films are reputedly made by socalled "promoters" in Hollywood outside of the realm of the industry, of course. Most of the "adult only" "sex" and "clinical" pictures shown publicly, on the other hand, are imported from abroad.

Regardless, Hollywood on Monday witnessed the arrest of one of the "sex" film "promoters," in the federal drive which was started when the traffic in these reels showed noticeable increases. Identity of the person arrested was withheld because, it was said, he had agreed to aid the government in unearthing other offenders.

Akron Owners Win Fight

The Akron Independent Theatre Owners Association, three weeks ago, asked Akron's daily newspapers, the *Beacon Journal* and the *Times Press,* to tone down their advertising on "sex" pictures claiming that superlatively lurid advertising of sex pictures injures business at all other motion picture theatres by making the public censorship-conscious and unfriendly generally toward the screen.

Roger Burrell, advertising manager for the Akron *Beacon Journal* and K. M. Keegan, advertising director for the Akron *Times Press,* both pledged their support to eliminate the sensational copy submitted on sex pictures and especially to tone down the art work used in much of this copy.

Fears that sensational, lurid advertising of sex pictures would awaken Akron movie patrons to a possible need of increased censorship materialized into fact when heads of the Akron Parent-Teachers Association issued a statement that "increased supervision of picture entertainment is necessary in order to protect the youth of the city."

First indication that a parental storm was brewing occurred early in December. Theatre owners report that at that time, which was coincidental with the showing of sex pictures, parents either stopped at the theatres or telephoned the theatres to inquire what type of picture was on exhibition before sending their children to the show. This was true especially in the neighborhoods.

Press Executives Join Fight

Representatives of the Akron Independent Theatre Owners Association then approached the advertising managers of the *Beacon Journal* and the *Times Press* with their plea for cooperation to tone down lurid copy aimed to arouse the curiosity of the younger element. Both Mr. Burrell and Mr. Keegan were told of the danger to all theatres if lurid advertising of sex pictures continued, and pledged their support in the campaign to "soft pedal" the most sensational aspects of this type.

It is to be noted that immediately following this conference, the art work was either cut to a minimum or eliminated entirely. It is also to be noted that the Akron newspapers continued to keep their pledge to the Akron Independent Theatre Owners Association at the expense of reduced advertising space.

Two Theatres Involved

Involved in the attacks, as representative of the type of pictures being exhibited, was Akron's State theatre, which was advertising "Marihuana," a "daring drug expose"—"for adults only." The Alhambra, at nearby Cuyahoga Falls, asked: "What Price Ignorance?," in its advertisements of "Guilty Parents," adding: "Are the parents responsible for the ignorance of their children?"

Prior to the "cleanup," the State's "Marihuana" advertisement carried a sensational half-tone picture, promising that the film contains "weird orgies, wild parties, unleashed passions." There were pictures of hypodermic needles such as is used by drug addicts, and a picture of a girl in disarray, supposedly after a marihuana "party."

Paul Moss, Commissioner of Licenses in New York, and successful champion of the anti-Minsky burlesque movement in the city, evidently

(*Continued on following page*)

Only One-half of One Per Cent Stills Were "Unsuitable" in 1937

The Advertising Advisory Council, voluntarily established some six years ago by members of the Motion Picture Producers and Distributors of America and by certain non-members, released on Tuesday a report for 1937 on its activities pertaining to the regulation of the type of still photographs and advertising material used for motion pictures. The producers and distributors submit all such matter to the Council, on both coasts, for approval. Of 123,711 still pictures submitted in 1937, only 739, or one-half of one per cent, were ordered discarded or revised on the east coast, and only 85 pictures were similarly involved in Hollywood. Publicity stories, advertisements, exploitation ideas, advertising accessories, posters, trailers and press books fared even better, as shown by the comparison on material submitted in 1937 and 1936. Out of 176,711 pieces of copy, and stills submitted last year, only 1,276, less than four per cent, were ordered discarded or revised, as follows:

Material Considered on Submission:			Discarded or Revised		Percentage discarded or revised
	1936	1937	1936	1937	1937
Stills (West Coast)	105,098	123,711	739	739	.005 (1/2 of 1%)
Stills (East Coast)	3,620	5,745	23	85	.014
Publicity Stories	15,323	15,547	6	6	.0003
Advertisements	16,196	14,033	353	397	.002
Exploitation Ideas	8,007	8,365	9	6	.0007
Miscellaneous Accessories	6,128	6,382	82	22	.003
Posters	1,576	1,647	29	16	.009
Trailers Reviewed	873	903	6	5	.005
Press Books	415	438			none
Total Pieces	157,246	176,771	1,247	1,276	.039 (Less than 4%)

CENSORSHIP ACTIVITIES INCREASE

(*Continued from preceding page*)

got some results in his warnings to Times Square independent theatres to clean up their lurid advertisements on theatre fronts.

"With the exception of some copy on signs and marquees, which still has to be toned down, the theatres are now behaving," he said.

Acting upon a formal complaint against the out-front ads, as filed by the Rev. Joseph McCaffery, Police Department chaplain and pastor of Holy Cross Roman Catholic Church, off Times Square, Commissioner Moss summoned to his office the managements of the Sam Harris, Liberty, Apollo, Lyric, Selwyn, Wallack and New Amsterdam theatres, on West 42nd Street, and the Gaiety, on Broadway, all in Times Square, to issue the warning. These theatres show either burlesque, under the revised standards, or "sex" and other similar forms of motion pictures.

The record shows that no advertisements of the organized motion picture industry are involved in either the Ohio or New York move. Their advertisements are voluntarily submitted to the Advertising Advisory Council at the Motion Picture Producers and Distributors of America, for approval, before publication or other usage.

"Sex" Ads in Tampa

The "sex" film, "Body Beautiful," has been drawing considerable public attention in its showings at the Casino and Ritz in Ybor City and the Royal in West Tampa, the Latin sections of Tampa, all three controlled and operated by Casino Amusements. Newspaper advertisements, advertising "Body Beautiful"—"for adults only"—as "The screen sensation of the year," and featuring "Living models on the stage" as an added attraction, also contained crudely drawn pen sketches of females virtually in the nude. "SEX" in bold display adorns each advertisement.

The stage is set for another review of "The Birth of a Baby" by the Board of Regents of the Department of Education in New York. Announcement that the Board would meet in Albany February 11 and 12 was accompanied by word that two rejected films also on appeal, "Nocturno" and "Remous," would be viewed and that "The Birth of a Baby" might also be on the same schedule. (Details of these cases appear on the opposite page.)

Injunction Suit at Portland, Ore.

An injunction suit to restrain the Portland, Ore., censor board from interfering with the exhibition of "Ecstasy" has been filed by W. G. Smith of Jewel Productions. It is alleged that the censor board refused to permit the City Council to view the picture as required by city ordinance.

After considerable controversy with the censor board in Kansas City, Missouri, Samuel Cummins announced that "Ecstasy" had finally "made the grade" and could be shown in Kansas. The film opened at the Empress theatre, beginning January 30th.

Paramount Film Service Limited, Toronto, reports it has received information from Montreal that three complete scenes have been deleted from "True Confession" by the Quebec Board of Moving Picture Censors. Before the feature was approved for showing in the Province of Quebec, the board also ordered the insertion of a special subtitle which reads: "The courtroom scenes herein depicted should be construed as fiction only and could not occur in a Canadian Court of Justice."

The Quebec censors have been reprimanded from an entirely new quarter because of their decisions which are frequently quite different from those handed down by the censors of other Canadian provinces. Criticism this time is from Prof. H. D. Brunt, director of the Department of English, Macdonald College, Montreal, who publicly condemned Quebec film censorship as "illogical, inconsistent and unintelligent."

The Professor declared that the wholesale deletion of scenes and other alterations frequently destroyed the whole sense of a story on the screen.

Massachusetts Censorship Bill

Held by the record of past performances to have little chance of passing, a censorship bill filed with the Massachusetts legislature by Senator Thomas Burke is nevertheless troubling the local industry. The bill calls for a five-man commission, politically appointed, as did a similar bill which was defeated at the last session.

That such a commission would pay its way is said by the sponsor to be assured by inclusion of a clause requiring a $3 viewing fee for every 1,000-foot reel of film. Reels on additional prints brought into Massachusetts could not be shown until $2 per 1,000 feet had been paid, although it is more or less widely admitted that duplicate prints are just that and seldom need additional censorship.

Newsreels, although they drew more than their share of cuts under present Massachusetts laws last season, would not have to be censored. Neither would scientific (a broad definition) films if not shown at "amusement" theatres nor religious or educational films.

Films shown in Massachusetts are at present censored for Sundays and all but first-run metropolitan prints are generally cut to abide with Sabbath restrictions.

State Censor Honored

In Boston, Paul Kirk, state film censor until he was appointed a few weeks ago to the superior court bench, was guest of honor at a gathering at the Hotel Continental this week. Eugene McSweeney, present censor head, was chairman in charge.

A city welfare board for censorship of films, books and stage plays will be appointed soon by Mayor Dan Butler, in Omaha, who has been in the spotlight the past year for his active censoring of pictures, literature and shows.

Mayor Butler said he would revive the welfare board after he clashed with prominent club members over a marihuana picture at Augie Herman's Muse theatre. The club approved the film, but Mr. Butler ordered it not shown. Later welfare officials approved the film and it was exhibited.

In an announcement in newspapers, Mr. Butler said, "Theatre ads had better be more circumspect or I can extend my censor powers to them, too."

Virginia Censors' Funds Rise

Virginia's State Division of Motion Picture Censorship, created 20 years ago, is not only proving more profitable each year, but is to receive an increased appropriation for use during the next biennium.

Salaries of the three censors have been increased from $2,500 each to $3,000 since the establishment of the division. Now the salary of the director is expected to be $3,600 instead of $3,000, the state budget now providing for the increase.

Colonel Peter Saunders, of Rocky Mount, who was secretary to four governors of the state, has succeeded Mrs. Elizabeth C. Chalkley, formerly of Big Stone Gap, as director. Heretofore, the censors have alternated in holding the position of director. Under a new plan Colonel Saunders has become permanent director.

Producers Submit Plan to Correct Box Office Abuses

The League of New York Theatres, representing most of the producers, have submitted to the Actors' Equity Association a plan designed to correct the evils of ticket distribution in the legitimate field and to develop new branches of the theatre.

If the plan is accepted it will revive many of the fair trade practices set up for the theatre under the National Recovery Administration. The Federal Government at that time lacked the power to enforce its NRA code.

Under the new plan Equity would enforce the fair trade practices by according preferential treatment to producers cooperating in the reforms. The producers ask Equity to sign a contract to this effect at once, so that they may begin their steps to "revitalize" the theatre.

The plan is intended to limit the premiums charged on tickets by brokers and to make it easier to get theatre tickets. To this end the league proposes that telephone reservations be held until within 24 hours of a performance and that offices be opened in large department stores to sell tickets at box office prices.

The plan was signed by a majority of the board of governors of the league, who pledged themselves to gain the support of other producers if Equity approved it. The signers included Lee Shubert, Herman Shumlin, Max Gordon, William A. Brady, Gilbert Miller, Guthrie McClintic, Brock Pemberton, Dwight Deere Wiman, James F. Reilly, Sam H. Grisman, Marcus Heiman, Warren P. Mansell and Milton R. Weinberger, counsel for the league.

Asks Free Admission Into Canada of Cultural Films

J. W. Noseworthy of Toronto, representing the Canadian Federation of Teachers, has entered a request for the free importation from the United States of films of any width which could be classed as strictly educational. The request was made to the Rowell Commission on Tariffs and Taxation, which is investigating the excise situation in Canada.

Mr. Noseworthy made a plea for consideration of this type of film whether it is intended for schools or theatres because of the advantages of visual education and the increasing value of films in school work. He also pressed for the expansion of the Canadian Government's own Motion Picture Bureau to include the production of suitable films of Canadian life for presentation in schools.

National Screen Accessories, Inc., has opened a new branch office in Cleveland.

NEW YORK REGENTS BOARD TO HEAR APPEALS ON 'IMMORAL' PICTURES

License Applications Made for 'Birth of a Baby,' 'Remous,' 'Whirpool' Go to State Body Under New Censor Ruling

Having shorn Dr. Frank P. Graves, commissioner of education, of his powers as an official reviewer of films, the Board of Regents, governing body of education in New York State, is faced with the necessity of reviewing three "immoral" pictures on appeal this month.

When the board assembles in Albany February 11th and 12th, it will be obliged to determine the merits of "Nocturno," "The Birth of a Baby," and "Remous," also known as "Whirlpool." Each of these films has been rejected by Irwin Esmond, director of the Division of Motion Pictures, New York State's official motion picture censorship board.

Meeting in Albany last month, the board altered Regents Rule 245 so as to assume the responsibility of reviewing those films rejected by Mr. Esmond and entered on appeal.

Previously, appeals were carried to Dr. Graves and, in the event he upheld the division's opinions, recourse was found in the courts. The Regents may, under their new ruling, refer the reviewing task to a committee.

The rule now reads: "In the event any application of license or permit is denied by the director of the division, the action may be reviewed on appeal by the applicant to the Board of Regents, which said appeal may be heard by the Board of Regents or a committee thereof."

In undertaking a review of "The Birth of a Baby," the board concerns itself with a controversy of long standing. It faces the combined influence of more than a dozen influential medical societies and hospital and nursing associations, among others.

The picture, now in the hands of the American Committee on Maternal Welfare, Inc., of New York City, was produced by Jack Skirboll and Charles Christie, under the name of Christie Productions, Inc., and, according to the original application for a state license made by Sam Citron, a cutter for Educational Pictures, who edited the film, it was financed by the Mead Johnson Company of Evansville, Ind., manufacturers of infants' diet preparations. The first application, in January, 1937, was denied by the censorship division and in October Mr. Citron carried the appeal to the commissioner who upheld the division's rejection.

Appealed by Medical Group

Said Dr. Graves, at the time, "This is a story of a young mother during pregnancy and birth. It is a medical treatise on the subject in pictorial form and is presented by its producers for the alleged purpose of educating and enlightening prospective mothers and fathers.

"It has the endorsement of medical societies. While it may well be that the presentation of this picture would be of value for clinical purposes, its presentation, in my opinion, to audiences at places of public amusement is estopped by the education law."

Dr. Graves said the film is "indecent, immoral and would tend to corrupt morals."

Upon the Regents' action assuming reviewing responsibilities, a new appeal was entered by the American Committee on Maternal Welfare, Inc., through Dr. George W. Kosmak, its vice-chairman, and Dr. Philip F. Williams, a member. Dr. Kosmak is chairman of the medical board of the New York Maternity Center Association. Dr. Williams is assistant professor of obstetrics at the University of Pennsylvania.

Upon learning of the new appeal, Mr. Esmond countered with the opinion:

"In this country, the birth of a baby is regarded generally as a biological experience to be accomplished in the privacy of home or hospital and not to be exposed to public gaze."

"Nocturno" was first submitted for licensing by Gustave Schwab on October 7, 1937. After it had been reviewed several times, Mr. Esmond officially rejected the film and recommended certain revisions.

"At best," he wrote, "the play is a sordid story of wifely infidelity."

He said the setting is that of an immoral house, objecting to that also.

"Remous" Up Three Times

Kurt Laemmle submitted "Remous" for licensing in August, 1936. It was rejected a month later as "immoral, indecent and would tend to corrupt morals."

It was revised and submitted again by Arthur Mayor and Joseph Burstyn in November, 1936. Eliminations had been made, the division said.

Then the name was changed to "Whirlpool" and "English titles were superimposed" and the film was entered again in February, 1937. Again it was changed by Mayer and Burstyn and a second revised version of "Remous" was submitted with "scenes reinstated" that "were found objectionable," according to Mr. Esmond.

Mr. Esmond said of an earlier version: "The story originally told of a sexually impotent young man, the sex frustration of his wife, her affair with a virile young athlete and the suicide of the crippled and impotent husband."

Later, of the revised version, he remarked: "It is the story of a young and able engineer, injured in automobile accident. His wife is young, dances, likes sports and becomes lonely."

The National Legion of Decency, as reported recently in MOTION PICTURE HERALD, commended the ban of "The Birth of a Baby" from New York screens.

Mr. Esmond said the decision on that film "received wide publicity, quoted and referred to in many newspapers and periodicals throughout the country, and in so far as could be judged was favorably received by newspaper comment."

Griffis Reduces Wall Street Duties

Stanton Griffis, seeking to have more time to devote to the affairs of Paramount Pictures, this week became a limited partner in Hemphill, Noyes & Company, New York Stock Exchange members. Mr. Griffis had been a general partner.

He is chairman of the executive committee of Paramount.

Fall SMPE Meeting in Detroit

The Society of Motion Picture Engineers will hold its fall meeting in Detroit. The spring meeting will be held in Washington, D. C., April 25-28.

Thomas H. McDannell, tax consultant, has been appointed a director of Cavalcade Pictures, Inc. Mr. McDannell was formerly with the Federal Government.

Paramount, Cohen Seeking to Settle Dispute Amicably

The status of three stars, chief topic of speculation in Hollywood following the recent break between Paramount and Emanuel (Manny) Cohen, producer, became known this week as negotiations got under way for an amicable settlement of the Paramount-Cohen dispute.

Bing Crosby, whose latest picture, "Dr. Rhythm," figures prominently in the conferences concerning a settlement, is under direct contract to Paramount with an option for one outside picture annually. Mr. Crosby exercised his option last year by making "Dr. Rhythm" and the year before by making "Pennies From Heaven," both of which were produced by Mr. Cohen's company, Major Pictures Corporation.

Mae West completed her contract with Mr. Cohen with the production of her last three pictures and Gary Cooper is under contract to Samuel Goldwyn. Except for the film "The Adventures of Marco Polo," Mr. Cooper's latest pictures, "Bluebeard's Eighth Wife," and "The Plainsman," were produced by Paramount.

The conferences under way in Hollywood this week indicated that Mr. Cohen will be "satisfactorily" compensated for the last two pictures he produced, "Every Day's a Holiday" with Mae West, and "Dr. Rhythm," with Bing Crosby. The Crosby film was completed but not edited at the time Paramount abruptly severed its relations with Major Pictures.

After being served with a notice of cancellation of his contract, Mr. Cohen immediately announced the entire matter had been placed in the hands of his attorney and "we expect to use every available remedy to protect our rights."

Mr. Cohen also indicated he contemplated court action when he said: "We believe there will be some very interesting facts brought to light when this matter gets to court."

Although this week's negotiations, if successful, would prevent court action there was no indication that Mr. Cohen would continue with Paramount.

Mr. Cohen attributed the break to a long standing feud between himself and Adolph Zukor, head of Paramount production. "Major Pictures has had an exceedingly difficult time in making its motion pictures ever since Adolph Zukor assumed control of Paramount production," Mr. Cohen said.

Mr. Cohen formerly held the Paramount production generalship, but gave it up to form Major Pictures.

Griffith Amusement Company, Oklahoma City, Okla., has acquired the Key, Paramount and State theatres in Dewoka, Okla.

"GIRL OF GOLDEN WEST"





by GUS McCARTHY
in Hollywood

JEANETTE MacDONALD and Nelson Eddy trace their career as co-stars through "Maytime" and "Rose Marie" to "Naughty Marietta." The commercial success of those pictures, due primarily to the appeal and charm of their vocal ability, caused America's exhibitors to regard them individually and as a unit among the 15 Honor Stars of 1937 as recorded in a poll conducted by MOTION PICTURE HERALD.

"The Girl of the Golden West," as it shortly will be seen as a motion picture, has been adapted, with specific modernizations, from the stage play as written and produced by David Belasco some thirty years ago. It bears no relationship to the opera of the same title. A completely new score, for which Gus Kahn provided lyrics, was written by Sigmund Romberg. The musical content includes such melodies as the semi-classical "Liebestraum," sacred "Ave Maria" and several topical numbers sung by Miss MacDonald and Eddy as solos, in duet and to choral accompaniment.

Thematically the story to be told in "The Girl of the Golden West" is the romantic love saga of a Robin Hood desperado and a girl who, though she was the owner of a saloon, was an inspiring angel, beloved by all. Its time is approximately 1850; the locales are the picturesque California gold mining areas, the towns of Cloudy Mountains, the then California capitol Monterey and the rugged Sierra Mountains.

The picture is approaching screen actuality under the production guidance of William Anthony McGuire, long associated with Florenz Ziegfeld during the years when he attained his greatest fame and who recently produced "Rosalie," which presently is attracting considerable attention as box office reports from widely scattered theatres indicate. "The Girl of the Golden West" is being directed by Robert Z. Leonard, who among many other accomplishments, was measurably responsible for the favor which accrued to "The Great

IS ROMANCE IN SONG



Ziegfeld," "Maytime" which featured Miss MaDonald and Nelson Eddy and "Firefly" in which Miss MacDonald was seen with Allan Jones.

When MGM undertakes the production of a story property which it esteems highly, it is a matter of record that there is no inclination to stint in expense, time or ingenuity. Evidence that the inclination was subjugated in no detail may be gleaned from an examination of the accompanying illustrations.

While it is natural to assume that Jeanette MacDonald and Nelson Eddy will be the primary objects of public attention when the picture is available for inspection, one who seeks to incite the attention of the greatest number of people would be derelict in his duty, did he not devote some time to a consideration of other figures, of more or less screen fame, who will also be presented. As but few of the supporting company are but slightly known, it is merely necessary to list several of the identities; Buddy Ebsen, Walter Pidgeon (particularly recalled for "Saratoga"), Ray Bolger, Cliff Edwards, Priscilla Lawson, Leonard Penn, Leo Carrillo, who at the moment threatens to steal the show, Inez Seabury, Billy Bevan, Brandon Tynan, Bob Murphy, Victor Potel, Olin Howland and Noah Young. The feminine singing-dancing chorus, upon which much dependence is being placed that the production will not be lacking in eye glamour or emotional stimulation, is being supervised by Albertina Rasch.

As "The Girl of the Golden West" is visioned in introspect, "Naughty Marietta," "Rose Marie" and "Maytime" must be revived in retrospect. They are the form charts. It is an axiom that it is good judgment to stick to a champion. They were champions. "The Girl of the Golden West" will come up to the barrier as an immediate pre-Easter release. How "pre" or otherwise is not definite for the very definite reason that nobody at MGM, connected in anyway with the show, has the faintest idea. But judging from what other companies are planning, "The Girl of the Golden West" will be on lots of screens about that time.



GRAINGER HEADS REPUBLIC PICTURES; BUYS INTO H. J. YATES' COMPANY

Former Sales Executive of Universal Has Made "Extensive Investment" in Republic, Says Its Owner

James Ross Grainger, former general sales manager for Universal, has made an "extensive investment" in Republic Pictures Corporation and will be elected president and a director of the corporation at the board of directors next meeting.

The announcement was made this week by H. J. Yates, owner of the company, who said, in Hollywood, that Mr. Grainger will join Republic on or about June 1st. He is to have charge of sales and will advise on production.

The possibility that Mr. Grainger would join Republic was discussed "for months," Mr. Yates said. The deal consummates negotiations begun after Mr. Grainger on December 3rd resigned his post with Universal. His contract with that company, however, does not expire until next June. It was at first understood that there had been a cash settlement, but evidently it has been liquidated on a weekly basis.

Election of Mr. Grainger as president of Republic will not affect the production company, Republic Productions, Inc., of which Moe Siegel is president.

Goes to Coast in Week

Under present plans, Mr. Yates, head of Consolidated Film Industries, will leave the coast for New York next week and the board of directors at that time is expected to convene and officially name Mr. Grainger president.

During the next two weeks Mr. Yates plans to line up production for the 1938-39 season. He said the program would be increased by 10 features over the current schedule of 30 features, 24 westerns and four serials.

Republic has scheduled its national sales convention for the coast May 3rd, 4th, and 5th. Franchise holders as well as home office executives, sales supervisors and field staffs will attend. Mr. Yates said he planned to have three or four pictures completed for screening before the delegates at the convention.

Autry Under Injunction

Meanwhile, the controversy between Republic and Gene Autry, first ranking western star in the MOTION PICTURE HERALD poll, was carried to court when the company obtained an injunction against the actor from Judge R. B. C. Howell, of the Chancery Court, Nashville, Tenn. The order enjoins Mr. Autry from appearing in motion pictures for any other company in vaudeville, radio, stage or shows of any kind, during the life of his present contract with Republic.

Mr. Autry, the company said, refused to report for work for several weeks. The actor, on a personal appearance tour of the South, was reported to have declined to return to the studio for his scheduled picture, "Washington Cowboy," until he was guaranteed an increase in pay from $5,000 to $15,000 a picture. He also was said to be insisting upon the featuring of Smiley Burnette with him in all films.



JAMES R. GRAINGER

Grainger Started in Teens

The distributing company which Mr. Grainger will head has had no president. Walter Vincent is chairman of the board. J. J. Milstein was sales manager until he resigned several weeks ago and since then the company has not filled the position.

Mr. Grainger entered show business while still in his teens, serving as advance man and publicity agent for road shows. Later he became advance man and publicity agent for circuses and other outdoor attractions. He left the outdoor amusement business to handle the roadshow screen attraction, "Cabiria."

Other positions he has held included western division sales manager for Edison Talking Pictures; general manager of Thomas Ince Pictures Corporation; general manager for Marshall Neilan Productions; vice-president and sales manager of the old Goldwyn Company; and vice-president in complete charge of sales and distribution for Fox Film Corporation. He resigned from the Fox position to become sales manager of Universal.

Johnston with Wanger

John Leroy Johnston, former western manager for *Photoplay, Movie Mirror* and *Radio Mirror,* has been named publicity and advertising manager for Walter Wanger Productions. Russell Phelps will be his associate.

Trade Discussions To Include Films

Films and theatre equipment will be included in discussions of a new reciprocal trade agreement with Canada on which public hearings are scheduled to begin April 4th.

Negotiation of a trade treaty between the United States and Great Britain makes necessary a revision of the Canadian treaty which has been in effect for the past two years. Briefs and requests to be heard must be filed in Washington by March 12th.

The present Canadian trade treaty did not affect the three-cent-per-foot tariff on film sent into Canada, which has been in effect for many years. The Canadian tariff on film brought in from the United Kingdom is only one and one-half cents per foot. Due to the fact that it has been possible to have prints made in Canada, the three-cent tax has not been an undue burden on American film companies in the past, but the increasing number of color productions, the prints of which must be made in the U. S. due to the lack of Canadian color printing facilities, is making the three-cent tariff increasingly costly.

The present treaty reduced the former 30 per cent Canadian ad valorem tariff on raw stock to 25 per cent. The old tariff on theatre equipment varied according to specific items. The trade treaty set a uniform 15 per cent tariff, effecting a total reduction of about 29 per cent. The Canadian tariff on advertising and printed matter formerly was 15 per cent, then was reduced to 12½ per cent, on the basis of pounds sterling, by the trade agreement.

All or most of these items may be involved in readjustments in the negotiation of a new treaty with the Dominion Government. Canada does not have a quota law on films.

Plans for New Theatre Approved by Skouras

Spyros Skouras, head of the National Theatres circuit, has approved an appropriation of $100,000 for construction of a new theatre in Sterling, Col., discussed by him with Rick Ricketson, Intermountain division manager, at conferences in New York last week.

In addition a theatre in Durango, Col., will be reconstructed and several others in the Intermountain division will be renovated.

Charles E. Ford is completing his affairs as head of Universal newsreel at the home office in New York preparatory to leaving for Hollywood to enter production about February 15th.

Warner Brothers this week announced the elevation of Hugh Herbert, Wayne Morris and Anita Louise to stardom, making a list of 27 players accorded "star" rating at the studio.

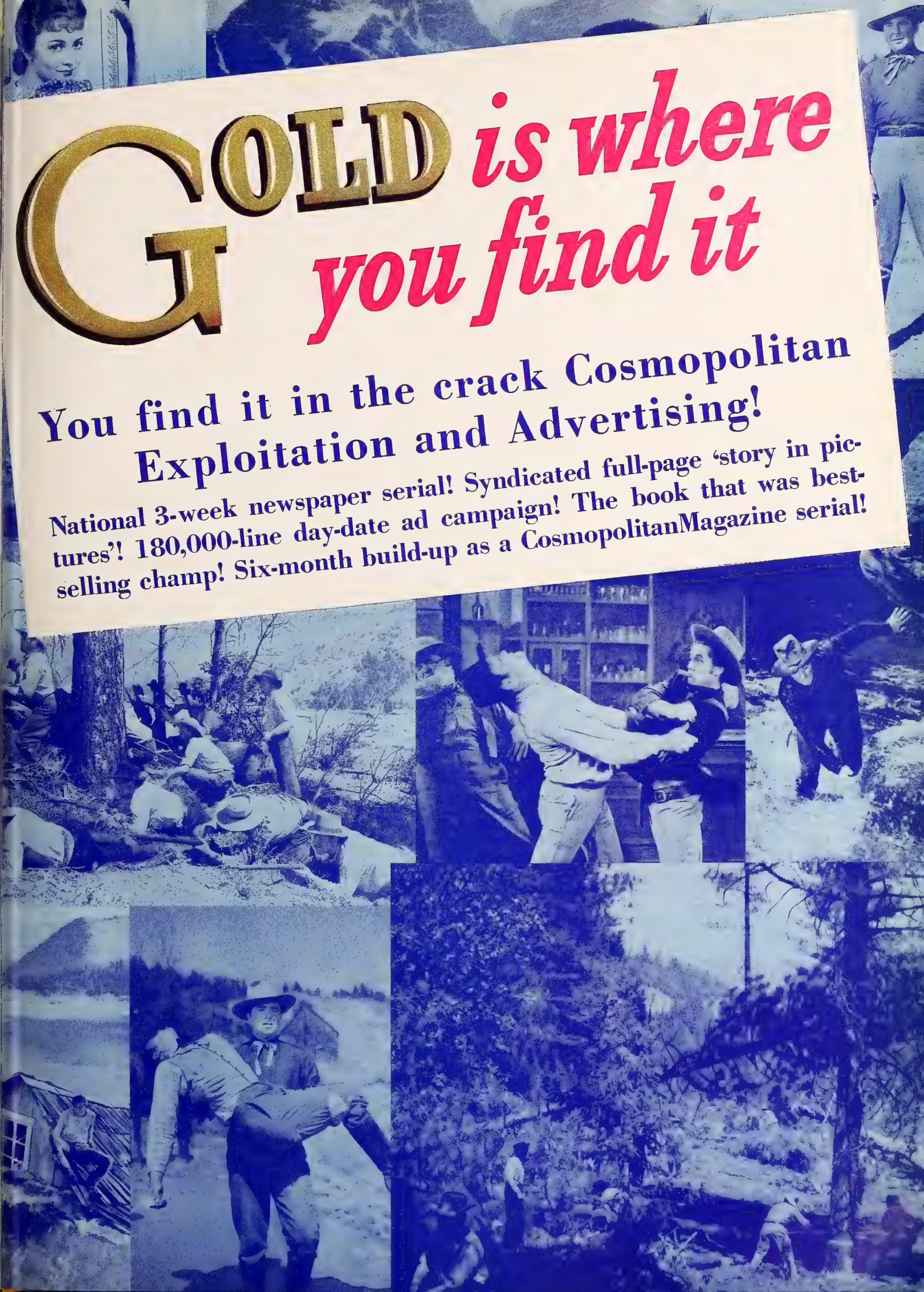

GOLD is where you find it
You find it on your Warner schedule for
WASHINGTON'S BIRTHDAY!

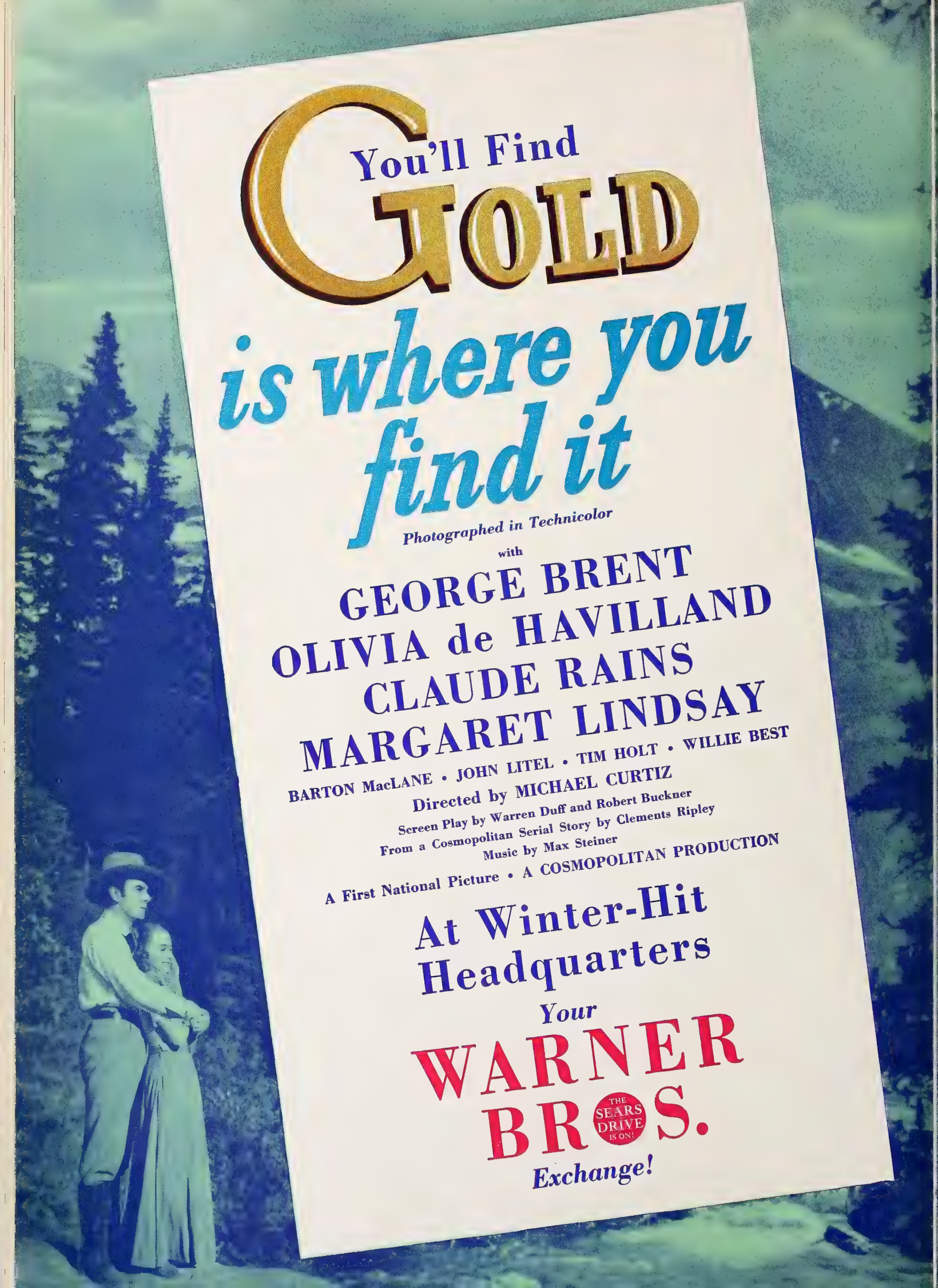
GOLD *is where you find it*

You find it in TECHNICOLOR – in the only attraction of its kind since 'God's Country'!

All the action, all the power, all the romance, all the vast production wealth of the great gold country in the lavish 1938 MULTIPLANE Technicolor!




GOLD is where you find it
You find it in the crack Cosmopolitan Exploitation and Advertising!
National 3-week newspaper serial! Syndicated full-page 'story in pictures'! 180,000-line day-date ad campaign! The book that was best-selling champ! Six-month build-up as a CosmopolitanMagazine serial!


You'll Find
GOLD
is where you find it
Photographed in Technicolor
with
GEORGE BRENT
OLIVIA de HAVILLAND
CLAUDE RAINS
MARGARET LINDSAY
BARTON MacLANE • JOHN LITEL • TIM HOLT • WILLIE BEST
Directed by MICHAEL CURTIZ
Screen Play by Warren Duff and Robert Buckner
From a Cosmopolitan Serial Story by Clements Ripley
Music by Max Steiner
A First National Picture • A COSMOPOLITAN PRODUCTION
At Winter-Hit Headquarters
Your
WARNER BROS.
THE SEARS DRIVE IS ON!
Exchange!

Outlook Depends on Industry's Own In-Look, Say Leaders

N. L. Nathanson and Nicholas M. Schenck express some opinions

by TERRY RAMSAYE,
in Miami

N. L. NATHANSON, the movie master of Canada, sitting where the tropic breezes stir through the bougainvillea and the jasmine bowering the walls of palm-lined gardens of Miami Beach, views the state of the industry of the screen without large alarms and with an apparent conviction that the motion picture makes its own troubles, and that mostly they are on the inside.

We talked long of the sales drives, the promotions, the pressures and million-dollar budgets of Hollywood, the international situation, radio and exhibition policies.

The twilight of the cocktail hour had lengthened into dusk when he summed it all up in a sentence.

"The motion picture collects enough money to make a profit, to be prosperous in all divisions. The public pays enough."

Mr. Nathanson's opinions come for the point of view rather broader than the special interest of the screen. While this side of the border his name means control of exhibition in Canada; he is up there an industrialist among whose larger interests are the motion picture. He is to be found on the official roster of many corporations, with interests as diverse as the Dominion can offer. Through his conversation shone the fact that he is not of those who say so persistently, "But the motion picture business is different." He is very sure that it is not different, that it is to be conducted with success only by a level-eyed adjustment to the basic laws of all business, that it consists of product, distribution and consumer. He is aware, rather beyond the awareness of most of the spokesmen of the motion picture of today, that the final authority is the customer.

"And the motion picture industry is not doing much about making more customers, either of today or tomorrow," he observed. "There is terrific pressure on this and that production, or special picture, but no attention at all to the motion picture itself."

It is his estimate that the industry spends some seven or eight per cent of its gross intake in advertising its products, competitively battling for the attention of the existing customers for this or that production, and forgetting about making more patrons. "And," he remarked, "when you get above, say, about three per cent, it is not business."

"We need," he said, "a consistent telling and selling of the fact that the motion picture is a great value to the box office customer, an entertainment for the whole family, the most entertainment and the best that can be had."

Mr. Nathanson's opinions are not empirical. He had ready and rapid figures on tests in Canadian houses of varying situations which indicated to him that the common competitive advertising practices of the day make the "last eight per cent of the box office receipts" cost more than they total.

"There is nothing wrong with the industry that good pictures cannot cure." — NICHOLAS M. SCHENCK.

Inevitably, as he spoke, one came to the reflection that the concentration of control in Canada was empowering disciplines and protection from invasive practices in a degree that would currently appear impossible in these United States. In Canada the giveaway and lottery is almost unknown. The double bill is unimportant in the broad picture. The theatres under the Nathanson administrative control and influence are so dominant a factor that he has a plan to spend three thousand dollars a week on selling not motion pictures, but the motion picture, and is expectant of cooperative appropriations from the picture makers.

"The motion picture should be able," he insists, "to do for itself something like the great job that has been done for insurance —or, to take an older example, the great fruit growing industry of California."

Incidentally, or maybe not so incidentally, Mr. Nathanson is a member of the Canadian Broadcasting Commission, and a rather active member, too. He is very much addressed at the keeping of broadcasting in its own special channel of service. The Canadian government controlled broadcasting stands in practice somewhere between the rigid institutionalism of the British Broadcasting Company and the rampantly commercial American networks.

It is Mr. Nathanson's forecast that in the future Canada's broadcasting will include less rather than more commercial programs. Probably, too, that is more than a forecast.

Speaking of American broadcasting as it percolates over the northern border, he had no enthusiasm for motion picture programs and personalities on the air.

"When Hollywood puts a show on the air, we always feel it," he remarked. The way he remarked indicated that the feeling was not profitable.

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SCHENCK, BRISBANE AND A SWIMMING POOL

OUT where Collins avenue skirts the sea there is a crisp street number sign "5369" on the narrow strip of greensward between the pavement and the lofty wall. Within is the home and garden where Nicholas M. Schenck takes repose from the concerns of movieland and Broadway—except for a telephone call now and then.

Someway motion pictures and the industry issues of the day, seeming amazingly remote from that palm shaded, flower bordered terrace, did at last come into the conversation.

And so it chanced that the visitor quoted again that now world famed line, "There is nothing wrong with the industry that good pictures can not cure." Probably nothing that has been said in the world of the motion picture in a decade has travelled so far to be repeated so often.

"It was Arthur Brisbane who picked that out of our conversation and started it on its way," Mr. Schenck observed.

The talk turned to the late and industrious Mr. Brisbane, and how he and Mr. Schenck became friends, so long ago. The beginning, it seems, was not so auspicious. The Schencks, Nicholas and Joseph, back in about 1913, had somewhat newly engaged in the Palisades Amusement Park over the Hudson from New York. It was a period of considerable aggressiveness and militancy with Mr. Brisbane, who was looking about for things to be militant about. There were aspects of the swimming pool at Palisades Park that seemed to him vastly less than perfect. He devoted spectacular space and editorial invective to saying things about it. It cost the park a lot of business.

"There was not much we could do at the time, for that reason," Mr. Schenck remembered, "so we kept still. When you are in the wrong is a very good time to have nothing to say.

"But as quickly as we could get it we installed a big pumping and purifying plant to bring water up from the river and make that pool as nearly perfect as possible.

"Then when things were right, I went looking up Mr. Brisbane. He was big and important and not so easy to see, but eventually I saw him. I told him that we would like to have him come and see for himself and since he had had so much to say about what had been before it would be proper for him to report on what he found now.

"He was quick enough to answer: 'That's fair, and I'll have a look.'

"Mr. Brisbane did go over to the park. He approved with great enthusiasm, and he said so in print. I think he said something about the new arrangements being an example that the city of New York might well follow.

"And often after that he had friendly things to say about the park, year after year,

(Continued on following page)

Good Pictures The Cure, Says Nicholas Schenck

(*Continued from preceding page*)

until one could almost say that he made the place."

So it came that Mr. Schenck and Mr. Brisbane, both purveyors of showmanship to the masses, became good friends and often conferred. And there was another great journalist among Mr. Schenck's friends, the late Adolph Ochs of the New York *Times,* with much sage observation, information and counsel on affairs on the tangled world map.

And that brought one the occasion to relate to Mr. Schenck a tale of unaffected simplicity of Mr. Ochs. It was at a luncheon to Thomas A. Edison at the Ritz-Carlton in New York and the writer was seated alongside Mr. Ochs.

As he surveyed the guest list Mr. Ochs looked down the table a few chairs and then leaned over to whisper: "Is that Miss Pickford?"

Assured that indeed it was Miss Mary, he looked thoughtfully a moment and asked: "Do you suppose she'd autograph my menu for me?"

The answer was that she would. And so it proved.

Paramount Partners To Meet in Spring

Paramount's theatre partners and operators will all convene in Hollywood in the late spring, with the home office and studio executives participating in a week of discussions of theatre operations and product requirement, Y. Frank Freeman, vice-president and theatre head of the company, said this week.

The meeting will not be held before May 15, and probably will be as late as the first week in June, Mr. Freeman said. A similar conference of the Paramount theatre partners was held in Miami last spring.

The Hollywood meeting is expected to attract about 50 theatre men from the field, 15 or more home office executives and studio officials. It is expected that the conferences will afford the theatre men an opportunity of getting the exhibitor viewpoint written into Paramount's 1938-'39 production schedule, which will be in the planning at that time.

National Decency Legion Classifies 10 Productions

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week four were approved for general patronage, five were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "The Daredevil Drivers," "Everybody Sing," "Hawaiian Buckaroo," "Love on a Budget." Class A-2, Unobjectionable for Adults: "Bordertown" (reissue), "Happy Landing," "Look Out for Love," "Penitentiary," "Swing Your Lady." Class B, Objectionable in Part: "The Rat."

Academy Recognizes Editors for Awards

The Academy of Motion Picture Arts and Sciences through the Research Council has taken official recognition of the Society of Motion Picture Film Editors, which holds a collective bargaining agreement with producers. A joint committee to handle the Academy film editors' award selection was named and consists of the following members: Anne Bauchens, Phillip Cahn, William Holmes, Harold J. McCord and Gene Milford, representing the film editors section, and Martin G. Cohn, George Hively, Otto Meyer, Conrad Nervig and Louis Sackin of the society.

Frank Capra, president of the Academy, has named Roland Anderson, Lionel Banks, William A. Horning, Mark-Leo Kirk, John Hughes, W. B. Ihnon, Jack Otterson, Carroll Clark and A. Toluboff as members of the art direction award committee.

Ed Kennedy, chief engineer, and Herbert Richards, promotion manager for Motiograph Company, arrive in Hollywood from Chicago this week for several days' conference with the Research Council's Committee on Standardization of Theatre Sound Projection Equipment Characteristics. F. C. Gilbert and G. L. Carrington, chief engineer and vice-president, respectively, of Altec Service Corporation, New York, are expected in Hollywood sometime this month to confer with the committee.

Loew's Constructing Five Foreign Houses

Loew's, Inc. will build five more houses in foreign territory, all to be opened by the end of the year. Arthur M. Loew, vice-president, is now in Italy on a globe-girdling tour in which he is approving plans for the new units. He is expected back in New York in June.

A theatre going up in Sao Paulo, Brazil, will be opened the middle of March and will seat 1,800. The others will seat 1,500. These are under construction in Bombay, India, to open the middle of May; in Milan, Italy, and Amsterdam, Holland, to open the end of the year, and in San Juan, Puerto Rico. The additions bring Loew's foreign territory theatres up to 26.

Atlanta Guild Elects

The Atlanta Theatre Guild held an executive meeting at its headquarters in the Castle, Atlanta, Ga., this week and elected Paula Causey, director and chairman; Donald A. Bolton, executive vice-president; Ellen Brent Senay, treasurer, succeeding Kenneth Davidson; Dorothy Hinman, corresponding secretary, and Eva Truslow, recording secretary.

Newspaper Man Resigns

C. H. McGlothlin, who handled theatrical and film advertising accounts for the Baltimore *News-Post* and *Sunday American,* has resigned. Bill Schnader has taken over Mr. McGlothlin's work.

H. B. Silent, west coast engineering superintendent for Electrical Research Products, Inc., visited New York this week for conferences with company officials. Whitford Drake, ERPI president, returned to his office this week after several weeks illness.

Customers Rule Films, Ramsaye Tells Art Patrons

"From the beginning it has been the customers, the people who buy at the box office, who have really ruled the motion picture industry, and it always will be true," Terry Ramsaye, editor of MOTION PICTURE HERALD, told an audience of patrons of the arts at the Museum of the City of New York on January 20th.

"At the moment there is a notion that Hollywood and production are in control. There have been times when distribution was alleged to be the boss. Both of these branches of the service have variously tried control of exhibition, sometimes by dictation, sometimes by acquisition of theatres. The great arrays of chain theatres are a manifestation. But the producer and the distributor find, when they take in theatres, that they have taken in with them the responsibility of theatres to audiences.

"The customer with a quarter in hand at the box office window is still in power. He wants what he wants, and at a price. The motion picture was born into a world that gave it little competition. Today it has many competitions. The customer can be 'choosy'; also he can stay home and listen to the radio.

"Just now—today, in fact—there have been announcements that New York must yield to Hollywood and that there will be the new headquarters of both the art and the industry.

"The real issue is whether the art or the industry is the boss. The industry is concerned with the customers, who are boss. New York is the market place, basically for both the United States and the whole amusement world, because it is the center for the concentrations of population which not only support but empower the industry and give an outlet to the art.

"It is axiomatic that business is done where the customers are. This is peculiarly true for the motion picture because of the element of concentration—because diffuse populations are not such good customers for merchandise that is tied to an hour and place."

Mr. Ramsaye told his audience of old New Yorkers of the rise of the industry here, its discovery of the box office magic of sex coincident with the birth of the screen in 1896, how screen advertising began with Haig & Haig on a screen billboard that stopped Broadway traffic in 1896.

Miss Lillian Gish, who appeared in the audience, was presented by the speaker as he came to the "golden days of Old Biograph."

Mr. Ramsaye's talk was second in a series opened by Miss Geraldine Farrar, who spoke on the opera in New York in December. To follow are talks by Donald Oenslager of Yale on scene design. Earl Chapin Mau on "The Circus from Rome to Ringling," John Martin on the dance, and Daniel Frohman on the theatre in New York.

The Ninth Annual Dance and Entertainment sponsored by the Press Photographers' Association will be held at the Hotel Commodore, New York, on February 18th.

Einfeld Transfers Office to Coast

Mort Blumenstock will be in charge of the New York publicity and advertising department of Warner Brothers under the company's new plan to have Charles Einfeld, director of advertising and publicity, transfer his headquarters from New York to the Coast. The change, the company announced, will not affect Bob Taplinger who will continue in charge of the Hollywood office.

In New York, Herb Crooker will become Mr. Blumenstock's assistant and Mitchell Rawson will become eastern publicity manager. Ruth Weisberg remains in New York as office manager to Mr. Blumenstock.

Mr. Einfeld who planned to leave New York for the Coast Saturday, announced that although his headquarters will be in Hollywood he will make periodic visits to New York. All of the national advertising and publicity activities of the company will originate from Hollywood, according to Mr. Einfeld. Harry M. Warner, president, also returned to Hollywood on Saturday.

All of the department's service activities, he said, will continue in the East. These service activities, he continued, include pressbooks, posters, accessories and a press bureau. A trade paper advertising unit also will be maintained in the East, he said.

The board of directors of Warner Brothers was to meet Thursday to elect Gradwell Sears to the presidency of Vitagraph, Inc., sales and distribution subsidiary of Warner Brothers Pictures. Mr. Sears, vice-president in charge of sales, for Warners, started with Vitagraph as a salesman in 1919.

Warner Brothers this week reported it had a net profit of $1,685,599.46 for the 13 weeks ended November 27th, 1937, and, in addition, the board of directors voted authority to the officers to formulate a plan for offering new debentures in exchange for existing debentures and for offering common stock in exchange for part of the preferred stock. (See Page 64.)

Irving D. Hyland, of the home office advertising department of Warner Brothers, has been promoted to the post of eastern field representative for the company and will take over the position Monday. He succeeds Phil Engel, resigned.

"Chicago" Road Show Results Studied

A national road show policy for "In Old Chicago" has not been determined by Twentieth Century-Fox and its formulation will depend on the results of present two-a-day engagements, it was said by the distributor this week. In addition to the New York, Los Angeles and Chicago engagements the picture will start an indefinite run at the Erlanger, Philadelphia, February 10th. On February 13th it will open for two weeks at the Nixon, Pittsburgh and the following day it will open at the Colonial, Boston, for four weeks. These showings and a few others set by National Theatres in the west, all at $1.50 top, are in the nature of tests.

Because of the increasing use of color in films, Paramount has opened a school at their Hollywood studio in which all of the company's ace cameramen are being given instruction in color photography.

FOREIGN INVESTMENTS AID ITALIAN STUDIOS

Alliances with French and German Industries Bring Increased Production Schedules

by JOSEPH D. RAVOTTO
in Rome

A burst of production enthusiasm has resulted in an imposing list of films shortly to go before the cameras in Italian studios and it is indicated that if the same pace is maintained until the end of the year, last year's total of 36 features will be exceeded easily.

One factor in the present production increase is the investment of considerable foreign capital in the production of films in two versions in Italian studies.

The first of these companies is a Franco-Italian combine under the title of Latinia Films. M. Forgerais, producer of "Carnet du Bal," the French film which won the Mussolini cup at the last Venice Exposition, is one of the directors and S. Ghenzi of Colosseum Films, producer of "Il Fu Mattia Pascal" in French and Italian versions, is one of the Italian backers.

It has been announced that the company's first venture will be "Quota 2300" to be produced in the studios at Cinecitta. It will be directed by Jean Benoit Levy.

The second of the companies is an Italo-German arrangement to be known as the Astra Otzup Company. Italian industrialists are reported to have invested heavily in the company.

Franz K. Franchy is presently in Capri finishing the story which will serve as the subject for the first film to be produced at Cinecitta with exteriors at Capri. The title will be "Piccoli Segreti di Capri", "Small Secrets of Capri") with the English star, Lilian Harvey in the leading role. Opposite her will be the German actor Willy Fritsch and the Italian, Vittorio de Sica. The story is based on the Viennese stage play "Summa Cum Laude."

First of Seven Started

The shooting of the first scenes of the English version of *"Tredici Uomini e Un Cannone"* (Thirteen Men and a Cannon) on January 10th at the Tirrenia Studios unofficially ushered in the New Year in the Italian cinema industry. This is the first of seven films which will be produced by the new Italo British combine formed by the Two Cities Films of London and Gioacchino Forzano, Italian playwright and owner of Tirrenia.

The picture, which deals with thirteen men isolated in a trench with only a cannon to help them determine their fate, was written by Forzano. It will be followed by "La Mezzannotte del Sette" ("Midnight on the Seventh") based on a novel by Georges Barraud; "Un Oggetto d'Irritazione" ("A Cause for Irritation") inspired by a play by Stancy Aumonier; "Byron in Italy," "Spring Symphony," by Signora de Facci Negrati and two comedies by Forzano.

Mario Zampi, who has been absent from Italy for more than 16 years, will direct the English versions of the films while Forzano will take care of the Italian versions. Zampi is well known in London, Paris and Hollywood. To his credit he has 23 silent films, and 152 talkies, 116 of which were produced for Warner Brothers at the Teddington Studios in London.

More than 40 British actors, cameramen and technicians arrived in Rome early this month to collaborate in the first film. Among them are actors Arthur Wentner and Boni Crawford, son of the noted novelist Marion Crawford.

Imperator Reorganized

Imperator Films has undergone a reorganization which will place it among the topnotchers in the Italian industry. Its capital has been raised to 500,000 lire. Marquis Giacomo Dusmet, has been named president, Federico d'Avack, vice-president and general director and Giorgio Ansoldi, counsellor. Dusmet is a well known member of the Roman aristocracy while Avack is an important Italian industrialist.

The first film under the reorganization is "Alta Marea" ("High Tide"). The script is by Corrado d'Erico who will direct the film and the scenario by Telesio Interlandi, editor of the violent utrafascist Rome noonday sheet *Il Tevere* and an anti-Semitic leader.

Interlandi, who would like to rid Italy of all its Jewish elements, has long preached purging the Italian cinema of all its foreign elements. He hates Americanization in Italian films. Recently he lets out a blast in a strong editorial against the encroachment of the Italian industry by American interests. Its theme song was an "Italian industry controlled and inspired by Italians." This is his first attempt at writing a scenario.

When d'Erico has completed "Alta Marea," he will turn his attention to Rino Alessi's "l'Argina" ("The River Bank").

▽

Already on the lot is "Hanno Rapito Un Uomo" ("They Have Kidnapped a Man). Produced by Juventus Films it is based on subjects by M. De Stefani and G. de Benedetti. Its direction has been turned over to Gennaro Righelli. Vittorio de Sica and Giovanni Manurita, Italian tenor, will share the main roles. The picture will deal with the greatly abused subject of Italy's fight for independence during the 19th century.

Juventus' "Allegro Cantante" ("Happy Singer") has just come out of the cutting room and will be ready for a trade showing within the next few days.

▽

Although "Tarakanova" (Italian and French versions) is ready for the cutting room, several shots have been taken over again. The film deals with the life of a pseudo Russian princess pretender to the throne of Catherine of Russia. Surrounded by a scheming court who play on her innocence and utilize her beauty, she is drawn into a dangerous game.

▽

"Crispino e la Comare" ("Crispino and the Godmother") is under way in the Caesar Studios. Direction of the film has been entrusted to Giovanni Sorelli. The protagonists are Mario Pisu, Silvana Iachino and several new actors who are getting their first test.

RCA Names Dawes, Dunn

General Charles G. Dawes, former vice-president of the United States, and Gano Dunn, president of J. G. White Engineering Corporation, have been elected to the board of directors of Radio Corporation of America. They were elected to fill the vacancies created by the deaths of Frederick Strauss and Newton D. Baker. General Dawes and Mr. Dunn also have been elected directors of National Broadcasting Company, RCA subsidiary. Dr. James Rowland Angell, former president of Yale University and now in charge of educational program development for NBC, also has been elected to the board of NBC.

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WEEK

MUSIC HALL



TRIBUTE PAID TO STEFFES AT ALLIED SILVER JUBILEE IN MINNEAPOLIS

Northwest Unit Had Beginnings in Exhibitors League Meeting of Sept. 4, 1912; 'Overseating' Among Anniversary Topics

by WILLIAM F. CROUCH
in Minneapolis

Undaunted by sub-zero temperatures, 200 members and guests of Allied Theatres of the Northwest gathered at the Hotel Nicollet in Minneapolis this week for a three-day Silver Jubilee gathering to celebrate the 25th anniversary of organized exhibition in the Northwest states.

Like most Northwest Allied gatherings, the meeting centered around W. A. (Al) Steffes, president. In fact, the Jubilee had the earmarks of being a personal tribute to Mr. Steffes, "the Paul Bunyan of Northwest Allied" as well as its "Stormy Petrel."

Exhibitors from Minnesota, Wisconsin, North Dakota, Montana, Illinois and Iowa were in attendance at the sessions, which were exceedingly informal. All subjects pertaining to exhibitor problems were open for discussion, and everyone was invited to express his opinion.

Northwest Allied was the second state exhibitor organization to observe its 25th anniversary, Charles Picquet's Carolina Motion Picture Theatre Owners having celebrated its Silver Jubilee last December.

Exhibitors and fiilm company officials on Wednesday discussed in open meeting their problems in the convention's final business session, C. C. Pettijohn, William F. Rodgers, Charles Austin Keough, Freeman Buxbaum and others spoke in what was generally conceded to be the most constructive gathering of its kind ever held.

Mr. Pettijohn in a fiery speech told exhibitors the present method of handling industry problems was "disgusting." He said, "We have lost our rights to discuss and adjust difficulties. We sell our commodities cheaper than any other business for the amounts invested." The greatest fault today, he said, is inability of those in business to get together through boards of arbitration and settle their differences. The bringing in of attorneys by both distributors and exhibitors, he added, has resulted in chaotic conditions. He pointed out that no other business had such excellent distribution facilities and cited examples of other businesses that were greatly handicapped by poor distribution.

"There is nothing wrong with the film distribution system other than it is being abused," he said, adding a warning against letting the film industry become a "political football and come under government control as railroads and the bituminous coal business and others."

"The solution of present problems," Mr. Pettijohn concluded, "is the establishment of arbitration boards."

North Dakota and Montana Join

A highlight of the Allied meeting was the joining of North Dakota and Montana independent exhibitors with Allied.

The convention got underway with Mr. Steffes reporting on the progress made by the organization during the last year. He also outlined the aims of the meeting with the declaration:

"The purpose of this meeting is to bring the spotlight to bear on some of the more acute problems now before the independent exhibitor.

Mr. Steffes in his progress report called attention to the success of the "strike" against Paramount over withheld pictures, and declared that Allied was directly responsible for halting the unionization of cashiers, doormen and ushers in all theatres in the Minneapolis territory.

The granting of additional licenses for theatres in Minneapolis was stopped by Allied, which convinced the City Council that the city is overseated, Mr. Steffes declared. Mr. Steffes said the rates charged against the industry were higher in the city affairs today than ever before.

Exhibitors effected great savings through the organization's defeat of operators' demands for a 15 per cent salary increase.

Exhibitor-distributor relations are better than in many years, and double and triple feature bills and price cutting have been suppressed in Minneapolis through the organization's efforts, he continued.

Charges Misrepresentation

In conferring with the men present, Mr. Steffes pointed out that it would be most advisable for them to see to it that they in no way violated their contracts with the distributors. If this is done, Mr. Steffes said, the exhibitors will have a clear case against distributors who, he alleged, had misrepresented their product and could be sued on such charges in district courts.

Claims that certain amounts of money would be spent on films were made by the distributors at the time contracts were signed, Mr. Steffes said. Later the companies announced curtailment of production costs, with the result that the pictures did not merit the rentals charged, he held.

Reports of committees featured the meeting on Tuesday. A nominating committee consisting of Bennie Berger, chairman, Sol Lebedoff, Ben Friedman, Andy Anderson and C. F. Vondra, recommended that the present officers of the organization remain in charge until June 1st when the next election will be held. This recommendation, and a suggestion that John Pillar and Julius Overmoe of North Dakota be added to the board of directors, were approved.

Don Buckley, chairman of a committee selected to investigate the cost of films, submitted a report which was referred back to the committee for changes.

Serving with Mr. Buckley on the film costs committee were W. D. Gowan, W. L. Hamilton, George Granstrom and Lowell Smoots.

STEFFES IS HONORED BY NATIONAL ALLIED

In recognition of his services as president of Northwest Allied, W. A. (Al) Steffes was presented with a platinum wrist watch by National Allied. The presentation was made Wednesday night at a banquet which climaxed Northwest Allied's silver anniversary meeting in Minneapolis.

Contributions to pay for the gift were sent by members of National Allied throughout the country.

Lyle Carish, Max Torodor, Fred Holzapful, Sol Fisher and Martin Lebedoff made up a committee for auditing the books of the organization, and its report, showing Allied to be in the best financial condition in its history, was accepted.

The meeting passed a resolution condemning the practice of percentage sale of pictures. The percentage policy precludes any profit for the exhibitor, the resolution stated. The report was drafted by a committee on which Abe Kaplan served as chairman, with Al Lee, Paul Mans, J. R. Ullman, and Ben Ashe assisting.

Mr. Steffes appointed Bennie Berger chairman of a committee to confer with Abram F. Myers, counsel of National Allied, and H. M. Richey, secretary of National Allied, who arrived in Minneapolis after attending a meeting of the board of directors of National Allied in Washington.

Mr. Berger and his fellow committeemen, Andy Anderson, Will J. Glaser and Dave Gillman were instructed to submit a recommendation on whether Northwest Allied should participate in the plans of the national organization. This device for action on the national situation was adopted because Northwest Allied had not had any delegates at the Washington meeting.

"Overseating" Problem

One of the problems, to which the organization gave attention was the building of new theatres "inspired by promises to the builders from major companies that the new theatres would be given product."

"This problem is growing more acute every day," one exhibitor leader declared. He pointed out that many theatres had been built in situations that did not warrant them because distributors had promised product.

In most cases, the exhibitor continued, the theatres had been proposed to the builders by distributors in an attempt to get higher rentals from theatres already operating.

Mr. Steffes told this correspondent that he was hopeful that some way would be found to discourage unwarranted building of theatres. "If we can't we'd better quit," he added.

When it appeared that Gradwell L. Sears, general sales manager of Warner Brothers, would not be able to attend to defend his opposition to socalled chance games, Mr. Steffes commented: "We would like very much to have Mr. Sears with us. It would perhaps help matters a great deal if he could come and tell us how to get along without giveaways and still stay in business with the type of product we've been getting."

Speakers at the banquet which closed the convention included: H. M. Richey, Y. Frank Freeman, Ray Branch, Austin Keough, W. F. Rodgers, George Dembow, Charles Reagan, Harry Buxbaum, Pete Harrison, H. P. Green, John, Friedl, A. F. Myers, Judge Devaney, Governor Elmer A. Benson of Minnesota and Governor William Langer of North Dakota.

Statements by leaders on convention topics were printed in an elaborate silver anniversary program. They said:

MR. MYERS: "During the quarter of a century that has elapsed since the formation of Northwest Allied the motion picture industry has passed through many phases. The most threatening from the standpoint of the independent exhibitors and the public is the existing trend toward monopoly. Many of the current practices of the Big Eight are repugnant to American concepts of fair play and are becoming an open scandal. This monopoly phase con-

(*Continued on page 30*)





Northwest Allied Celebrates

OFFICERS and directors of Allied States Association of Motion Picture Exhibitors of the Northwest are pictured above, to the left, and below at the organization's Silver Jubilee convention at the Hotel Nicollet, Minneapolis, this week. Grouped around the table above are the directors, left to right, Dave Gillman, Don Buckley, W. A. (Al) Steffes, George Granston, W. D. Gowan, Andy Anderson, Will Glaser and Paul Mans.

Above, Don Buckley, Al Steffes, Dave Gillman and George Granston, in an informal moment discuss the progress of the Jubilee convention and plans for the future.

Al Steffes, president of the organization, right, dictates convention business to his secretary, Miss Ruth Evans, during a lull between sessions of the meeting.



PERCENTAGE SALES PROTESTED

(*Continued from page 28*)

stitutes a lull in the march of progress which will disappear in the wake of a reawakened moral sense in American business and political life. The exhibitors by unity of purpose and action can set the pendulum again in motion."

Yamins Points to Manpower

NATHAN YAMINS, president of National Allied: "Allied has always been fortunate in man power because much of the inspiration to carry on Allied's fight for the preservation of the independent has been furnished by Minnesota through its 'Al Steffes.' . . . I am confident that with the plans outlined at the annual meeting in Washington, with the government more cognizant of the evils of monopoly than ever before, Allied is in a strong position to effectively protect the investments of independent theatre owners."

JOHN P. DEVANEY, general counsel to Northwest Allied: "That the independent motion picture theatre owners are faced with a definite crisis cannot be doubted. In my opinion they now stand at the parting of the ways and cannot move forward toward a solution of their common problems without united action." He cited as problems confronting independent theatre owners: monopoly ownership, the uniform contract and "the problem of a divided leadership which permits the Northwest Allied theatres to go in one direction, and other groups to follow their own devices as to a solution." Mr. Devaney suggested legislation, such as the North Dakota "divorcement" bill; regulation of monopoly, taxation, amendment to copyright laws and maintenance of a united front.

Ramsaye Cites Press Responsibility

TERRY RAMSAYE, editor of MOTION PICTURE HERALD: "The industry press, or that constructively minded portion of it which is addressed at the service of the best interests of the whole institution of the screen, must, on such an occasions as this, be impressed with its sharing of responsibility for the fair, accurate recording, exposition and interpretation of the day to day facts of which the years are made.

"We of the press shall, I hope, never cease to be mindful that it is our function to provide a place for the saying of all that may properly be said concerning the problems and issues of the motion picture. The American idea requires for its survival unrestricted expression, the forum of the public rostrum and the printed page."

Saperstein Protests Duals

AARON SAPERSTEIN, leader of Illinois Allied: "From an economic standpoint, a double feature policy is disastrous to the theatre primarily because it definitely increases operating costs through the use of twice as much feature product as would ordinarily be used under a single feature policy. Secondly, the exhibitor is obliged to make commitments for short subjects which he cannot possibly use, but has to pay for nevertheless. From the standpoint of patronage, attendance, since the inception of double features in Chicago, has dropped off 40 per cent, and this can be attributed to the fact that the public has difficulty in finding a double feature combination at any one theatre where they have not seen one of the features. . . . To sum the matter up, the attendant evils of double features are: increased cost of operation, reduced patronage, encouragement of the production of inferior product."

Began Sept. 4, 1912

Organized exhibition in the Northwest had its beginning in St. Paul, Minn., on September 4, 1912. The association then was known as The Motion Picture Exhibitors League of Minnesota. At the first annual convention in the St. Paul hotel the guests included the late W. J. Sweeney, national vice-president from Illinois; C. M. Christensen, national secretary; Thomas Furniss, exhibitor from Duluth; S. L. Rothapfel (later known as Roxy) and E. F. Purdy of Minneapolis.

Otto N. Raths was elected president; Mr. Furniss, vice-president; James Gilowsky, chairman of the executive committee; George Osborne of St. Paul, national vice-president; A. B. Robbinson of Winona, constitution and by-laws; H. A. Sherman, treasurer and Mr. Purdy, secretary.

Prior to this meeting there had been an organization known as the Twin City Theatre Owners Association, of which Mr. Gilowsky was president. This association in 1912 became part of the League.

Among those who attended the first session in 1912 were:

C. J. Woodsmansee, Majestic Theatre, Bemidji, Minn.; M. E. Brinkman, Brinkman, Bemidji; John Christopherson, Dreamland, Benson; Thos. Furniss, Odeon and Lyric, Duluth; E. A. Nelson, West End Star, Duluth; Wm. N. Abramson, Savoy, Duluth; T. Torgerson, Swinging Door, Dawson; Geo. S. Pavy, Charles, Devils Lake, N. D.; J. B. Schmit, Empress, Faribault, Minn.; Will J. Glasser, Faribault, Faribault; Arthur E. Oril, Bijou, Fergus Falls; V. E. Anderson, Grand, Graceville; J. A. Miller, Bijou, Hibbing; the following from Minneapolis: W. J. Edwards, Orient; Jovab Barnet, Crystal; W. J. Nevecker, Zone; H. A. Sherman, New Park; H. P. Greene, Lake & Cort; S. L. Rothafel, Lyric; E. F. Purdy, Vista; and D. W. Chamberlin, American; J. F. Barta, Savoy, New Prague; Otto D. English, Princess, New Ulm; W. S. Shannon, Gem, New Richmond, Wis.; A. A. Thomas, Metropolitan, Owatonna; J. F. Cubberley, traveling exhibitor, Okaloosa, Iowa; Don V. Dargneau, Pastime, Red Wing; H. E. Guthmann, Princess, St. Cloud; the following from St. Paul: D. W. Berry, Berry theatre; H. J. Breilein, Faust; H. S. Mitchell, Majestic; Geo. Osborn, Palm; Wm. Lukas, Royal; Twin City Amusement Co., Alhambra and Gem; Otto N. Raths, Gaiety; Finkelstein & Ruben, Princess; C. F. Rose, Starland; and Wm. F. Bischoff, Lyceum; also E. J. Colby, Stewartville; John Wentworth, Elite, Spring Valley; R. A. McLean, Royal & Grand, Virginia; Alton Crosby, Dreamland, Willmar; Colonial Amusement, Colonial and Princess, Winona; and A. B. Robbins, Orpheum, Winona.

At the silver anniversary meeting this week 20 companies had reserved space to display their products. Among those who had booths were Motiograph, Exhibitors Poster Service, Arcus Ticket Company, Dahlstrom and Weinberger, decorators; Universal Theatre Premium Company; Saxe Lamp Company, Republic Pictures, Metro-Goldwyn-Mayer, National Theatre Supply Company, Ray-Bell Commercial Films, American Seating Company, Sprezel Modern Seat Company, International Seat Company, Insulation Sales Company, Alexander Films Company, National Screen Service, and Radio Corporation of America.

Mr. Steffes, Mr. Myers and other officials conferred on Wednesday morning with Attorney General William Street of North Dakota regarding the theatre "divorce" bill in that state.

Cleveland, Kansas City and Virginia Exhibitor Units Elect New Officers

Ernest Schwartz has been elected to serve his sixth consecutive term as president of the Cleveland Motion Picture Exhibitors Association. Other officers are: Albert E. Ptak, vice-president; M. B. Horwitz, treasurer; G. W. Erdman, secretary. The new board of directors consists of Henry Greenberger, P. E. Essick, L. D. Baldwin, Frank Gross, Morris Berkowitz, John D. Kalafat, Meyer Kaplan and Frank Porozinski.

Motion Picture Theatre Owners of Virginia at its mid-winter convention at Richmond reelected William F. Crockett as president; Ben Pitts, vice-president; Harold Wood, secretary, and Sam Bendheim, junior treasurer. Julian Brylawski of Washington was elected to the board of directors.

E. E. Webber, Jr., has succeeded Ed. Rolsky as president of the Independent Theatre Owners' Association of Kansas City. Mr. Webber's father is first vice-president; Mrs. Rosa Baier, second vice-president; Mrs. George A. Maloney, treasurer, and John Wolfberg, son of H. P. Wolfberg, secretary. The ITO of Kansas City has revised its by-laws so that the organization can transact business with a minimum of 10 persons in attendance.

Independent Exhibitors, Inc., New England affiliate of Allied States Association, is planning an important meeting on March 1st, in Boston. Wilbur Peterson and Sam Resnick are new members of the executive committee.

6 CHARTER MEMBERS ATTEND CONVENTION

Six charter members of Allied Theatre Owners of the Northwest were among those who this week attended the silver jubilee meeting in Minneapolis.

The six, believed to be the only surviving charter members of the group that founded the organization in September 1912, are W. A. (Al) Steffes, president; Dan Chamberlin, Henry Sherman, Otto Raths and C.E. Van Duzee.


RADIO CITY
REVELS
EYE-AND-EARFUL
ENTERTAINMENT
MENT!
TUNE-THRILLED
OF ELECTRIC
EXCITE


A lavish laugh and rhythm show with more stars of screen and
than you ever hoped to have in your theatre at one time!... Hal
Hollywood's dizziest comics and gayest romantics strutting their stu
in a glittering world of beauty and electric entertainment!... A
big-name show to pull people to your theatre.... A great enter-
tainment to send them
away happy and boosting!
BOB BURNS
JACK OAKIE
Kenny BAKER
ANN MILLER
RADIO CITY REVELS
with
VICTOR MOORE ★ MILTON BERLE
HELEN BRODERICK · JANE FROMAN
BUSTER WEST · MELISSA MASON
and
HAL KEMP AND HIS ORCHESTRA
R K O
RADIO
PICTURES
THE SONGS THEY SIN
AND DANCE TO: "Take a
From The Tulip"—"I'm Taking a Shine
You"—"There's a New Moon Over the
Mill"—"Good Night Angel"—"You're
Apple of My Eye"—"Swingin' in the Cor
—"Speak Your Heart".
Directed by Ben Stoloff . Produced by Edward Kaufman
Screen Play by Matt Brooks, Anthony Veiller, Eddie Davis, Mortimer Offner

PRESS SUPPORTS WARNER'S CHARGE MARCH OF TIME REEL IS PRO-NAZI

German Newspaperman, Newly Arrived in U. S., Says Film Is "Flaming Pro-Nazi"; Producer Challenges Critics

Controversy continued this week over the political-propaganda status of March of Time's Issue No. 6, Volume IV, purporting to show and accordingly titled, "Inside Nazi Germany—1938." Entering the argument, too, was the position of America's screens in the matter of entertainment versus political controversial subjects.

Strong support was given in the news press to Harry M. Warner's open statement that the picture really is pro-Nazi propaganda, and, as such, does not show the "real inside" of Adolph Hitler's Germany, and that, furthermore, because of its controversial nature it has no place on the screens of Warner theatres.

German Protests Film

A more vociferous criticism of the subject for its reputed propaganda than Mr. Warner's accusation that it was "thinly veiled," was made by a German newspaperman, in this country only three months from Berlin.

"It is a flaming pro-Nazi story," charges the writer, Martin Proctor, a lifelong resident of Germany.

Not only does the March of Time do its "modest bit" for Nazism, he added, "but this time they have fooled the public," and "abused the wide interest of the democratic people of America in behalf of this badly composed and dishonest news (film) strip."

March of Time in a statement to the press answering the criticisms termed "preposterous" the charge that the sequences were cut from official German newsreels. The editors said "Proctor" was not the *Post* critic's real name and that Ernest L. Meyer in whose column the criticism appeared had refused to reveal the correspondent's name.

One of the anti-climactic excitements developing out of the release of the reel by RKO for March of Time was Warner Brothers' refusal to show the picture in any of their 460 theatres. This occurred after German ambassadorial, consular and "Bund" officials in America vehemently condemned the picture, and after short-lived Chicago police-censor banning, all on the grounds that the picture was offensive to German Nazis.

Press Release Challenged

The general expectation before the scenes were circulated was that, in view of their purported "real inside" nature, they would be offensive to Der Fuehrer and his cohorts. This impression gained with the German officials' protestations in this country and with the March of Time's "build-up" in behalf of the picture, including the producer's assertion that the film not only shows "real inside" conditions, but was obtained "after escaping Nazi censorship," through the inferred adroitness of their cameraman, Julian Bryan, in "stealing" the pictures out of Germany via Latvia.

For and in behalf of March of Time, the press department of its distributor, RKO, described the contents of the reel, in a statement released to newspapers, as follows, in part:

"March of Time cameramen survey the scenes unknown to tourists. Both private and public manifestations of the new Nazi philosophy are revealed. . . . The propaganda machine is shown functioning. . . . The sequestration of the Jews, banned by state edict from professions and business is pictorially revealed, as is Hitler's attempt to break down Catholic and Protestant resistance. . . ."

And when March of Time officials in New York said that the German officials here were "in a rage" over the subject, it was generally concluded that the subject was "terribly anti-Nazi." There now seems to be some doubt over that since German newsman Proctor has attacked the March of Time with the charge that the pictures were really cut from official German newsreels.

Also, Mr. Warner a week ago interpreted the film as being "pro-Nazi propaganda," in a public statement which explained that his information indicated that "it was made in the form of silent motion pictures with consent and necessarily with the approval of Doctor Goebbels' Hitler ministry of propaganda."

"We do not, therefore, intend to make our screens a medium for the dissemination of propaganda for Germany no matter how thinly veiled that purpose may be," Mr. Warner asserted, adding that the screens of his company's theatres "are reserved for entertainment."

While no one of March of Time has said, so far as is known, that the subject is definitely "anti-Nazi propaganda," Henry R. Luce, president of Time, Inc., the parent of March of Time, criticized Mr. Warner's charges of "pro-Nazism" as "ridiculous."

"To get a real German's reaction to the film," the New York *Post*, taking cognizance of the controversy over the picture's political-propaganda status, commissioned Mr. Proctor to write a review of the March of Time pictures and report otherwise on the political or other significances.

Mr. Proctor had been a newspaperman in Germany until his departure three months ago for New York, and also had been associated with the scenario department of UFA-Film, largest of the German producing companies, it was pointed out.

"After reading the 'blurbs' on the film," he said, "there was no other impression possible for the average reader than to imagine that this newsreel was an unbiased piece of pictorial inside information made recently with great cunning and personal risks.

"Now I have seen the film, and I can only say that most of the footage is cut from official German newsreels. To show such a film in the United States, nobody would have to risk his life in Germany. The mere writing of a letter to the Ufa-Film, Doenhoffsplatz, Berlin, inclosing the necessary dollars for the negatives, would bring the whole 'inside information' by the next boat from Hamburg.

"Or, most probably, the Ufa-Films, Inc., 279 (presumably 729) Seventh Avenue, New York City, will have most of this stuff at cut-rate prices because parts of the newsreel (of March of Time) were made from negatives of Reichsparteitag festivals and other official gatherings in Germany."

Comment in "Life"

Only a few days before Mr. Proctor's accusations were published in the New York *Post, Life* magazine, pictorial publication twin of March of Time, of the same Time, Inc., parent, said: "Much of the film was shot during a period of three months and taken out of the country (Germany) while Propaganda Minister Goebbels was presumably too busy with Mussolini's visit to Berlin to notice what was getting by his censors."

And, evidently inconsistent with the March of Time's assertions that here was the "real inside" of Nazism, or Nazi Germany, the same issue of *Life* explained that the March of Time was "conscious that no camera can portray all the darker aspects of Nazism," and so "has evened the score with a vigorously pro-democratic commentary."

The extent of the "darker aspects of Nazism" which *Life* does show from the March of Time subject is a lone "anti-Jewish" sign nailed to a telegraph pole.

Of this, Mr. Proctor said: "The only scenes probably made in Germany for the especial purposes of this film were the scenes showing the street signs, 'No Jews admitted here,' etc. I know that generally the photographing of these signs was forbidden. But because the signs are not constantly guarded they can be snapped quite easily with a hand camera during a safe hour."

The other "darker aspects of Nazism" which *Life* shows from the March of Time include a picture of Herr Hitler, surrounded by his retinue, a picture of Dr. Goebbels standing at a speaker's platform, over the caption, "The March of Time believes its film is the first to escape his scissors"; a

(*Continued on following page*)

"HOW SHALL THEATRE'S SCREEN BE USED?"

"We hold that the motion picture theatre is and should remain devoted to the mission of providing entertainment. . .

"The exhibitors of the country ought to tell 'The March of Time' that it is welcomed when it behaves itself but only then. They should tell it that they want the subject in all of the pleasing virility and graphicness which has so often characterized it. They should tell it, however, that they expect it to be mindful of the proprieties of theatrical presentation—that they do not want controversial political material which is calculated to destroy the theatre as the public's escape from the bitter realities, the anguishes and the turmoil of life."

—MARTIN QUIGLEY

(See page 7)

CRITICISM CALLED 'PREPOSTEROUS'

(*Continued from preceding page*)

Storm Trooper collecting a "compulsory (food) contribution for poor relief," from a hausfrau, and a picture of an old couple sitting before a radio listening to propaganda aimed to keep them contented by telling them how much better off they are than the people of other nations. ("Sixty-five thousand persons starving and freezing in Cleveland," is described as "a translation of an anti-American news item as it reaches the German fireside.")

"The best movie of the week is no Hollywood feature, but Vol. IV, No. 6 of the March of Time," says *Life*.

"How can the March of Time offer this newsreel as 'inside information'?" asks German newswriter Proctor. "Can anyone visiting Germany on a short trip see less than the parading as shown in this strip?" he queries. "Can anyone see from this film how Germany's anti-Hitler citizens are suffering?

"The whole is a flaming pro-Nazi story, if there ever was one. What do you really see? Youth marching, singing and working. Iron factories and other plants going full blast. Babies cared for, people fed, soldiers and brown-shirts well clad and well fed, marching happily. And dictators orating and people cheering.

"Where is the real 'inside story'?" repeats Mr. Proctor. "Where is the picture showing how many million marks were stolen from the workers' unions, and how the unions themselves were ruthlessly penalized and abolished?

"Where is the 'inside story' of how strikers have been beaten cruelly, jailed and shot, because they dared ask for better wages? Where do I see the courageous pastors and priests chased from the pulpits and thrown into jail?

And the Feuhrers

"Where is the story of how the Fuehrers themselves are living, spending money without any serious control, and the story of how they and their underlings are keeping large 'personal staffs,' which are really harems of male or female favorites, according to individual taste?

"Where is the story of the S. S. leader, one of the biggest sadists who ever lived, and the story of his villa, heavily guarded by marksmen of his black-shirted staff? And what about Hitler's Praetorians, the few men officially almost unknown, but whose deeds are grapevined in terrified whispers throughout the country?

"Where is the picture of the numerous young, clean girls forced to join the B. D. M., a young girls' group, and often seduced in the camps by the young Bund leaders?

"What about the simple workmen who were so foolishly brave as to refuse membership in the 'Labor Front' and who are now rotting in a concentration camp and are sure never to find work again?

"And what about the unfortunate Socialist and Communist members of the former Parliament, kept behind barbed wire in mud and mire for five years and without hope of pardon?

"I must stop this list of questions," concluded Mr. Proctor, "because the March of Time people, least of all, can answer them.

"This time they have fooled the public. The March of Time editor has done his bit for Nazi Germany. And by order of Herr Goebbels himself, I herewith bestow upon the editor the 'Clubfoot Medal,' made of hollow tin, to be worn with a swastika on a ribbon festooned with a blurb."

SHORT PRODUCT PLAYING BROADWAY

Week of January 29

CAPITOL
- Canary Comes Across, The . MGM
- Audioscopics ..... MGM

MUSIC HALL
- Ski Flight ..... Vitaphone
- March of Time, No. 6 ..... RKO Radio

PARAMOUNT
- Popular Science, No. 3 .... Paramount
- Good Looking Winners .... Paramount
- I Like Babies and Infinks, Popeye ..... Paramount

RIALTO
- Torture Money ..... MGM

RIVOLI
- Pathe Parade, No. 3 ..... RKO Radio

ROXY
- Modern Dixie ..... Educational
- Air Parade ..... Educational
- His Day Off ..... Educational

STRAND
- India's Millions ..... Vitaphone
- Vitaphone Pictorial, No. 6 .. Vitaphone
- My Little Buckaroo ..... Vitaphone

Criticism Answered

In a statement released Wednesday night The March of Time said:

"The current March of Time release 'Inside Nazi Germany—1938' has been attacked as being pro-Nazi propaganda.

"The latest and most pointed of these attacks is that signed by a Mr. Martin Proctor in Ernest L. Meyer's column, 'As the Crow Flies,' in the New York *Post*. The real name of the author, who has recently arrived in New York from Germany, is not 'Proctor.' Mr. Meyer says that he cannot divulge the author's true name.

"The author of this column feels that, because 'Inside Nazi Germany—1938' does not show Germans 'beaten, jailed and shot,' and 'rotting in concentration camps,' it is not a true picture of Germany today. In fact, he believes 'Nazi Germany—1938' to be 'pro-Nazi propaganda.'

"From the fact that the author's name must be kept secret, the March of Time can only deduce that he may have suffered recently from these Nazi horrors and that such memories overshadow everything else in his recollection of Germany.

"We can understand and sympathize with such a viewpoint, under such circumstances.

"However, while a part of the film depicts the fate of the minorities who have suffered violence under Hitler's rule, The March of Time's greater purpose has been to show the ominous effect of Hitler's regimentation, militarization and war propaganda on the 65,000,000 who make up the German nation.

"The comments of men like Senator Key Pittman, Ex-Ambassador to Germany William Dodd, Rabbi Wise, David Selznick, and of hundreds of others in spoken statement and in the press, lead us to believe that we have succeeded in our purpose.

"The unnamed author of Mr. Meyer's column, in his plea for a more sensational treatment of the subject, states that 'most of the footage is cut from official German newsreels.'

"The March of Time denies this preposterous statement. It is unfortunate that the attitude of this unnamed columnist seems to be that any picture not violently and sensationally anti-Nazi must therefore be pro-Nazi."

Another Viewpoint

Expressive of another view point on the March of Time Nazi-film matter is that appearing in the New York *Tribune* syndicated column of Dorothy Thompson, who criticizes the American screen for "sticking to 'entertainment' and for avoiding anything "controversial or political."

The March of Time was further chided both by the press, and, by theatre owners for its apparent enthusiasm in accentuating the "real inside."

Archer Winsten, in the New York *Post*, protested "against this sort of publicity build-up that often reduces intelligent people to the point of believing little they read."

Under a caption: "Anti-Nazi—Or Nazi," the Independent Theatre Owners Association of New York, in their weekly bulletin, charged that "Inside Nazi Germany" does not show the "inside" at all, "and any advertising that implies it does tends to minimize, in the eyes of those who see the picture, the actual activities of Hitler's repulsive regime."

Civil Service Award To March of Time

March of Time announced on Wednesday the receipt of a designation on the "Honor Roll of 1937" by the Civil Service Assembly of the United States and Canada for its popular portrayal of the evils of the spoils system through a moving picture release."

"The Spoils System" was in March of Time's No. 13, Volume III, produced in August, 1937, with the aid of the National Civil Service Reform League. The subject called attention to the current campaign going on to introduce civil service reform and to eliminate the reputed waste of $1,000,000,000 of taxpayers' money, which the league charges takes place every year under the "spoils" system, according to March of Time.

"This is the fourth honor which March of Time has received in less than 12 months," it was said by the producer, citing the "special award" of the Academy of Motion Picture Arts and Sciences, the "Grand Shorts Award" of the Jay Emanuel regional publications of Philadelphia and Washington and the Clement Cleveland Award for "Conquering Cancer."

THE HOLLYWOOD SCENE

Nine Films Start

No great change was effected in the aspect of picture production as January closed. Nine films were started; six were finished.

Paramount started two. Although the locales are half the world apart, both are musicals. In "Tropic Holiday," Dorothy Lamour and Ray Milland again are teamed in leading roles, with Bob Burns, Martha Raye and Binnie Barnes featured. "Cocoanut Grove," background production genesis of which is the Los Angeles Ambassador hotel's famous night spot, often seen in pictures, will present Fred MacMurray and Harriet Hilliard with the Yacht Club Boys and Ben Blue.

"Moto" Series Continues

Two pictures also were started at 20th Century-Fox. "Mr. Moto's Gamble," which temporarily at least, and possibly may permanently, replaces the Warner Oland "Charlie Chans," will present Peter Lorre, Lynn Bari, Keye Luke and many of the personalities who have been fixtures in the "Chan" productions. The second activity, "Island In the Sky," is a topical embellishment of the scientists' adventures atop Mount Kiva in the Grand Canyon, which occupied much space in the newspapers last summer. It will feature Gloria Stuart and Michael Whelan.

Victor Moore Heads Cast

The principal players in RKO-Radio's "It Couldn't Happen Again" are Victor Moore, Vicki Lester and Allan Lane.

The cast of "Prison Nurse," Republic, is headed by Henry Wilcoxon and Marian Marsh.

MGM started "Wooden Wedding," in which will be seen Robert Montgomery, Virginia Bruce, Warren William and Binnie Barnes.

"Dead End" Boys in "Crime School"

Warners started "Little Lady Luck," with Frank McHugh, Ann Sheridan and John Litel. The studio's second starting venture, "Crime School," will team Humphrey Bogart with Gale Page, a newcomer from the radio field, and will present the "Dead End" boys.

Warners completed two pictures. Bette Davis, George Brent, Henry Fonda and Fay Bainter head the cast of "Jezebel." In "Men Are Such Fools," Wayne Morris, Humphrey Bogart, Priscilla Lane and Hugh Herbert are the most familiarly known players.

RKO-Radio's "Certified" will feature Joan Fontaine, Allan Lane, Vicki Lester and Billy Gilbert.

Most melodramatic of the completed pictures is "The Crime of Doctor Hallett," Universal. The leading personalities are Ralph Bellamy, Josephine Hutchinson and William Gargan.

In "Desert Trail Riders," Republic, the Three Mesquiteers, Bob Livingson, Ray Corrigan and Max Terhune, will be seen with Lynn Roberts.

The complete cast for "Josette," a 20th Century-Fox feature, lists Simone Simon, Don Ameche, Robert Young, Bert Lahr, Joan Davis, Willie Collier, Sr., Paul Hurst, Jayne Regan, Lillian Porter, Ray Turner, Armand Kaliz, Maurice Cass, Zeffie Tilbury, Harry Holman, George Reed and Bill Baxter.

DOG GONE! HERBERT WAGS A CASTING TALE

The street in front of Warner's casting office looked as though all the dogs in the world were having a convention in there. The reason—director Ray Enright was looking for a dog to talk in "Golddiggers of Paris."

Inside, Enright, who doesn't expect that he will find a dog that can actually talk and plans to have a ventriloquist take care of that matter, was inspecting the canine array. He was looking for a dog that looks bored and sleepy and yet one has about him an air of intelligence that would make it seem that he could talk if he wanted to. Great Danes and St. Bernards, mongrels, big dog and little ones, dogs of all colors and shapes were paraded down the line and all were rejected but a Great Dane.

After one more critical look, Enright said, "No, take him away. Sorry, old fellow, you're not the type."

"It's a lie," said the dog.

It was Hugh Herbert, from a hiding place. Herbert was a ventriloquist in his vaudeville days.

The Youngsters

When the discerning crowd out here looked over the HERALD's 1935 exhibitor poll of box office popularity and saw Shirley Temple leading all, it rubbed its eyes. When it considered the 1937 tabulations and saw Shirley still in the van and Jane Withers in sixth position, it rubbed them again.

About the time that the screen took sound unto itself, the bright minds in Hollywood began to think up a new interpretation of the adage, "Children should be seen and not heard." Jackie Coogan was growing up and the glamour that surrounded him and his influence in bringing millions of persons into picture theatres was forgotten. Coogan became obscure, as did Baby Peggy, Mitzi Green, Wesley Barry, Junior Durkin, Mickey McGuire, Mickey Daniels and Mary Kornman, the first "Our Gang" stars, Jackie Searl and hosts of others. Baby LeRoy flashed briefly and Jackie Cooper was discovered in "The Champ," but screen youngsters practically disappeared.

Not until Shirley Temple came along did anybody again pay much attention to kids. A super-Jackie Coogan, she made Hollywood "kid conscious," and juveniles have become more and more important.

Rooney, Bartholomew New Top

Mickey Rooney increased in stature and screen popularity. Freddie Bartholomew came along in "David Copperfield." Although currently working in "Kidnapped" for Twentieth Century-Fox, Bartholomew, with Rooney, is a fixture on the MGM contract list, which also includes Ronald Sinclair, Judy Garland, Virginia Weidler, Suzanne Larsen, a dancer, Elena Quirici, and Robert Spindola, the piper in "The Firefly."

Besides the Misses Temple and Withers, other children on the Twentieth Century-Fox lot who still have to attend the primary or elementary school classes are the juveniles in the "Jones Family," George Ernest, Billy Mahan, June Carlson and Marvin Stephens.

Universal has its Deanna Durbin and Sammy McKim. Beside Billy and Bobby Mauch and the membership of the "Penrod" gang, Warner Brothers hold contracts for the services of Bonita Granville and Marcia Mae Jones, who will be remembered expecially for their work in "These Three." Columbia has Edith Fellows.

Others On Player Rolls

Paramount's "Valiant is the Word for Carrie" thrust Jackie Moran and Charlene Wyatt into the spotlight. The studio still has little Billie Lee under contract, and Harry Sherman is making good use of Billy King in the "Hopalong Cassidy" series.

Bobby Breen is Sol Lesser's pride and joy. Spanky MacFarland and Darla Hood, and others, carry Hal Roach back to the days when Robert McGowan was so successful in handling Mickey Daniels, Mary Kornman, Joe Cobb and Farina. One might go on and on, picking out child players like Cora Sue Collins, Scotty Beckett, Juanita Quigley, Sybil Jason and Dickie Moore, until he comes down to the present moment when he finds Tommy Kelley, never before in films, and Ann Gillis heading the cast of David O. Selznick's "Adventures of Tom Sawyer."

The children's day appears to be at hand.

KLECKNER ASKS U.S. FOR CREDIT FOR 'LITTLE MAN'

Motiograph Head Presents Plan At Roosevelt's Conference at Capital for "Small Business"

Plans for establishment of governmental credit for America's "little business man," including the small exhibitor and theatre and other equipment manufacturers, and the details for working the machinery of such an agency, were presented this week to the conference of "small business" called at Washington by the President to hear suggestions from that field for alleviating the socalled "recession" and solving other economic problems of the country. The author of the proposal is Joseph B. Kleckner, president of Motiograph, Inc., Chicago, manufacturer of projectors for motion picture theatres and now one of the two licensees, with International Projector, to manufacture Western Electric sound reproducers.

Mr. Kleckner, who was the only one known to have been invited by the President from the field of motion pictures and its allied industries, told the conference, "The fundamental problem before all business, big and little, is the permanent employment of between 5,000,000 and 10,000,000 people who are now without jobs. The 612 corporations that control 53 per cent of the country's $280,000,000,000 of assets cannot be depended on entirely to take up this unemployment slack."

"Given proper credit facilities, the 322,000 small business firms in the country could put 75 per cent of the unemployed back to work.

"The small business man does not have access to a well-organized marketplace where he can readily obtain funds to meet his financial requirements for modernization, new equipment, adequate working capital, and normal expansion. If any of the 612 corporations need new money for whatever purpose, they find the investment bankers competing to underwrite their securities. They can raise money through stock and bond issues and in other ways that are closed to the small business man."

Finds Borrowing Hampered

"The small business man usually cannot make a loan at any price," Mr. Kleckner continued.

"As a result, a healthy and normal growth of his business is hampered. This in turn prevents him from employing all of the people whom he could profitably employ and denies to other business the stimulus that would come from his increased activity."

Mr. Kleckner proposed that a governmental agency be set up to extend credit to small business as an institution through the nation's existing banking facilities.

"Banks needing new capital cannot do this at present," he explained. "Big business can float bond issues which the banks buy up. If small business were to issue bonds, banks would not purchase them because they would not be easily liquidated.

"My plan would permit the small business man to go to his local bank and make a capital loan for plant expansion, new equipment or rehabilitation at 5 per cent interest. He would be required to make a cash down payment of 10 per cent at the time he makes the loan, and give a first mortgage on the property. The credit investigation would be made by the local bank. The bank would set aside a fund amounting to 10 per cent of the total amount of credit it wished to extend.

U. S. to Advance 80 Per Cent

"The government would advance 80 per cent of the face amount of the loan to the local bank at an interest rate of 2 per cent. The government would previously have determined the total amount of credit it would make available to the bank for such loans. Thus the bank would earn 3 per cent on the total amount of the loan. By having the bank instead of the government determine whether the prospective borrower is a good credit risk, you would eliminate political fixing and the cost of getting a lawyer with an 'in' at Washington.

Sees Unemployed Benefitting

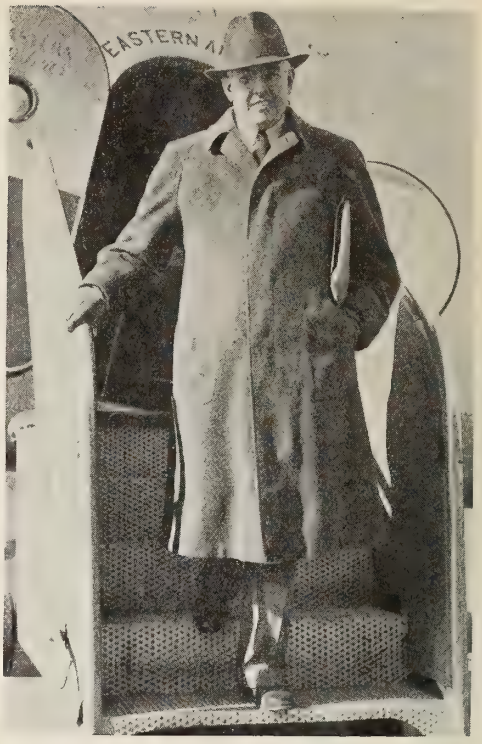
"Thousands of small business firms need new capital for rehabilitation, modernization, new machinery, new equipment, additional plant facilities, and added working capital. Given the opportunity to borrow money, under the same conditions as the big business man, the little business man, including exhibitors, would effectively wipe out unemployment because by employing but a few men each, the nation's 351,000 small businesses could employ a major fraction of our present total available working class. This combined employment, in addition to stimulating general business activity, would provide a new money market for the nation's banks, enabling them to employ their funds more safely and profitably. The government, too, will benefit by receiving 2 per cent on the money it loans plus the fact that for every man that goes back to work the government will save $700 annually that is now expended on relief.

Surplus Tax Exemption

"After paying his normal corporate tax, the small business man should be exempted from paying a surplus tax on the amount he pays back annually in liquidation of his debt. This exemption should apply to whatever amount he pays back on his debt, even though he should pay back the whole debt in one year. Loans obtained to replenish working capital should be exempted until a ratio of 2½ to 1 is reached between current assets and current liabilities. Thereafter, we think existing tax on undistributed profits should apply because stockholders are entitled to get something from their investment in the business.

"By making additional capital available to small business men, more dividends would probably be paid out," continued Mr. Kleckner.

"Repayment of these capital loans to be made on a monthly basis with a maturity not to exceed 50 per cent of the normal and useful life of the assets to be acquired. For example, loans for buildings would be paid off in 15 to 20 years, heavy machinery and equipment in five years," he continued.



JOSEPH E. KLECKNER

Variety Club Honors O'Shea and Maw

E. K. (Ted) O'Shea, recently appointed Metro-Goldwyn-Mayer eastern district head, and Ralph Maw, Buffalo branch manager who succeeded Mr. O'Shea, were guests of honor Monday night at a dinner held at Hotel Statler, Buffalo, by the Variety Club of Buffalo.

Among those invited were W. F. Rodgers, T. J. Connors, Jack Bowen, New York; Ralph Pielow, Moe Silver, Max Friedman, Ralph Crabell, Albany; E. M. Booth, Cincinnati; J. E. Flynn and F. J. Downey, Detroit; F. D. Drew, Dave Miller, Cleveland; J. J. Maloney, Nick Dickson, Pittsburgh; John Nolan, Col. Spiegel, Scranton; Tom Walsh, Binghamton; Eddie McBride, Syracuse; Meyer Schine, Gloversville; Myron and S. J. Kallet, Oneida; Jack and Harry Bernstein, Ithaca.

Fleischer to Construct Studio in Florida

Max Fleischer, producer of animated cartoons and other types of short subjects, has been awarded a contract for the erection of a studio in Miami, Fla., it was announced this week by the board of commissioners of Dade County.

Mr. Fleischer was said to have told the commission that the studio will cost $300,000 and that he plans to transfer all of his production activities from his New York quarters to the Miami studio.

Myron Selznick has opened a New York office, under the name of Myron Selznick, Ltd., in the International Building, Rockefeller Center.

Harry Anger has been appointed stage director of the Earle theatre, Washington, by John J. Payette, general zone manager for Warner Brothers. Mr. Anger for four years supervised stage shows in various houses of the Paramount Theatre Circuit.

Oh! Baby!

. . . RKO RADIO springs a NEW comedy idea on a startled world . . . and comes across with one of the greatest laugh shows ever put on the screen!





When a timid coll
Prof. mixes reseu
and romance wit
dizzy society dam
leaping leopard, an
playful pup...anyth
can happen...and n
everything does!







What a happy strike of box-office casting!...Combining in the one picture two stars, each of whose last picture was a top-money attraction!...Surrounding them with a bunch of name comics who by themselves mean ticket sales...putting them all together in a sure-fire story that comes out of the can a comedy riot ready to run for the kind of grosses you cry for!

Katharine
Hepburn
Cary **Grant**

in a

Howard Hawks
Production of

Bringing Up Baby

With
CHARLI
RUGGLE
Barry Fitzgerald
May Robson
Walter Catlett
Fritz Feld

Directed by
HOWARD HAWKS
Associate Producer—Cliff Reid
Screen Play by Dudley Nichols and Hagar Wilde

RKO RADIO PICTURES

LITHO USA

HOLLYWOOD LOSING OUT AS CHIEF SOURCE OF NATION'S "HIT" TUNES

Composers' Society Finds Studios Responsible for 29 Per Cent of Popular Music, Against 52 Per Cent in 1936

Hollywood and motion pictures have lost out as the principal source of popular American music, contributing only 29 per cent last year, as compared with 52 per cent the year before. The basic reason is a drop in the production of motion picture musicals, with greater activity of songwriters in the independent songwriting market.

Analyzing the report of the American Society of Composers, Authors and Publishers of music, highlights of which appeared in Motion Picture Herald last week, it is found that Hollywood motion pictures were responsible for but 38 of the "hit" tunes of last year, that the stage contributed only 10 of the same, whereas independently marketed "hits" totaled 84 for the year. These conclusions are drawn by ASCAP from its survey of programs broadcast for America's radios on the assumption that radio plays everything and anything that comes along, and that the basis of popular demand eventually is expressed in the number of times orchestras are influenced to render the numbers, or singers moved to sing them.

America's popular "hit" tunes, then, had the following sources:

Source of Music	(1937) No. of Hits and Percentage	(1936) No. of Hits and Percentage
Motion Pictures	38= 29%	58= 52%
Stage	10= 08%	16= 14%
Independently Composed	84= 63%	38= 34%
Totals	132=100%	112=100%

ASCAP's interest in examining some 64,694 radio programs during the year to determine the source of the music was, of course, not altruistic, the Society using a vast staff for such checking in order to substantiate its old oft-repeated charge that "radio murders music."

Based on ASCAP Lists

The 132 songs described as "hits" of the year are all in the repertoire of ASCAP and its members. Whether any "hits" were written by non-ASCAP members was not established.

The 132 "hits" were performed 2,237,929 times during the year over the principal networks alone. This contrasts with the performance record for the previous year, when 85 songs were performed for a total of 1,255,269 times. A"hit" is designated arbitrarily by the fact that the song has had 10,000 or more radio performances over the year. Sheet music sales, phonograph recordings and other commercial indices of the monetary values or life of the number are not considered by ASCAP in the radio program analysis.

The leading song of the year was "Did I

(*Continued on following page*)

SONGS PLAYED OVER 10,000 TIMES

Title Of Song	Source	Times Broadcast	Authors	Publisher
1. Did I Remember	"Suzy" (Film)	30,442	Walter Donaldson Harold Adamson	Leo Feist, Inc.
2. Melody From The Sky	"Trail Of The Lonesome Pine" (Film)	29,425	Sidney D. Mitchell Louis Alter	Famous Music
3. Is It True What They Say About Dixie	Popular	29,346	Gerald Marks Irving Caesar Sammy Lerner	Irving Caesar
4. Goody Goody	Popular	28,969	Johnny Mercer Matt Malneck	Crawford Music
5. You	"Great Ziegfeld" (Film)	28,685	Walter Donaldson Harold Adamson	Leo Feist, Inc.
6. When I'm With You	"Poor Little Rich Girl" (Film)	28,522	Mack Gordon Harry Revel	Robbins Music
7. Lost	Popular	28,224	Johnny Mercer Phil Ohman Macy O. Teetor	Robbins Music
8. When Did You Leave Heaven	"Sing Baby Sing" (Film)	27,352	Richard Whiting Walter Bullock	Robbins Music
9. You Can't Pull The Wool Over My Eyes	Popular	26,695	Milton Ager Charles Newman Murray Mencher	Ager, Yellin & Bornstein, Inc.
10. Stompin' At The Savoy	Popular	26,610	Benny Goodman Chic Webb Edgar Sampson	Robbins Music
11. Would You	"San Francisco" (Film)	25,994	Nacio Herb Brown Arthur Freed	Robbins Music
12. There's A Small Hotel	"On Your Toes" (Stage)	25,942	Richard Rodgers Lorenz Hart	Chappell & Co., Inc.
13. Take My Heart (And Do With It As You Please)	Popular	25,904	Fred E. Ahlert Joe Young	Crawford Music
14. Let Yourself Go	"Follow The Fleet" (Film)	25,234	Irving Berlin	Irving Berlin
15. All My Life	"Laughing Irish Eyes" (Film)	24,881	Sam H. Stept Sidney D. Mitchell	Sam Fox Pub. Co.
16. Stars And Stripes Forever	Popular	24,802	John Philip Sousa	John Church
17. Alone	"Night At The Opera" (Film)	24,748	Nacio Herb Brown Arthur Freed	Robbins Music
18. These Foolish Things (Remind Me Of You)	"Spread It Abroad" (Stage)	24,565	Jack Strachey Holt Marvell	Boosey & Co., Ltd.
19. Robins And Roses	Popular	24,542	Harry Link Joe Burke Edgar Leslie	Irving Berlin Irving Berlin
20. Glory Of Love	Popular	24,465	Billy Hill	Shapiro, Bernstein
21. Way You Look Tonight	"Swing Time" (Film)	24,191	Jerome Kern Dorothy Fields	Jerome Kern
22. It Will Have To Do Until the Real Thing Comes Along	Popular	24,143	Sammy Cahn Saul Chaplin L. E. Freeman	Chappell & Co. Shapiro, Bernstein
23. It's Been So Long	"The Great Ziegfeld" (Film)	22,985	Walter Donaldson Harold Adamson	Leo Feist, Inc.
24. Cross Patch	Popular	22,963	Vee Lawnhurst Tot Seymour	Famous Music
25. Lights Out	Popular	22,629	Billy Hill	Shapiro, Bernstein
26. I'm Shooting High	"King of Burlesque" (Film)	22,600	Jimmy McHugh Ted Koehler	Robbins Music
27. Touch Of Your Lips	Popular	22,396	Ray Noble	Santly Bros.-Joy

(*Continued on following page*)

Most "Hit" Tunes Are Independently Sold, Study Shows

(Continued from preceding page)

Remember," by Walter Donaldson and Harold Adamson, published by Leo Feist, Inc., from Metro-Goldwyn-Mayer's motion picture "Suzy," which was performed some 30,442 times.

The second "hit" tune was "Melody from the Sky," by Sidney D. Mitchell and Louis Alter, published by Famous Music, Inc., from the Paramount film, "Trail of the Lonesome Pine," and which rolled up 29,425 performance credits.

The leading song as written for independent marketing, having no motion picture or stage connection, was "Is It True What They Say About Dixie," by Gerald Marks, Irving Caesar and Sammy Lerner, published by Irving Caesar, Inc., which was performed 29,346 times.

Sponsors' "Popular" Songs

ASCAP charges that "popular music, the backbone of broadcasting, has been left to languish for economic support." ASCAP apparently overlooks the support given to "popular" music by Hollywood, with its sponsorship of 96 of the socalled 244 "hit" tunes of the past two years.

Using a copyrighted statement by Granville Lewis, the latest issue of ASCAP's "Journal," published for ASCAP members and for the music-films fields, charges, "By the very nature of radio, primarily a musical instrument, there are not enough new tunes available for the hosts of orchestras waiting their turn at the microphone shrine of St. Vitus. The hundred-odd song writers who turn out the nation's hits cannot produce, even working at top speed, sufficient material to fill the demand of the 600-odd radio stations and their popular music schedules."

Again taking up its charge that "radio murders music," ASCAP, in the *Journal,* continuing to quote Mr. Lewis, asserts, "The microphone pounces upon a new tune, welcomes it so eagerly, so repetitiously, that the popularity of the melody is exhausted in six weeks—and the condition has been true since the advent of broadcasting. It will continue to be true until and unless the radio men evolve a plan to correct it. . . .

Experimentation Urged

ASCAP's basic complaint is that radio's "murdering of music" by repetitious performances lessens the life of the number, and thereby lessens the commercial sale of sheet music and records from which members receive royalties.

Anyway, ASCAP contends that "the solution lies in experimentation—experimentation backed by good cold cash. The radio rulers are ever ready with their money in advancing their standards of classical music. Their unsponsored symphony concerts set them back a pretty penny. At times, in the past, they have devoted such tidy sums as $10,000 for American composers to shoot at, with the stipulation, of course, that the product submitted express culture with a capital K.

MOST POPULAR SONGS

	Title Of Song	Source	Times Broadcast	Authors	Publisher
28.	Star Fell Out Of Heaven	Popular	22,384	Mack Gordon Harry Revel	Crawford Music
29.	It's A Sin To Tell A Lie	Popular	22,070	Billy Mayhew	Donaldson Douglas & Gumble
30.	Sing Baby Sing	Popular	21,912	Lew Pollack Jack Yellin	Movietone Music
31.	Christopher Columbus	Popular	21,514	Leon Berry Andy Razaf	Joe Davis
32.	She Shall Have Music	Popular	21,423	Maurice Sigler Al Goodhart Al Hoffman	Cinephonic Music Chappel & Co.
33.	I'm Gonna Sit Right Down And Write Myself A Letter	Popular	21,389	Fred E. Ahlert Joe Young	Crawford Music
34.	Bye Bye Baby	Popular	21,025	Lou Handman Walter Hirsch	Irving Berlin
35.	No Regrets	Popular	20,655	Roy Ingraham Harry Tobias	Sherman, Clay
36.	I Can't Escape From You	"Rhythm On the Range" (Film)	20,341	Leo Robin Richard A. Whiting	Famous Music
37.	I'm An Old Cow Hand	"Rhythm On The Range" (Film)	20,288	Johnny Mercer	Leo Feist
38.	Me And The Moon	Popular	20,229	Lou Handman Walter Hirsch	Santly Bros.-Joy
39.	Cling To Me	Popular	19,706	Joe Burke Edgar Leslie	Donaldson, Douglas & Gumble
40.	Let's Face The Music (Lend Me Your Ears)	"Follow The Fleet" (Film)	19,699	Irving Berlin	Irving Berlin
41.	Let's Sing Again	"Let's Sing Again" (Film)	19,648	Jimmy McHugh Gus Kahn	Leo Feist
42.	I'm Putting All My Eggs In One Basket	"Follow The Fleet" (Film)	19,637	Irving Berlin	Irving Berlin
43.	I'll Sing You A Thousand Love Songs	"Cain And Mabel" (Film)	18,937	Harry Warren Al Dubin	Remick Music
44.	I Feel Like A Feather in the Breeze	"Collegiate" (Film)	18,912	Mack Gordon Harry Revel	Famous Music
45.	Stardust	Popular	18,902	Hoagy Carmichael Mitchell Parish	Mills Music
46.	You Turned The Tables On Me	"Sing Baby Sing" (Film)	18,482	Louis Alter Sidney D. Mitchell	Movietone Mus. Corp.
47.	Moon Over Miami	Popular	18,388	Joe Burke Edgar Leslie	Irving Berlin
48.	With All My Heart	"Her Master's Voice" (Film)	18,371	Jimmy McHugh Gus Kahn	Leo Feist
49.	Until Today	Popular	17,855	J. Fred Coots Oscar Levant Benny Davis	Marlo Music
50.	Tormented	Popular	17,781	Will Hudson	Mills Music
51.	Please Believe Me	Popular	17,719	Al Jacobs Larry Yoell	Sherman, Clay
52.	You Hit The Spot	"Collegiate" (Film)	17,665	Mack Gordon Harry Revel	Famous Music
53.	On The Beach At Bali-Bali	Popular	17,545	Abner Silver Al Sherman Jack Meskill	Joe Morris Music
54.	You're Not The Kind	Popular	17,374	Will Hudson Irving Mills	Exclusive Publications, Inc.
55.	Rendezvous With A Dream	"Poppy" (Film)	17,279	Ralph Rainger Leo Robin	Famous Music
56.	Sing Sing Sing (With A Swing)	Popular	17,131	Louis Prima	Robbins Music
57.	Love Is Like A Cigarette	Popular	16,905	Walter Kent Jerome Bernstein Richard Aronstam	Shapiro, Bernstein
58.	Beautiful Lady In Blue	Popular	16,817	J. Fred Coots Sam M. Lewis	Chappell & Co.
59.	Every Minute Of The Hour, Every Hour Of The Day	Popular	16,628	Nick Kenny Charles Kenny	Schuster & Miller
60.	There Is No Greater Love	Popular	16,426	Isham Jones Marty Symes	Isham Jones Music Corp.
61.	Organ Grinder's Swing	Popular	16,178	Will Hudson Mitchell Parish Irving Mills	Exclusive Publications, Inc.
62.	Fine Romance	"Swing Time" (Film)	15,839	Jerome Kern Dorothy Fields	Jerome Kern
63.	Lovely Lady	"King of Burlesque" (Film)	15,766	Jimmy McHugh Ted Koehler	Robbins Music

USED OVER 10,000 TIMES

Title Of Song	Source	Times Broadcast	Authors	Publisher
64. Music Goes 'Round And 'Round	Popular	15,757	Edward Farley Michael Riley Red Hodgson	Select Music
65. I'm Building Up To An Awful Let Down	Popular	15,735	Johnn Mercer Fred Astaire	Irving Berlin
66. When A Lady Meets A Gentleman Down South	Popular	15,639	Dave Oppenheim Michael H. Cleary Jacques Krakeur II	Popular Melodies
67. South Sea Island Magic	Popular	15,629	Andy Iona Long Lysle Tomerlin	Select Music
68. What's The Name Of That Song	Popular	15,208	Vee Lawnhurst Tot Seymour	Popular Melodies
69. Liebesfreud (Love's Joy)	Popular	15,107	Fritz Kreisler	Charles Foley
70. Red Sails In The Sunset	Popular	14,888	Hugh William Jimmy Kennedy	Shapiro, Bernstein
71. I Got Plenty O' Nuthin'	"Porgy And Bess" (Stage)	14,796	George Gershwin Ira Gershwin Du Bose Heyward	Gershwin Pub.
72. If You Love Me	Popular	14,794	Ray Noble	Chappell & Co.
73. Wake Up And Sing	Popular	14,721	Cliff Friend Charlie Tobias Carmen Lombardo	Shapiro, Bernstein
74. Sweet Sue—Just You	Popular	14,702	Victor Young Will J. Harris	Shapiro, Bernstein
75. Close To Me	Popular	14,558	Peter De Rose Sam M. Lewis	Harms, Inc.
76. Summertime	"Porgy And Bess"	14,419	George Gershwin Du Bose Heyward	Gershwin Pub.
77. In The Chapel In The Moonlight	Popular	14,371	Billy Hill	Shapiro Bernstein
78. Swing Mr. Charlie	Popular	14,365	J. Russel Robinson Irving Taylor Harry Brooks Harry Engel	Words And Music
79. Empty Saddles	"Rhythm On The Range" (Film)	14,353	Billy Hill	Shapiro, Bernstein
80. Rhythm In My Nursery Rhymes	Popular	14,273	Jimmie Lunchford Saul Chaplin Sammy Cahn Don Raye	Select Music
81. There Isn't Any Limit To My Love	Popular	14,249	Maurice Sigler Al Hoffman Al Goodhart	Cinephonic Music Co. Chappell & Co.
82. Honeysuckle Rose	"Load Of Coal" (Stage)	14,058	Thomas Waller Andy Razaf	Santly Bros.
83. Afterglow	Popular	13,775	Al Stillman Buck Ram Phil Levant	E. B. Marks
84. St. Louis Blues	Popular	13,561	W. C. Handy	W. C. Handy
85. I Don't Want to Make History, I Just Want To Make Love	"Palm Springs" (Film)	13,437	Ralph Rainger Leo Robin	Famous Music
86. West Wind	Popular	13,400	Milton Ager Chas. Newman Murray Mencher	Ager Yellen & Bornstein, Inc.
87. Sing An Old Fashioned Song (To A Young Sophisticated Lady)	Popular	13,241	Fred E. Ahlert Joe Young	Crawford Music.
88. De-Lovely	"Red, Hot And Blue" (Stage)	13,136	Cole Porter	Chappell & Co.
89. Did Ja Mean It (Hope You Did—'Cause So Did I)	Popular	12,927	Mort Dixon Jesse Greer	Irving Berlin
90. Breakin' In A Pair Of Shoes	Popular	12,821	Sam H. Stept Ned Washington Dave Franklin	Leo Feist, Inc.
91. Alone At A Table For Two	Popular	12,727	Ted FioRito Billy Hill Daniel Richman	Shapiro, Bernstein
92. Midnight Blue	"Ziegfeld Follies"	12,468	Joe Burke Edgar Leslie	Robbins Music
93. Shoe Shine Boy	"Connie's Hot Chocolates of 1936"	12,430	Saul Chaplin Sammy Cahn	Mills Music
94. Eeny Meeny Meiny Moe	"If You Were Mine"	12,393	Johnny Mercer Matt Malneck	Irving Berlin

(*Continued on following page*)

Bills Affecting Films Advanced In Several States

A variety of bills and petitions dealing with the tightening of laws on discrimination against colored persons in theatres and other places of amusement, the licensing of candy vending machines in theatres, the enforcement of building laws and the admission of children to theatres, were pending this week before state and municipal legislative bodies throughout the country.

In Swarthmore, Pa., a move to amend zoning restrictions to permit construction of a theatre in the college town was defeated when the residents voted 563 to 37 against the plan, while in Akron, Ohio, theatremen petitioned the city council for cooperation in preventing construction of any additional theatres. The exhibitors contend the city is over-seated already.

The legalizing of candy vending machines in theatres was approved by the upper branch of the Virginia legislature, and theatre operators believe the lower branch, the House of Delegates, also will approve the measure, which calls for a $5 tax on each machine.

In Montgomery, Ala., Albert A. Carmichael, attorney general, ruled that a motion picture company operating two houses must obtain a license for each theatre, and in Superior, Wis., the city attorney was instructed to review the ordinance asking a yearly license fee of $50 in an attempt to obtain additional funds for the city.

New York State had three bills affecting theatres pending in the legislature and two other measures are expected to be introduced soon.

Robert W. Justice, negro assemblyman from Harlem, introduced a bill to change the civil rights statute to provide prosecution by the state attorney general in actions instituted because of discrimination against colored persons.

John J. Howard, senator from Brooklyn, proposed a bill which would give the industrial commission power to enforce building laws with the help of the state police where there is no board or officer charged with the duty. The bill is aimed at theatres and other places of assembly and would apply in northern towns and villages.

The third pending bill is one proposed by Harold B. Ehrlich, assemblyman, and is intended to legitimatize a measure passed in 1937 allowing children over eight and under 16 to enter theatres without parents or guardians. Although the 1937 bill became law, a contradictory statute made it illegal for children under 16 to enter theatres without their parents, guardian or an authorized person.

The two measures which are expected to be introduced would restrict the sales of tickets when theatres are filled to seating capacity, and would force theatres to provide a matron for each 35 children at a performance.

Martin L. Davey, governor of Ohio, has signed a bill which diverts the admissions tax, to the financing of relief.

Hoblitzelle on Fair Commission

Karl Hoblitzelle, head of Interstate Theatres, Inc., has been appointed acting vice-chairman of the Texas World's Fair Commission.

G. W. Jones has started construction of a new theatre on the site of the Rex Theatre, Sheridan, Ark., which was destroyed recently by fire.

RKO Posts to Be Filled Soon, Says Leo Spitz

Leo Spitz, president of RKO Radio, on his arrival in New York last Friday from the Coast, said that RKO theatre and studio management appointments are expected to be decided during conferences in New York within a week or two. Mr. Spitz spent two months on the coast supervising production and conferring with financial associates of the company.

Mr. Spitz indicated that Pandro S. Berman, who is in charge of the studio in Mr. Spitz's absence, is favored for production head of the company, and that "someone from within RKO theatre ranks" is preferred for the post of operating head of the circuit. He said, however, that no decision on appointments to either post has been made yet and that the designations are subject to the results of the conferences which have been transferred from the coast to New York.

Mr. Spitz said that the reorganization of RKO appeared at this time as though it would be "a long drawn out affair," declining to predict a date for its completion. He said that reports that J. R. McDonough would assume a studio post were news to him. Mr. McDonough has also denied the report which placed him as head of RKO production on the Coast.

Lou Lusty has signed a contract as a producer for the company. He was formerly assistant to Samuel J. Briskin prior to Mr. Briskin's resignation from the company. Mr. Lusty will act as associate to Lee Marcus on certain pictures and will have full producing authority on others.

The company has signed new contracts with Cliff Reid, producer; Ben Holmes, director, and Bradley Page and Whitney Bourne, players. Mr. Reid recently completed the Howard Hawks picture, "Bringing Up Baby," co-starring Katharine Hepburn and Cary Grant. Mr. Holmes has just completed directing "Certified." Miss Bourne last appeared in the feminine lead of "Double Danger," and Page's last picture was "Night Spot."

Federal Judge William Bondy has ordered that the claim of Trenton Advertising Company against RKO be expunged. The order approved a report of Special Master Richard B. Scandrett, Jr., who held the hearings. The claim was based upon an alleged contract for billboard advertising.

Shine Changes Capital

Shine Chain Theatres, Inc., Syracuse, N. Y., has filed with the Secretary of State of New York a change of capital from 210,000 shares, no par value, to 210,000 shares, divided into 100,000 shares of no par preferred and 110,000 shares of $1 par common.

Kivlan Named Wilding Manager

Frank J. Kivlan, former New York newspaper and advertising man, has been named manager of the recently established New York offices of Wilding Picture Productions, Inc. Norman E. Wilding is president.

SONGS AND THE RADIO

(*Continued from preceding page*)

Title Of Song	Source	Times Broadcast	Authors	Publisher
95. If We Never Meet Again	Popular	12,358	H. Gerlach L. Armstrong	Southern Music
96. Who Loves You	Popular	12,224	J. Fred Coots Benny Davis	Joe Morris Music
97. Wah Hoo	Popular	12,157	Cliff Friend	Crawford Music
98. You Started Me Dreaming	Popular	12,129	Benny Davis J. Fred Coots	Marlo Music Corp.
99. But Where Are You	"Follow The Fleet"	12,056	Irving Berlin	Irving Berlin
100. Dinner For One Please, James.	Popular	11,957	Michael Carr	Peter Maurice Chappell & Co.
101. Here's Love In Your Eye	"Big Broadcast 1937"	11,810	Ralph Rainger Leo Robin	Famous Music
102. I Bet You Tell That To All The Girls	Popular	11,719	Sam H. Stept Charles Tobias	Crawford Music
103. 'Tain't No Use	Popular	11,659	Burton Lane Herb Magidson	Crawford Music
104. Thanks A Million	"Thanks A Million"	11,629	Arthur Johnston Gus Kahn	Robbins Music
105. Without A Shadow Of A Doubt	Popular	11,480	J. C. Johnson George Whiting Nat Schwartz	Broadway Music
106. Dinah	Popular	11,461	Harry Akst Sam M. Lewis Joe Young	Mills Music
107. I Love You Truly	Popular	11,432	Carrie Jacobs Bond	Carrie Jacobs Bond
108. So This Is Heaven	Popular	11,386	Harold Spina Johnny Burke	Santley Bros.-Joy
109. My Melancholy Baby	Popular	11,375	Ernie Burnett George Norton	Joe Morris
110. No Other One	Popular	11,213	Vee Lawnhurst Tot Seymour	Famous Music
111. I'll Stand By	Popular	11,196	Benny Davis J. Fred Coots	Crawford Music
112. Oh Promise Me	"Robin Hood" (Stage)	11,107	Reginald De Koven Clement Scott	G. Schirmer, Inc.
113. I've Got My Fingers Crossed.	"King of Burlesque" (Film)	11,096	Jimmy McHugh Tod Koehler	Robbins Music
114. But Definitely	"Poor Little Rich Girl"	11,045	Mack Gordon Harry Revel	Robbins Music
115. Rhythm Saved The World	Popular	10,948	Saul Chaplin Sammy Cahn	Select Music Pub.
116. I've Got You Under My Skin.	"Born To Dance"	10,943	Cole Porter	Chappell & Co.
117. If I Should Lose You	"Rose Of The Rancho" (Film)	10,914	Ralph Rainger Leo Robin	Famous Music
118. Welcome Stranger	Popular	10,806	Johnny Mercer	Robbins Music
119. Broken Record	Popular	10,774	Cliff Friend Chas. Tobias Boyd Bunch	Chappel & Co.
120. Washington Post	Popular	10,747	John Philip Sousa	Carl Fischer, Inc.
121. I'm Grateful To You	Popular	10,734	J. Fred Coots Benny Davis	Words & Music
122. Twilight On The Trail	"Trail Of The Lonesome Pine" (Film)	10,721	Sidney D. Mitchell Louis Alter	Famous Music
123. Love Came Out Of The Night	Popular	10,668	Fred Rose Ed. G. Nelson	Forster Music
124. Saddle Your Blues To A Wild Mustang	Popular	10,648	Billy Haid George Whiting Buddy Bernier	Broadway Music
125. Talking Thru My Heart	"Big Broadcast 1937"	10,609	Ralph Rainger Leo Robin	Famous Music
126. Day I Let You Get Away	Popular	10,582	Tot Seymour Boyd Bunch Vee Lawnhurst	Popular Melodies
127. Doing The Prom	Popular	10,573	Francis K. Shuman Jules Loman Allan Roberts	Melo-Art Music
128. Dream Awhile	Popular	10,546	Phil Ohman Johnny Mercer	Robbins Music
129. Pennies From Heaven	"Pennies From Heaven" (Film)	10,423	Arthur Johnston Johnny Burke	Select Music
130. Swamp-Fire	Popular	10,312	Harold Mooney	Luz Bros.-Photoplay
131. In A Sentimental Mood	Popular	10,239	Duke Ellington	Milsons - Exclusive
132. I've Got A Heavy Date	Popular	10,219	J. W. Green Gus Kahn	Robbins Music



William POWELL
and
ANNABELLA
in
"The BARONESS and the BUTLER"

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

DEBONAIR BILL . . . AND THE FAIR ANNABELLA

perfectly delightful together!

Bill . . . never more suave and romantic . . . and with such un-butler-like ambitions! Annabella . . . gloriously, glamorously, irresistibly exciting in her first American-made picture. United by 20th in the merriest love intrigue that ever drew cheers from an audience!



She thinks: "If only he weren't the butler!"



He thinks: "If only she weren't a baroness!"



William POWELL
and
ANNABELLA
in
The BARONESS *and the* BUTLER

with

HELEN WESTLEY • HENRY STEPHENSON
JOSEPH SCHILDKRAUT • NIGEL BRUCE
J. EDWARD BROMBERG • LYNN BARI

Directed by Walter Lang
Associate Producer Raymond Griffith
Screen Play by Sam Hellman, Lamar Trotti and Kathryn Scola
Based on a play by Ladislaus Bus-Fekete

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production



Under 20th's Banner

ANNABELLA RISES TO HER RIGHTFUL PLACE AMONG YOUR GREAT BOXOFFICE STARS!

The brilliant personality whose breath-taking beauty and dramatic fire you glimpsed in "Wings of the Morning"... soars to new heights in her first American-made picture under Darryl F. Zanuck's personal supervision. By pairing her with William Powell, he scored a showmanship coup... typical of the way he vaulted Sonja Henie, Tyrone Power and so many others to marquee preeminence. Annabella is destined to become your new *great name* of 1938! For great pictures make great stars... and "The Baroness and the Butler" ranks with the topmost of 20th's boxoffice champions!

WILLIAM POWELL *and* ANNABELLA

in

The BARONESS *and the* BUTLER

20th's holdover treat for Washington's Birthday week!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

PRINTED IN U. S. A.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Rummaging around the old Sierra Mountain gold-camp locale of the Poker Flat, Whiskey Slide and Hangtown sectors, for atmosphere for Jeanette MacDonald's "Girl of the Golden West," scouts sent out by Director Robert Leonard came across an armful of weather-beaten, crudely lettered signs from the old sawdust-on-the-floor saloons of the 1850's. They had been reposing in dark, spider-threaded attics, and their surfaces were dusty aplenty, but one can still read, as they will appear in the film: "This saloon is Law Abiding. Fightin Discouraged. If Shootin is Done Please Respect the Art Work." And by way of being helpful to those less gifted than the bartender, there is the sign: "Letters wrote Here, Cirrect and Legible. Condolences, $1. Busness, $5. Pussinal and Love, $10 and up."

▽

"To enable Ernst Lubitsch to continue production of 'Bluebeard's Eighth Wife,'" Paramount asserts that "Herman Bing is commuting on a bicycle between Paramount's studio on Marathon Street, Hollywood, and Culver City, where he is working in a role for MGM."

▽

Harvey Pergament, associated for some ten years with the Film Exchange, Inc., an independent distributor in New York, has resigned. His announcement says "he will get a film screen test from a film company, but if this does not prove successful he may turn to playing box-lacrosse and ice hockey in Canada." Harvey can always go to work.

▽

The Wall Street fraternity uses some strange code concoctions to identify motion picture and other stock issues. Pathe Film, for example, is PHE. Universal Pictures is known as UVP, Technicolor as TK, and Sonotone Corporation as SON. Identification for Columbia Pictures is CP; for Consolidated Film Industries, CFM; Eastman Kodak, EK; General Theaters Equipment, GTE; Loew's, Inc., LW; Paramount Pictures, PX; Radio-Keith-Orpheum Corporation, RKO; Twentieth Century-Fox Film, TCF; Warner Brothers Pictures, WB; Grand National Film, GN; Sentry Safety Control, SER and Trans-Lux, TLX.

▽

They're reporting a novel method of voting the best Italian film of the year at the Italian movie theatre on Broadway and 53rd Street, New York. A card may be purchased by patrons for a nickel and on it appears a map of Italy and America. Stretching from these two shores is a tiny strip of silver. The idea is for the Italian moviegoer to cast his vote and mail the card to Comtessa Edda Ciano, Mussolini's daughter, in Rome. The Comtessa is supposed to pitch all these slivers of silver into a melting cauldron and some day the molten metal will be moulded into a cup which will be awarded to the producers in Italy making the picture which received the most votes.

▽

Buttons were the price of admission to a school children's matinee at the Yale theatre, in Okmulgee, Oklahoma. Each child had to provide one dozen buttons. The local WPA sewing rooms had sent out an S.O.S. for them —underwear buttons were said to be especially desirable.

ADVERTISING BANNED ON ITALIAN SCREENS

Announcement that commercial advertising on screens in Italian motion picture houses during intermissions in the future must meet the approval of the Ministry of Popular Culture has been greeted with enthusiasm by Italian film audiences who see in the decree the prospect of a great reduction in the amount of such advertising to which they long have objected.

The "intermission entertainment" consists of badly presented advertisements for meats, sausages, stockings, suits, furniture, cosmetics and other products most of which is loudly hissed and jeered by the audiences. It is not restricted to neighborhood houses for even Rome's three of four leading theatres use the medium.

J. M. Connor, secretary-treasurer of Standard Theatres, Oklahoma City, who went there recently from the New York office of Warner Brothers, and Mrs. Connor were sitting in their suite at the Biltmore hotel when the telephone rang. Mrs. Connor answered.

A young man's voice explained that he had missed a bus on which his wife and children had left town and he was stranded without any money. The owner of the voice hoped that a Warner Brothers man would help him get to Hollywood.

Mrs. Connor told him to come up to their room, and then turned to her husband, "You know," she said, "that's funny, I saw the same gag worked on a Warner Brothers executive in the New York City office when I was working there as a secretary."

A young, neat appearing man of 23, finally entered the room and presented a social security card showing that he was employed by Warner Brothers in Hollywood and other purported credentials. After listening to his story for a few minutes Mr. Connor dismissed him with "You'd do me a favor if you would show me a Warner man I can borrow five dollars from." With that the young man hurried away.

▽

The figure "2" of the month of March was carefully cut out of the Quigley Publications' Managers Round Table 1938 calendar by someone in the advertising department of Mullin and Pinanski Theatres in Boston. Sensing a deep and sinister significance, a *Motion Picture Herald* reporter made guarded inquiries. Seems that the "2" was just the right size and shape needed for an advertising layout, and a staff artist, in a hurry to get to a Bingo game, appropriated the figure.

▽

A Kansan comments that the new one-mill Kansas sales tax token with a hole in it is the first thing the legislative tax-layers have done that he could see through.

The proximity of David Oliver Selznick's releasing of "Tom Sawyer" prompted the Museum of Modern Art, in New York, to borrow the original manuscript by Mark Twain from Georgetown University, Washington, and put it on public exhibition, in New York, as part of the Museum's exhibition on "The Making of a Contemporary Film," which is based on the Selznick "Tom Sawyer," also on the early American traveling stock versions, Paramount's "Tom Sawyer" of 1930, with Jackie Cooper, and a Russian "Tom Sawyer," made last year, at Kiev.

Nicholas F. Brady gave the Mark Twain original to Georgetown in April, 1934. Mr. Brady at one time had lived across the street from Mark Twain's New York home at Ninth Street and Fifth Avenue. He used to glance across the street and see the author, whom he knew slightly, propped up in bed writing while he smoked a long cigar. He wrote in long-hand, on note tablet, at the rate of 50 pages a day.

A few years after the book was published, many small traveling stock companies and "shoestring" stage producers were making their own dramatizations without bothering to get permission from or even informing Mark Twain, let alone pay him any royalties.

Later, however, Mark Twain agreed to let Paul Kester dramatize "Tom Sawyer," and wrote permission to Mr. Kester under date of March 24, 1900. Mark Twain was feeling pretty sour over the abortive results at the hands of the "shoestringers," and told Mr. Kester that he could do anything he cared to in his dramatization, "turn the book upside down and inside out if you want to, add people, incidents, morals or immorals with a free hand." He said his "literary vanities are dead and nothing that I have written is sacred to me."

Anyway, Kester finished dramatizing the play and sent the manuscript to Mark Twain for advice. He got it, in a postscript to a letter, which said: "There are three instances of spitting in the script. They mar it."

▽

Mr. Jack Banner, radio reporter for *Motion Picture Daily*, tells about National Broadcasting's most embarrassing inspection of photographs of their Toscanini in *Fortune Magazine*, which bore credit lines for the photos to NBC's pet rival, Columbia Broadcasting.

Seems that photographs of Toscanini are rare, the only suitable ones being obtainable for the article coming from Columbia, where Toscanini had previously conducted for broadcasting. NBC has now received permission from the conductor to make some new pictures, and NBC will have them copyrighted. Credit to Columbia for a picture of NBC's Toscanini will not appear in print again, if NBC can help it.

▽

New York Times "Book News":

"The Bureau of Prisons of the United States Department of Justice has invited Simon and Schuster to bid on an order for 200 copies of Dale Carnegie's 'How to Win Friends and Influence People.' The Bureau plans to distribute the books to all the Federal prisons, including Alcatraz, Atlanta and Leavenworth Penitentiaries."

Efforts to have the Prison Bureau verify a report that they're in the market for 300 prints of Mae West's "Every Day's a Holiday" for the prisoners were unsuccessful.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Radio City Revels

(RKO-Radio)

Musical Comedy

There's a lot of entertainment for almost any kind of audience in "Radio City Revels." Also there is a lot of exploitation material in cast names, story idea, production quality and the music and dancing which showmen should find easily adaptable.

Intelligently produced by Edward Kaufman and directed with a showmanship flair by Ben Stoloff, the film gives to Bob Burns, Jack Oakie, Kenny Baker, Ann Miller, Victor Moore, Milton Berle and Helen Broderick, the most active principals, and the specialty performers, Jane Froman and Buster West, ample opportunity to demonstrate their talents. Treated mainly for comedy values, the picture inserts its music—instrumental, vocal and choral—and dancing in well chosen spots.

In the story, "Harry," a song writer (played by Oakie), whose muse has deserted him, and his pal "Teddy" (Berle) are reduced to the point where they give song writing lessons by mail. Their only pupil is hillbilly "Lester" (Bob Burns). Meanwhile, because he loves her, "Harry" is earnestly trying to promote the career of dancing "Billie" (Ann Miller). It is evident when she meets "Kenny" (Baker) that "Harry" will run second in the romantic derby. However, romance becomes a secondary value for a while, as "Lester" arrives in New York, and the ensuing comedy action rotates about him, "Harry" and "Teddy," with the others flickering in and out regularly. "Harry" discovers that while "Lester" is awake he has no talent, but that while he sleeps he can compose wonderful hit tunes. Taking "Lester's" inspirations as his own, "Harry" is again a Tinpan Alley king and so reigns until "Gertie" (Miss Broderick) discovers the true state of affairs. By this time, however, "Billie" has been firmly established, everybody has plenty of money and the show plunges into its spectacular production episodes which feature "Jane" (Miss Froman) singing, "Billie" dancing and the whole company winding up the amusement potpourri against picturesque backgrounds.

Inasmuch as producer Kaufman and director Stoloff contrived to have something doing all the time, there is abundant action and movement, and thereby "Radio City Revels" should prove attractive entertainment for general audiences.

Previewed at RKO Hillstreet theatre, Hollywood, when the title and cast credits were flashed upon the screen, the audience applauded and then settled back to enjoy the fun. Miss Miller, Miss Frohman and Kenny Baker won applause for their contributions, but the audience gave its heartiest approval to the fun making indulged in by Oakie, Burns and Berle. The situation which stirred up the most laughter is the one in which Oakie and Berle try to put Burns to sleep. Their dialogue and antics literally brought down the house.—GUS MCCARTHY.

Distributed by RKO-Radio. Produced by Edward Kaufman. Directed by Ben Stoloff. Screen play by Matt Brooks, Eddie Davis, Anthony Veiller and Mortimer Offner. Story by Matt Brooks. Music and lyrics by Herb Magidson and Allie Wrubel. Musical production numbers directed by Joseph Santley. Dances staged by Hermes Pan. Special effects by Vernon L. Walker. Edited by Arthur Roberts. Photographed by J. Roy Hunt and Jack MacKenzie. P. C. A. Certificate No. 3913. Running time, when seen in Los Angeles, 85 minutes. Release date, Feb. 11, 1938. General audience classification.

CAST

Lester	Bob Burns
Harry	Jack Oakie
Kenny	Kenny Baker
Billie	Ann Miller
Plummer	Victor Moore
Teddy	Milton Berle
Gertie	Helen Broderick
Squenchy	Buster West
Jane	Jane Frohman
Lisa	Melissa Mason
Crane	Richard Lane
Delia	Marilyn Vernon

Hal Kemp and His Orchestra

The Rangers Roundup

(Spectrum)

Adventure and Music

As is his custom, Jed Buell, producer of "The Rangers Roundup," chose to preview it to a Saturday afternoon audience in which youngsters, naturally, predominated. Inasmuch as the film is pointed principally to entertain juveniles, the procedure seems wise, for the reaction received indicated that the film should prove popular with youngsters everywhere. While concentrating on entertaining the kids, however, Mr. Buell, director Sam Newfield, and Stan Laurel, whose production "The Rangers Roundup" is, did not ignore adult contingents entirely. Although many adults still thrill to the heroics and melodramas of outdoor action pictures, as the increasing number of such films indicates, the main appeal that the film holds to grownup contingents is its musical content. Presenting the hero, Fred Scott, in solos and in duets with the heroine, Christine McIntyre, the musical numbers composed by Lew Porter are not only high class but are worked in in such manner that they bear a direct relationship to the theme and its action.

Featuring plenty of riding, shooting and fighting, all contrasted by romance, comedy and music, the story concerns a singing cowboy who gets a job with a travelling medicine show which, unknown to its owner, is harboring a gang of outlaws. The outcome of a holdup convinces Scott as to the identity of the bandits. Thereupon, with romance entering as he meets Christine McIntyre, the hero bends his efforts to rescuing her weakling brother from the clutches of the gang, locating its master mind and his hideout. Making good use of suspense and thrill action, Scott succeeds in both objectives aided by Miss McIntyre and Syd Chatton in rounding up Karl Hackett, whom he turns over to the officers after identifying himself as an undercover Texas Ranger.

The action moves speedily and its entertainment and commercial value is increased by Scott's singing and the comedy content which features Al St. John. A dialogue is held to the lowest point possible. The movement on the screen carries and interprets the story idea. Sometimes there seems to be a bit too much action, but when it is recalled that the picture was produced with a particular eye to juvenile consumption, this quality has not been overstressed. Rather it makes possible exploitation promises that should excite the interest of juveniles.

Previewed January 29th at a matinee in the Meralta Theatre, Culver City. The kids in attendance, who have seen two or three similar previous experiments, consequently knew what to expect. They indulged in plenty of whooping and hollering and at the same time did not seem in the least bored when the musical numbers were brought onto the screen. The manner in which they recorded their approval of the picture seems indicative of what to expect when "The Rangers Roundup" is available for general presentation.—G. M.

Distributed by Spectrum Pictures. A Stan Laurel production. Produced by Jed Buell. Directed by Sam Newfield. Story and screen play by Sam Plympton. Music and lyrics by Lew Porter. Photographed by William Hyer. P.C.A. certificate number 3990. Running time 55 minutes when seen in Culver City. Release date: undetermined, but about Feb. 15, 1938. General audience classification.

CAST

Fred Scott	Syd Chatton
Christine McIntyre	Robert Owens
Al St. John	Carl Matthews
Carl Hackett	Dick Cramer
Earl Hodgins	Jimmy Aubrey
Steve Ryan	

Start Cheering

(Columbia)

College Comedy

In those spots where Jimmy Durante has satisfied the population in his previous picture appearances, the exploitation of this lively campus comedy is hardly a problem, as he is its outstanding personality. In places where his not always fortunate castings have left the payees less than bowled over it may be a bit of a trick to convince the customers that in this he really gets going and takes the assignment in stride, yet that is what they are going to find out, to their immense amusement, when they see the picture. Furthermore, and on another tack, it is not necessary to announce it as a campus comedy, if that sort of thing has begun to pall, because it may be billed quite as properly as a comedy of motion picture life and activity. In simple, it's the story of a screen star who goes to college, over the objections of employer, agent and public, with highly diverting results.

Although Mr. Durante is, as stated, the outstanding personality, his is by no means the only advertiseable name in the cast. Walter Connolly is a close second in the comedy division. Charles Starrett is admirable as the cinema hero ahungering for education. Joan Perry and Gertrude Niesen represent the fair sex favorably. Professor Quiz appears briefly but adequately so far as billing requirements are concerned. Hal LeRoy kicks in with a hot stepping stanza and the Three Stooges do their usual stuff unusually well, while Johnny Green's orchestra and Louis Prima's band attend to the musical chores compellingly.

It would be possible, of course, to corral that much highly exploitable talent and still not have a picture. But this is not one of those cases. The picture derives from a story by Corey Ford, whose distinctively humorous pen has been all too sparingly employed for screen purposes in the past, and the playwrights, Eugene Solow, Richard E. Wormser and Philip Rapp have kept the flavor of his copy, while Director Albert S. Rogell has kept events moving at top speed from start to finish, with the result that its 75 minutes seem like half as many.

"Ted Crosley," collar-ad screen star, quits his studio job at the height of his fame and

(Continued on page 52)



DEAR MR. EXHIBITOR:

Life is a beautiful thing... check us up if we're wrong! You've got a showshop and all around you are Mamas, Papas and Juniors who patiently wait to swap their dough for your show. That brings us right up to the purpose of this letter!

If Mr. and Mrs. Public and Offspring had sat down to describe for you the kind of picture they wanted to see Robert Taylor in, they would have asked for all the happy ingredients that went into the making of "A Yank At Oxford." What an entertainment that is! Two-fisted stuff with real characters playing real parts and Bob in the most human, most winning role he ever had. For the gals there's heart-throb and very interesting catch-as-catch-can... for the men there's sockeroo! To put it conservatively, "A Yank At Oxford" is the business!

Pardon us for pointing, but we've got a studioful of hits right now that will make you very happy indeed for months to come!

Sincerely yours,
M-G-M

MILLIONS OF EARS!

For weeks during M-G-M's great $5,000 "Benefits Forgot" Title Contest the nation heard about the romance and thrills of this magnificent story!



"OF HUMAN HEARTS"

is the glorious new title that will flash from 200 Marquees in nation-wide Day & Date launching of M-G-M's superb motion picture! A great ballyhoo for a sensational attraction!

A CLARENCE BROWN PRODUCTION

THE CAST

WALTER HUSTON · JAMES STEWART
BEULAH BONDI · GUY KIBBEE
CHARLES COBURN · JOHN CARRADINE

Directed by CLARENCE BROWN

Screen play by BRADBURY FOOTE · *Produced by* JOHN W. CONSIDINE, JR.



(Continued from page 48)

enters a jerkwater college in pursuit of learning. "Sam Lewis," his manager, and "William Gumbatz," betray his identity in hopes of getting him expelled and thus back to work, but "Dean Worthington" has already billed him, Hollywood fashion, as a college attraction and manages to thwart their efforts. Everything in the musical comedy bag of tricks, plus vaudeville, radio, slapstick and mock melodrama, fills out the action.—WILLIAM R. WEAVER.

Produced and distributed by Columbia. Associate producer, Nat Perrin. Directed by Albert S. Rogell. Assistant director, Arthur Black. Story by Corey Ford. Screen play by Eugene Solow, Philip Rapp and Richard E. Wormser. Music by Johnny Green. Lyrics by Ted Koehler. Songs by Ben Oakland and Milton Drake, Sam Pokrass, Charles Tobias and Phil Baker. Musical director, Morris Stoloff. Dance numbers, Danny Dare. Film editor, Gene Havlick. Photography, Joseph Walker. P.C.A. certificate No. 3689. Release date, March 3, 1938. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Willie Gumbatz.....Jimmy Durante
Sam Lewis.....Walter Connolly
Jean Worthington.....Joan Perry
Ted Crosley.....Charles Starrett
Professor Quiz.....Dr. Craig E. Earle
Sarah.....Gertrude Niesen
Dean Worthington.....Raymond Walburn
The Three Stooges.....Themselves
Biff Gordon.....Broderick Crawford
"Tarzan" Biddle.....Hal LeRoy
Blodgett.....Ernest Truex
Mabel.....Virginia Dale
Shorty.....Chaz. Chase
Announcer.....Jimmy Wallington
Fatso.....Romo Vincent
Coach Burns.....Gene Morgan
Flo.....Louise Stanley
Librarian.....Arthur Hoyt
Dr. Fosdick.....Howard Hickman
Miss Grimley.....Minerva Urecal
Joe Green.....Arthur Loft
Nick Lukats.....Himself

LOUIS PRIMA with his BAND
and
JOHNNY GREEN and his ORCHESTRA

Monastery

(World)

Monastic Life

In the face of attacks against monastic life in certain sections of advanced European culture, this simple and sincere picturization of the daily ways of activity in the monastery voices a silent but strong plea of defense for the practice of such a mode of religious existence. Designed to illustrate the contrasting plans of consecrating the monk's days to the realization of the spiritual ideal, and dramatically comparing this modus vivendi with modern man's mania for speed and greed, the film portrays with eloquent effect the active and contemplative sides of a vowed plan of monastery life. The result of this unusual and illuminating revelation is a work of strange and mystical beauty.

The production has been invested with a tender and reverent style of study. The work, as directed by the skilled talent of Robert Alexandre, has been edited with scholarly thoroughness by the Rev. Michael J. Ahern, S. J., who also, during the unfolding of the film, speaks intelligently concise and lucid lines of commentation. Dedication of the feature is made to his Eminence, William Cardinal O'Connell, Archbishop of Boston and dean of the American hierarchy. A thematic poem, "The Monks," by Emil Verhaeren, has been translated by the Rev. Thomas B. Feeney, S. J., into sentimental if not highly poetic English. Camera work of a superlative light and shadow technique and an appropriately moving musical background of sacred song supply enhancing aid in making the production well rounded and complete.

The screening of this religious drama of monks following their triumvirate rule of poverty, chastity and obedience will necessarily draw comparisons with another and preceding pictorial study of Catholic community living, "Cloistered." Equally touching without being at times as quietly humorous or softly appealing, the exposition of the masculine monastic life is more forceful and vivid in its presentation of the unique spiritual zeal of the true religious vocation. Considering the difficult material that had to be handled and the trying circumstances under which the picture was made, especially in the second section detailing the activities of a Trappist house during the filming of which sequences no retakes were permitted, the entire production is a well finished piece of cinema craftsmanship.

To exemplify the Catholic Church adage, "laborare est orare" or "to work is to pray," the material is divided into two parts. The first portion describes the world famed philanthropic work of the Augustinian monks of the Great and Little St. Bernard Monasteries in Switzerland, who have devoted their lives to the rescue and the care of snow-trapped travelers in the dangerous, mountainous regions. The second section is extremely effective in contrast and subtly illustrates the universal work of the church. From the frigid and barren mountainsides of the Alps, the camera moves down to the fruitful, pleasantly sunned lands of a Trappist monastery in France, the exact location of which cannot be divulged because of the monks' deep distaste for publicity. In natural and unarranged settings, the arduous existence of this religious congregation, one of the strictest orders in the Catholic Church, is presented in austere yet glowingly alive revelations. The monks are pictured at their prayers, recreation and work in the kitchen, shop and farm. One decidedly different sequence describes in stark strokes of authentic realism, that may be too realistic for many a naturalistic and sophisticated eye, the burial of one of the community members.

Naturally, the work carries chief call for Catholic consumption. Additionally, the production has been raised to such a high level of distinctive entertainment and educational worth that persons of other or no religious belief at all may well be interested in seeing the film, if for no other reason than to satisfy curiosity as to just what happens within the mysterious walls of a monastery.

Seen at a trade showing in New York—JOSEPH F. COUGHLIN.

Presented by George Kraska. Distributed by World Film Corporation. Directed by Robert Alexandre. Introduction and narration by Rev. Michael J. Ahern, S.J. Translation of Emil Verhaeren's poem, "The Monks," by Rev. Thomas B. Feeney, S.J. Photographed by M. Chadefaux, Jean Le Herissey and Jean Perine. Musical score by M. Remoue. No P. C. A. certificate. Running time, when seen in New York, 55 minutes. No national release date determined as yet. General audience classification.

Penitentiary

(Columbia)

Melodrama

A prison picture, "Penitentiary" is grim realistic exposition of the socalled honor theory of convicts that the law of the criminal code must be obeyed no matter what the cost. To convicts that code means that no one must snitch, no matter what he sacrifices or how much he suffers.

In the hands of Walter Connolly, John Howard, Robert Barrat, Marc Lawrence, Arthur Hohl, Paul Fix and Jean Parker, "Penitentiary" becomes a convincing human document entitled to a place in the adult patron's entertainment list. Making but few concessions to sentiment, devoid of comedy, containing only the lightest thread of love interest, "Penitentiary" nevertheless is endowed with a quality of human interest which can be depended upon to make a deep impression upon grown up, thinking audiences.

Howard, prosecuted by Connolly on a manslaughter charge, is sentenced to the prison over which Connolly becomes warden. Through fighting against it, Howard falls into the rut of convict psychology, but takes a new lease on life when he is befriended by Connolly, who believes in humane treatment, and when he becomes interested in the warden's daughter, Parker. Cellmate Hohl is killed in an attempted break, due to squealing by the "fix." Trustee Howard is in the room when convict Lawrence kills the "fix." Refusing to give information, Howard is thrown into a dungeon to become a jailbird hero. Lawrence, who has a score to settle with guard Barrat, contrives to be thrown into the hellhole where, after killing Barrat and before dying, he confesses murdering the "fix," establishing the innocence of Howard, who is granted parole.

Though none of the players ranks high in draw-star lists, all contribute performances that would be a credit to the screen's proudest names. Exclusively an adult attraction, the subject matter and method of treatment being over the heads of juveniles, "Penitentiary" is not the kind of picture that stirs audiences to rousing applause, but on the other hand holds interest from opening to closing sequence.

Previewed at Pantages Theatre in Hollywood. The audience, quickly gripped by the theme's melodrama, followed the narration with undivided attention.—G. M.

Produced and distributed by Columbia. Story by Martin Flavin. Screen play by Seton I. Miller and Fred Niblo, Jr. Director, John Brahm. Photography by Lucien Ballard. Film editor, Viola Lawrence. Art director, Stephen Goosson. Musical director, Morris Stoloff. Sound engineer, Frank Goodwin. Associate producer, Robert North. P. C. A. Certificate No. 3862. Running time, 79 minutes. Release date, January 17, 1938. Adult audience classification.

CAST

Thomas Mathews.....Walter Connolly
William Jordon.....John Howard
Elizabeth Mathews.....Jean Parker
Captain Grady.....Robert Barrat
Jack Hawkins.....Marc Lawrence
Finch.....Arthur Hohl
Tex.....Dick Curtis
Runch.....Paul Fix
Katie Mathews.....Marjorie Main
States Attorney.....John Gallaudet
Dr. Rinewulf.....Edward Van Sloan
Blanche Williams.....Ann Doran
McNaulty.....Richard Elliott

Adam's Tree

(L'Albero di Adamo)

(Cine Lux)

Italian Comedy

Full enjoyment of this Continental comedy of manners is considerably minimized for those untutored in the Italian tongue by the omission of superimposed English titles, though the story's synopsis is supplied in a theatre program. The playing of the entire cast, as studied in what amounted to pantomime, is expressive of polished miming. The beauteous Elsa Merlini, in the principal part, shows herself an accomplished performer. Antonio Gandusio, Renato Cialente and Drio Paolo offer the star exuberant Latin support. The editing was such as to produce a muddled impression.

The plot is chiefly concerned with a mistaken identity theme and the ensuing embarrassment, mostly comical in nature.

Seen at the Cine Roma theatre on Broadway, New York, a house playing to the Italian film following. The mid-afternoon audience was small and, according to the Latin temperament, none too demonstrative.—J. F. C.

Presented by Cine-Lux Corporation. Produced by Eugenio Fontana in the Cines-Farnesina Studios of Rome, Italy. From the book by A. Testoni. Adapted by Corrado Alfaro and Gherardo Gherardi. Directed by Mario Bonnard. Assistant director, Flabio Calzavara and Franco Passaniti. Scenography and interior decorations by G. Florini. Music by Maestro Umberto Mancini. Cameramen, Arturo Gallea and Domenico Scala. Soundman, Ovidio Del Grande. No. P.C.A. Certificate. Running time, when seen in New York, 78 minutes. Release date, January 19, 1938. General audience classification.

CAST

Graziella Santori.....Elsa Merlini
Lorenzo Baldi.....Antonio Gandusio
Alfonso Lombardi.....Renato Cialente
Eugenia Lombardi.....Dria Paolo
Angelica Pupini.....O. V. Gentilli
Matilde Marchetti.....Margherita Bagni Ricci
Prospero Pupini.....Olindo Cristina

Wife of General Ling

(GB)

Melodrama

The material assembled here contains sufficient of the elements necessary for exciting melodrama, but because of a dearth of action sequences and over-emphasis of unimportant phases of the story the picture emerges unexciting. The story itself is an interesting con-

coction of sinister elements represented by its locale, China, and by the characters, a Chinese war lord, his occidental wife and a British secret service agent, and a theme pitting British intrigue against Chinese wiliness.

British intrigue triumphs. The manner in which it is accomplished is in the best British tradition, unspectacular but thorough. It is deliberate and lacks spontaneity, which is even true of its comedy sequences, a combination alien to the American tradition.

"John Fenton" (Griffith Jones), a British agent, is sent to China to discover how British armaments are being smuggled to "General Ling" (Inkijinoff), a Chinese war lord. Suspicious of "Mr. Wong," a rich merchant of Hong Kong, the British agent tries several methods of trapping the merchant, but the wily Chinese turns the tables each time.

"Wong" poisons an associate of the agent and plants the body in the agent's quarters. The agent is arrested, but he gets the British Governor to vouch for him in time to keep an appointment with "Wong's" wife (Adrianne Renn). While rummaging about "Wong's" warehouse the agent is surprised by the merchant, who appears in uniform as "General Ling." The general shoots the agent after the agent has doublecrossed him by notifying the British garrison. The agent, however, fortified by a bullet-proof vest, only plays dead. When the British soldiers arrive, preceded by a tank, "Ling's" soldiers drop their arms. The general is killed when he attempts to overpower the British singlehandedly, and the agent and Miss Renn bid farewell to China.

Reviewed in projection room in New York.—PAUL MOONEY, JR.

Produced and distributed by GB. Producer, John Stafford. Directed by Ladislaus Vajda. Story by Peter Cheney. Screenplay by Akos Tolney. Editor, R. Thomas. Photography by James Wilson. P. C. A. Certificate No. 01928. Running time, 72 minutes. Release date, February 1, 1938. General audience classification.

CAST

John Fenton	Griffith Jones
General Ling	Inkijinoff
Tai	Adrianne Renn
The Governor	Alan Napier
See Long	Anthony Eustrel
Yuan	Jino Soneya
Tracy	Hugh McDermott
Mike	Gibson Howland
Germaine	Gabrielle Brune
Tai's Maid	Lotus Fragrance
Lady Buckram	Marion Spencer
Police Sergeant	Billy Holland
Police Commissioner	George Merritt
Doctor	Howard Douglas

Walking Down Broadway

(20th Century-Fox)

Comedy Melodrama

The type of exploitation used in behalf of "Stage Door" is made to order for this, a similar type of picture. Names available for use in connection with the earlier production were somewhat more significant, from the cinema shopper's point of view, but this one offers a dozen so-known "stars of tomorrow," perhaps making up in numbers what is lacking in glory. Among these that of Claire Trevor, being mentioned just now in the public prints as a likely candidate for Academy honors because of distinguished work as a supporting player, stands out.

The story of "Walking Down Broadway" is by Mark Hellinger, a gentleman proficient and profuse in the fabrication of lively fiction, and the screen play by Robert Chapin and Karen De Wolf is adequate to the purpose. Not to undertake a detailed unwinding of its tangled skein, it's about six chorus girls who pledge themselves on a certain New Year's Eve to meet again twelve months later and see how nearly each has come to realizing her ambition. A great deal happens during the year, two meeting violent death, one going to prison, another fleeing the country with an absconder, and the remaining two getting their men.

It is, by common knowledge, no simple matter to weave six boy-meets-girl stories into one without getting the threads tangled. Producer Sol M. Wurtzel and director Norman Foster have gone about the task intelligently and the result is thoroughly screenworthy.

Previewed at the Uptown theatre, Los Angeles, to the evident satisfaction of the customers.—WILLIAM R. WEAVER.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Norman Foster, Story by Mark Hellinger. Screen play by Robert Chapin and Karen DeWolf. Songs by Sidney Clare and Harry Akst. Musical direction, Samuel Kaylin. Photography, Virgil Miller. Film editor, Norman Colbert. P.C.A. Certificate No. 3994. Release date, March 11, 1938. Running time, when seen in Los Angeles, 75 minutes. General audience classification.

CAST

Joan Bradley	Claire Trevor
Vicki Stone	Phyllis Brooks
Linda Martin	Leah Ray
Tiny Bronson	Dixie Dunbar
Sandra De Voe	Lynn Bari
Jerry Lane	Jayne Regan
Peter Claybourne	Michael Whalen
Tom Douglas	Thomas Beck
Ace Wagner	Douglas Fowley
Jeff Hoffman	Walter Woolf King
F. R. Randall	Jed Prouty
Bob Randall	Robert Kellard
Sunny	Joan Carol
Frank Gatty	Leon Ames
Eddie	William Benedict
Mr. Wentwhistle	Maurice Cass

The Purple Vigilantes

(Republic)

Mesquiteers vs. Mobsters

In this latest variation of the adventures of the Three Mesquiteers over hill and plain, the adventuresome trio forsake such minor business as corralling petty horse thieves for the more important sociological problem of combatting a mob of lawless hooded hoodlums, who may be diagnosed by the more civic conscious spectator in the audience as an embryonic "fascistic" gang masquerading behind their flowing robes and secret rituals to threaten the sleepy peacefulness of a western, democratic community. It may be recalled that the daily press throughout the land at one time gave much front page space to reporting the underhanded activity of such an organization and it was from such serious material that Warner Brothers drew up the indictment in their "Black Legion."

Despite the addition of social import to their latest work of horse and gun play, the Mesquiteer lads remain faithful to the many times tried and sometimes found successful formula for hatching the Western saga. The items of entertainment number the required amount of fast action, skillful riding groups over expansive and rugged locales, some skilled sharp shooting, a couple of rough and tumble bouts, a spot of humor, and a diminution of the "good girl" angle. The Three Mesquiteers, in case there is any confusion in literary circles, are not to be identified with Dumas' novelized French brethren, but reading from left to right are known by their following as the Messrs. Bob Livingston, Ray Corrigan and Max Terhune. Joan Barclay has the thankless task of presenting the almost non-existent romantic tone to the feature. Earl Dwire, Earle Hodgins, Francis Sayles, George Chesebro, Robert Fiske and Jack Perrin are listed in the support. George Sherman's fast paced direction equals the action lined original screen script of Betty Burbridge and Oliver Drake. Ernest Miller's camera has caught some clear and impressive western landscape.

The good folk of Trail's End are plagued with a horde of gamblers, "fancy" women and generally unwholesome characters, and form a vigilante group. The committee for law and order are so energetic that they prove a boomerang. Some of the members adapt the vigilante technique to their racketeering purposes. Under the cloaked anonymity of hoods, secret allegiances and esoteric fraternal business, the organization terrorizes the residents. When one of the most important figures in town affairs is innocently implicated in a trumped up charge of murder, the Mesquiteers who come onto the scene reveal the identity of the real murderer and unmask the mobsters.

Previewed at a trade press screening in New York.—J. F. C.

Produced and distributed by Republic Pictures. Associate producer, Sol C. Siegel. Supervised by John T. Coyle. Director, George Sherman. Original screen play, Betty Burbridge, Oliver Drake. Production manager, Al Wilson. Unit manager, Arthur Siteman. Cameraman, Ernest Miller. Film editor, Lester Orlebeck. Musical director, Alberto Colombo. P.C.A. Certificate No. 4001. Release date, January 24, 1938. Running time, when seen in New York, 58 minutes. General audience classification.

CAST

Stony Brooke	Bob Livingston
Tucson Smith	Ray Corrigan
Lullaby Joslin	Max Terhune
Jean	Joan Barclay
Ross	Earl Dwire
McAllister	Earle Hodgins
Jones	Francis Sayles
Eggers	George Chesebro
Drake	Robert Fiske
Duncan	Jack Perrin
Blake	Ernie Adams
Jenkins	William Gould
Murphy	Harry Strang
Sheriff Dyer	Edward Cassidy
Tracy	Frank O'Connor

Gueule D'Amour

(A.C.E.)

Melodrama

This French production, made by Alliance Cinématographique Européenne, the French subsidiary of the German UFA, is without doubt one of the 10 best French films of 1937, for its excellent direction and acting. It is decidedly not for juveniles, however.

The subject is what one calls in French "very realistic." It depicts the love story of an ex non-commissioned officer and a very wealthy kept woman who plays with the hearts of men.

"Lucien Bourrache" is one of the smartest non-commissioned officers of the regiment of the Spahis, at Orange in the South of France. Because of the attraction he has for all women he has been nicknamed "Gueule d'Amour" (not literally translatable, but "lady killer" comes closest). At Cannes he meets "Madeleine," falls in love with her, and gives her his inherited 10,000 francs to gamble at the baccarat table. The girl loses the money. He returns to Paris later. "Madeleine" is being kept by a very wealthy man. "Lucien" finds her. When he refuses the money she becomes his mistress. They are surprised together by the man who keeps her and she does not hesitate to give up "Lucien" for the man with the money. "Lucien" returns to Orange, where he opens a small café. His best friend, "René," tells him that he has met a marvellous woman whom he is going to marry. "Lucien" learns that she is the same "Madeleine," warns "René" in vain. "Lucien," maddened by her heartlessness and taunts, strangles her. "René" helps him escape to Algeria, where he will join the Foreign Legion.

While there is nothing purposely immoral in the film, it is obvious that such a subject is not in accordance with the American Production Code.

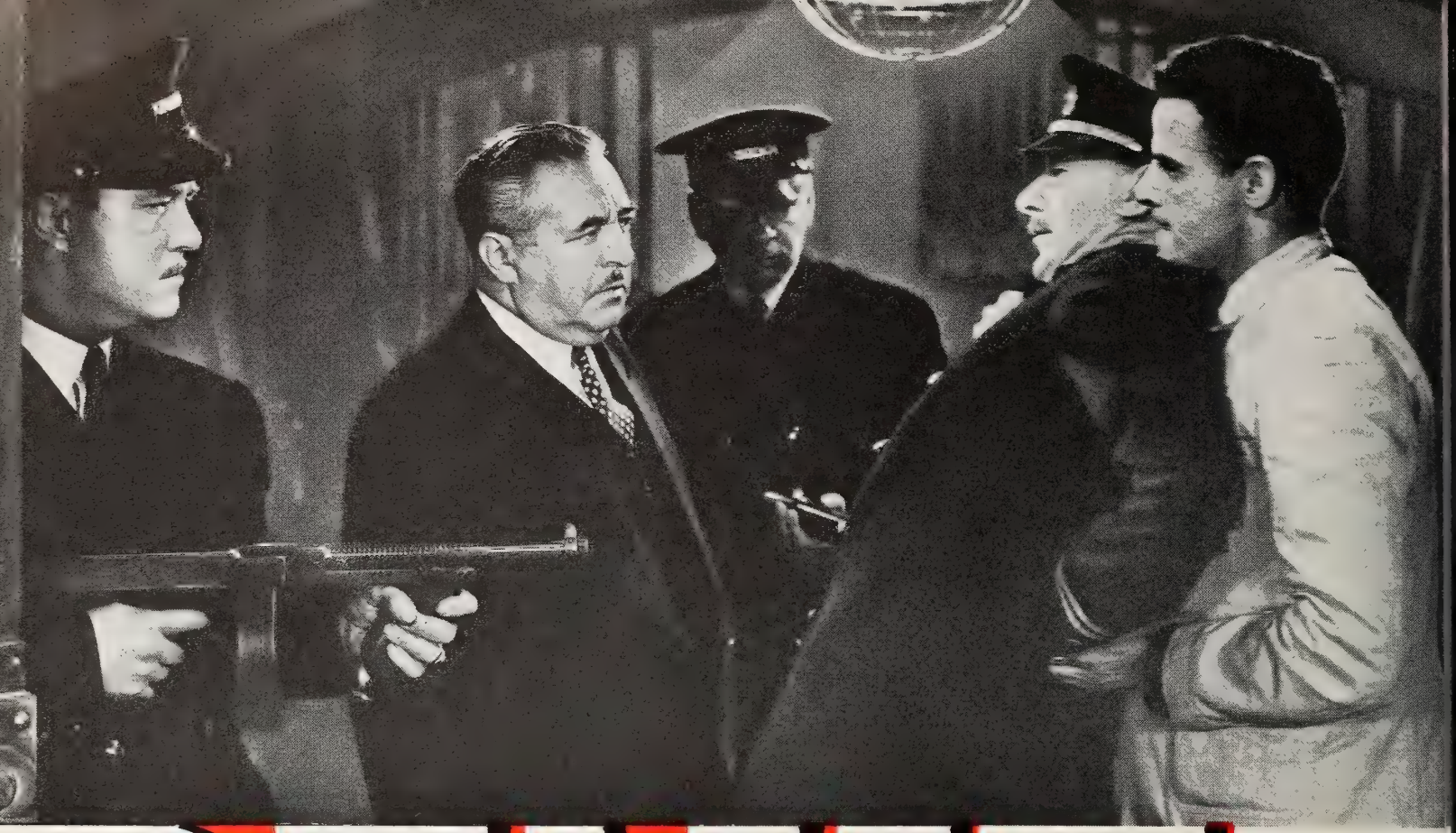
The direction by Jean Cremillon is powerful. The atmosphere of life in a small town in the South of France and life in Paris is excellently produced.

The screen play is up to the quality of the direction and the technical work includes some of the finest camera shots seen this year in a French film. But it is above all in the cast, led by Jean Gabin, that the main quality is to be found. Gabin made his name in "Pepe le Moko" and "La Grande Illusion." Mireille Balin costarred with Gabin in "Pepe le Moko."

Viewed at the Paris Gaumont Palace at a regular evening show. Patrons who packed the 4,800 seat theatre followed the story with great interest, and left the theatre silently, rather depressed by the tragic conclusion.—PIERRE AUTRE.

Produced and distributed by A.C.E. (Alliance Cinématographique Européenne), the French branch of the German UFA. Producer, Raoul Ploquin. Directed by Jean Grémillon. Screen play by Charles Spaak. From a novel by André Beucler. Cameraman, Rittau. Music by L. Bruhne. Produced at the UFA Neubabelsberg Studios (Berlin), and on location in Orange.

(Continued on page 56)



PENITE

OUTSTANDING IN A BOX-OFFICE

WALTER CONNOLLY ★ JOHN HOWARD ★ JEAN PARKER ★ ROBERT BARRAT

MARC LAWRENCE ★ DICK CURTIS ★ ANN DORAN

From the play by MARTIN FLAVIN • *Screen play by* FRED NIBLO, Jr. *and* SETON I. MILLER • *Directed by* JOHN BRAHM



NTIARY

YCLE!

A Columbia Picture



(Continued from page 53)

Cannes (South of France) and Paris. Recorded on Klang Film. Running time, when seen in Paris, 95 minutes. Adult audience classification.

CAST

Lucien Bourrache ("Gueule d'Amour")....Jean Gabin
Madeleine .....Mireille Balin
René .....René Lefèvre
Madame Courtois.....Marguerite Deval
The Hotel Manager.....Pierre Etchepare
The Valet.....Jean Ayme
Jean-Pierre Moreau.....Robert Casa
Monsieur Cailloux.....Henri Poupon
Madame Cailloux.....Jeanne Marken
Commander .....Pierre Magnier
Captain .....André Carnège

The Lone Ranger
(Republic)
Serial

If the grade of entertainment presented in the first installment of this 15 episode chapter play is indicative, the exhibitor may expect a large and faithful following for "The Lone Ranger." From the radio serial of the same name, the screen transcription brings out more vividly and concretely the thrilling adventures of the leading and mysterious actor.

The narrative also has a semblance of historical meaning. Timed to the period of the Civil War and located in the early days of the state of Texas, the plot concerns the dictatorial activity of an unscrupulous individual, "Jeffries," who with his armed confederates has blanketed his terroristic rule of the natives by assuming false governmental support. When "Jeffries" attacks a group of Texas rangers, the sole survivor of the band dons a masked identity and vows vengeance.

Against outdoor scenes splendidly photographed by William Nobles, the combined directorship of William Witney and John English has managed to keep the story moving rapidly and interestingly. The leading player is unidentified in the cast credits. His four associates are played by Hal Taliaferro, Herman Brix, Lee Powell, and Lane Chandler. Lynn Roberts is the girl. Stanley Andrews is the unscrupulous "Jeffries." A trusty Indian friend is enacted by a lithe redskin named Chief Thunder-cloud. Silver, a beautiful specimen of Arabian horse flesh, plays quite well himself.

The first chapter has a running time of 26 minutes. The subsequent 14 installments run for 18 minutes each. Release date, February 12, 1938.

The Canary Comes Across
(MGM)
Prisoner's Song

Jail birds chirp some tuneful choral tunes to make this subject passably melodious and at the same time entertaining. Erik Rhodes, as the character of the title's feathery designation, assumes a double role of convict and operatic singer. When Canary, the prison's prize tenor, flies the coop, the penitentiary's glee club see their high hopes of winning first place in the radio song contest for penal institutions take to wing, too. The real singer is mistaken for the escaped convict and is shanghaied into the jail to use his good voice to gain top spot in the song fest. With the capture of the Canary, the singer sees his way clear to marry the warden's sympathetic daughter, as played by the very lovely Virginia Grey. Running time, 21 minutes.

Enric Madriguera and Orchestra
(Vitaphone)
Melody Master

The rhythmic Latin American music played by Enric Madriguera and his orchestra is entertaining and tuneful. There is, however, too little of music and too much of an inconsequential plot that adds nothing to enjoyment of the subject. The story concerns the love of Patricia Gilmore for Madriguera, a romance that is frowned upon by her parents. Later at the night club where Madriguera plays, the girl's father appears escorting a young woman. The mother arrives at this point to confront him. He sidesteps the situation by becoming friendly with Madriguera, who thinks of an alibi. Miss Gilmore also sings and Shayne and Armstrong do a specialty dance. Running time, 10 minutes.

The Bolted Door
(Vitaphone)
True Adventure

Another exciting story of "Your True Adventures," with Floyd Gibbons staging it, describes the manner in which a baby girl was locked in a bathroom while her mother was bathing her. The mother had stepped into the adjoining bedroom for a moment when a breeze caught the door and shut it while a swinging brush suspended from the door caused it to be bolted from the inside. While the water in the tub rose the panic-stricken mother vainly strove to open the door. When all other resources had failed a fireman climbed into the bathroom through a window. In the cast are Diana Datlowe, Barbara Robbins, Lucille Sears and Byron Russell. Running time, 13 minutes.

Natural Wonders of the West
(MGM)
FitzPatrick Travelogue

Another of the splendidly photographed and colored travel subjects from the FitzPatrick group is this excursion into the Far West. Material of the prospectus comprises views of Bryce Canyon, a colorful sequence devoted to Indian dancing, and a closeup of the gigantic project of sculpturing the Mount Rushmore memorial monument. The collection of the various items is manipulted with results that are bound to be pleasing to the average audience.—Running time, nine minutes.

Jungle Jitters
(Vitaphone)
Excellent

A cleverly designed and executed cartoon that is also excellent entertainment, this subject invades the radio field, more particularly the Al Pearce program, for voices. Located in the African jungle the story concerns the adventure of a salesman set upon by natives who start to prepare him for dinner. The cannibals' queen decides to spare the salesman and take him for a husband. The salesman decides he would rather be cooked for the cannibals' dinner. "Jungle Jitters" sets a fast pace in action and comedy and keeps it up throughout. Running time, 7 minutes.

Jungle Juveniles, No. 2
(MGM)
Cute Miniature Tarzan

The chubby and cute blonde youngster, whom the audience may remember as a miniature Tarzan on the run from home as outlined in the first number of this series, is still on the road of high adventure and hilarious fun. Accompanied by his trusty pals, two amazingly clever and humorous chimpanzees, the kid acts his natural and appealing self while his simian companions disport themselves in a set of amusing horse play antics. The sequence wherein the anthropoids become intoxicated on hair tonic calls for uncontrollable glee. Pete Smith lends the subject his usual tone of impish talk for narration purposes. Running time, nine minutes.

Pictorial Revue No. 6
(Vitaphone)
Of Interest

This issue of the Revue series presents three interesting subjects. The first sequence shows scenes of the Kellogg ranch in the west where the finest breed of Arabian horses are raised. Besides an exhibition by several of the highly trained horses, some visitors from Hollywood are seen, including Dick Foran, Marie Wilson, Ronald Reagan, Kenny Baker and Lana Turner. The second sequence, narrated by Clem McCarthy, is of an ice hockey game at Madison Square Garden in New York. The final sequences shows in color the manufacture of ladies' shoes, from the designing stage to the completed product. The first and third items are narrated by Alan Kent. Running time, 10 minutes.

Malayan Jungles
(Vitaphone)
Travelogue

E. M. Newman has made this a most interesting presentation of the highlights of Malaya. Photographed in color, the subject shows the natives making malacca canes, playing a native game resembling badminton but involving the use of the feet instead of the hands, and the pygmies using their blowguns to hunt in the jungle. The camera also films the gardens at Penang, and other landmarks. Running time, 10 minutes.

New Audioscopiks
(MGM)
Novelty

If audiences enjoyed the first number of this novelty group, the second issue of the Audioscopiks should give equal enjoyment and surprise. Perhaps, the novelty will not be as intense but the material has been perfected in workmanship and effective demonstrations of the unique stunts are utilized. Having an assorted collection of objects hurled straight into its collective countenance will have the audience squirming.—Running time, eight minutes.

Motion Picture Associates Install New Officers

Harold Rodner of Warner Brothers discussed charitable work Tuesday at a meeting of the Motion Picture Associates in the Hotel Astor, New York City. The new officers for 1938 were installed at the session. They are Jack Ellis, RKO, president; Jerry Wilson, Monogram, first vice-president; Matthew Cahan, second vice-president; Charles Panser, Monogram, financial secretary; Moe Fraum, Columbia, recording secretary, and Louis Kutinsky, RKO, sergeant-at-arms.

Mr. Wilson is chairman of the board and he named as members Joe Lee, Twentieth Century-Fox, retiring president; Sidney Picker, Republic; Jack Haddem, Interboro Circuit; Seymour Schussell and Sol Trauner, Columbia, Mr. Kutinksy and Mr. Panser.

"Goldwyn Follies" Premiere at Miami

Miami witnessed its second premiere within a week last Friday night when Samuel Goldwyn's "The Goldwyn Follies" opened at the State Theatre, a unit of the Wometco circuit. Earlier in the week "Everybody Sing," a Metro-Goldwyn-Mayer picture, was premiered at the Sheridan Theatre.

The opening of the "Follies" was held at the State, a subsequent run house, because of the insistence of United Artists on a two-a-day reserved seat engagement at a large house, the Wometco circuit announced.

Among those present at the premiere were Nicholas M. Schenck, Jack Cohn, N. L. Nathanson, William Pine, Arthur Unger, George J. Schaefer, Mitchel Wolfson, Vernon Duke, Georgie Price, N. B. Shanberg, James A. Farley and Beth Leary.

DALLAS CASE TO U.S. SUPREME COURT; BAR GROUP WOULD SERVE AS ARBITER

Highest Tribunal Consents to Hear Distributors' Appeal on Rights to Set Prices Under Copyright Laws

by FRANCIS L. BURT
in Washington

The rights of distributors of copyrighted films to dictate the admission prices and practices to be adopted by exhibitors, under the copyright laws, will be interpreted by the United States Supreme Court, which this week consented to hear the appeal of distributors and two Texas circuits from the anti-trust decision of the Federal District Court at Dallas.

An order holding that the Supreme Court had probable jurisdiction in the case was handed down and the suit placed on the calendar for argument, probably late in March or early in April.

Meanwhile, the uncertainty of the industry's position in any anti-trust investigations contemplated by the administration continued. After repeated denials that the industry would be subjected to an investigation, adoption of some form of federal regulation of all interstate corporations, rather than the strengthening of existing anti-trust laws, was seen in Washington as the probable approach of the Administration to the problem of monopoly control.

Enforceability Shown

Success of the government in obtaining a favorable verdict in its "trust-busting" oil case at Madison, Wis., last month, demonstrating the enforceability of the present statutes, was said to have served to abate the demand of Administration officials for more rigorous laws.

Assistant Attorney General Robert H. Jackson, in charge of the anti-trust division of the Department of Justice, nominated by President Roosevelt on January 27th as Solicitor General of the United States to succeed Stanley Reed, now Supreme Court Justice, has been one of the most vigorous agitators for legislation to "put teeth" into the anti-trust laws. His successor, not yet named, may be of more temperate mind, it was suggested, paving the way for a change of policy with respect to harassment of corporations.

It also was conceded that uncertainty regarding President Roosevelt's anti-monopoly program has kept business uneasy and has contributed to his failure to secure the cooperation which he has sought from industry. The President, it was said, has not yet decided when he will send to Congress his measure asking new monopoly legislation, but is studying the matter. Last week he conferred with Senators Joseph C. O'Mahoney (Dem., Wyo.) and William E. Borah (Rep., Idaho), co-authors of a bill requiring all corporations doing interstate business to obtain federal licenses.

Would Apply to Distributors

Under this bill, which would apply to all film distributing companies, the Federal Trades Commission, which would issue licenses to corporations, would stipulate how these companies could do business. Such stipulations would include prohibitions against monopoly, and the commission could refuse or revoke licenses where the conditions it laid down were found to have been violated.

Doubts regarding the constitutionality of the plan were said to have been satisfactorily settled by Administration leaders, and it was indicated that legislation along that line might be asked, eliminating the embarrassment which would result from a demand for a measure specifically outlawing practices which industries were asked by the government to adopt under the NRA.

The appeal in the Dallas case was filed in the Supreme Court by Paramount Pictures Distributing Corporation, Vitagraph, RKO, Columbia, United Artists, Universal, Metro-Goldwyn-Mayer, Twentieth Century-Fox, MGM of Texas, Twentieth Century-Fox of Texas, Interstate Circuit, Inc., Texas Consolidated Theatres, Karl Hoblitzelle and S. J. O'Donnell.

They were held by the Dallas court to have conspired to restrain trade in motion pictures. The court ruled that the contracts between the distributors and the circuits were in violation of the law. The contracts specified that subsequent-run houses exhibiting features which had been shown first-run by the two circuits at an admission price of 40 cents or more were to be required to charge an admission of not less than 25 cents for night performances and were prohibited from using such features as part of a double feature bill.

ITO Criticizes Allied

Among other developments in trade practice fields was criticism of Allied States Association by New York's Independent Theatre Owners' Association for having turned down an invitation to attend a trade practice conference.

Under the heading "Sorrow, Not Anger," the ITOA's organ, The Independent, expressed the organization's viewpoint.

In Tampa, Fla., a one year postponement of trial of an anti-trust suit brought by the Rivoli theatre, against United Artists and other distributors, was granted by the federal court. The theatre charged it had been forced to close in 1931 because of inability to obtain product. The defendants contended the house was insolvent.

Leon Yankwich, Federal Judge in Los Angeles, this week dismissed without prejudice the action of 20 exhibitors seeking a total of $210,000 over failure of Paramount to deliver ten pictures listed on the 1936-37 schedule. In dismissing the action the court sustained a demurrer filed by the company. The judge also voiced an opinion which declared unconstitutional the Cartwright Act, California's anti-trust law.

PIZOR PROTESTS BENEFIT SHOW

A protest against Eddie Cantor's scheduled appearance at a benefit show in Philadelphia on March 16th, was forwarded to the actor this week by Lewen Pizor, president of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey, and Delaware.

The show, to be given by a fraternal organization, the Artisans, is one of nine for which admission is sold in coupon book form, with the admission for each performance amounting to 28 cents, according to Mr. Pizor.

Association Would Handle Problems of Intra-Industry Factions and Be Go-Between of Business and Government

An offer to serve as arbitrator between "warring factions" in the motion picture industry and between the industry and the government in connection with threats of enlarged anti-monopoly legislation, was contained in a statement issued this week by Bernard A. Grossman, chairman of the committee on theatrical law of the Federal Bar Association of New York, New Jersey and Connecticut.

Mr. Grossman's statement amplified his remarks made in connection with the announcement that his committee will undertake a study of anti-trust laws and the need of additional legislation.

The committee, Mr. Grossman said this week, "from its neutral position, would be willing to serve as a medium of peaceful arbitration between the present warring factions in the industry; and, if possible, between the industry as a whole and the government, in the present tense uncertainties attending the threats of enlarged anti-monopoly legislation and governmental regulation."

"Missionary Ecstacy"

Previously, Mr. Grossman had said: "As chairman of the committee, I have no preconceived attitudes. There is considerable demand for anti-monopoly laws of serious extent. There is considerable concern that those advocating these economic and public policies are suffering from a missionary ecstacy; that the road is neither new nor progressive, and that the mirage of salvation at the end is a distant and receding goal. In the end your committee may perhaps find that here, as so often, the war is chiefly one of words and that a rapprochement between the factions is simpler than we think."

Mr. Grossman was recently reappointed chairman of the committee for 1938 and those who will serve with him are: A. William Deller, of New York; Lester T. Hubbard, Albany; Guy A. Tobler, New Jersey; Senator George F. Thompson, New York; and Milton C. Weisman, New York.

Mr. Deller is author of "Walker, on Patents" and is a lecturer on the subject at Columbia University. Mr. Hubbard, a vice-president of the association, is a United States commissioner for the Northern District of New York, a lecturer on federal criminal law and procedure, and former assistant editor of the Miscellaneous Reports of the New York supreme court. Mr. Thompson, a former New York State senator, led an investigation of public utilities with charges of monopoly and oppression against them while in the senate, and during the existence of the NRA he was a member of the grievance board under the Motion Picture Code. Mr. Weisman is receiver of the Fox Theatres Corporation and a law partner of Emanuel Celler, a member of Congress.

The Showman's Club of Philadelphia held a housewarming in its new quarters in the Saint James Hotel last weekend. The reception was attended by more than 300 members and their friends.

INSIDE NAZI GERMANY-1938

Single Subject of the MARCH OF TIME (ISSUE 6—VOL. 4) Now Booking in 8200 U. S. Theatres

What is said about it:

●DOROTHY THOMPSON:

"The tempest raging around the March of Time's film 'Inside Nazi Germany—1938' raises not only the question of screen censorship, but also whether a motion picture can or should deal with an important controversial subject. It is a highly exciting picture, a realistic portrayal of Germany today, and a magnificent piece of journalism. Who on earth can doubt the right or the reason for presenting such a motion picture document?"—*Says Columnist Dorothy Thompson, New York Herald Tribune Syndicate.*

●WINCHELL'S RADIO:

"The new March of Time film dealing with Nazi Germany is packing the Embassy Newsreel Theatre on Broadway. Your reporter attended several times. Handclapping and some booing, but when the patriots of Connecticut are seen and heard outlawing Nazi camps, the audience responds, surprisingly enough, with 100% applause." *WALTER WINCHELL, Sunday (Jan. 23) on his coast-to-coast broadcast.*

●FILM DAILY:

" 'Inside Nazi Germany' brings home the full truth for perhaps the first time."

●BOXOFFICE:

" . . . It is a fact that 'Inside Nazi Germany—1938' is a provocative and an arresting commentary on a brand of international terrorism which should have, and is deserving of, the strong light of day poured into it by every widespread method of communication."—*Red Kann.*

●BACKFIRED:

"If March of Time was designed as propaganda for Germany, then the joke must be on Herr Hitler and Herr Goebbels . . . the film backfired—at least before a capacity audience here. The Palace audience nearly tore down the rafters with applause when the good Americans protested against Nazi invasion."—*Columnist Everett M. Boyd in the CINCINNATI INQUIRER.*

●NEW YORKER:

"The maddening release is cool in tone. It is detached . . . No detail of this sketch is melodramatic; in it there are no scenes of atrocity, violence, outrage. . . . The sum total, I should say, of such reporting is sensational. The film is polite and reasonable, and no alarmist document could have its strength."—*John Mosher.*

●RABBI STEPHEN WISE:

"A truthful portraiture of the march of time in Nazi Germany. As an American, I congratulate 'Time' for defending the Democratic Ideal—by telling the truth about Regimentation in Nazi Germany."

What it is doing:

New York—"HELD OVER"

"Embassy Newsreel Theatre, first to show 'Inside Nazi Germany' in the East, broke all existing attendance records the first week. It was necessary for us to hold it for a second week."—*W. FRENCH GITHENS.*

Cleveland—"DEFINITE BOX OFFICE"

"March Of Time Number Six Opened Palace Cleveland And Palace Columbus Yesterday. Audience Reaction Splendid With No Complaints. Scenes Of Americans Protesting Against Nazi Activities Drew Heavy Applause. This Issue Definite Box Office."

—*RKO Great Lakes Division Manager NAT HOLT.*

San Francisco—"BUSINESS GOOD"

"March of Time caused tremendous interest and public approval. Business good."—*JOHN O'CONNOR.*

Brooklyn—"THEATRE FILLED"

"Theatre filled and audiences greeted 'Inside Nazi Germany' favorably which drew prolonged applause."

—*BROOKLYN EAGLE.*

Buffalo—"STRONG"

"Buffalo business strong, most of the credit goes to the March of Time Nazi reel which is drawing columns of local publicity."—*VARIETY.*

Washington—"PACKED"

"Washington theatres were packed for 'Inside Nazi Germany' which tells the truth and tells it frankly and eloquently. Many State dignitaries attended."—*WASHINGTON POST Cinema Critic, NELSON B. BELL.*

Boston—"GOOD"

"March of Time helped to good business. No audience uproar at the reel."—*VARIETY.*

Omaha—"ADDED ASSET"

"March Of Time's 'Inside Nazi Germany' Is An Added Asset To Our Program And Had Apparent Box Office Value. Audience Reaction Favorable."

—*WILLIAM A. SINGER, Brandeis Theatre.*

Baltimore—"HYPOED"

"Hypoed to $13,000 by March of Time . . . plenty of interest in 'Inside Nazi Germany.' "—*VARIETY.*

Dallas—"UPS BOX OFFICES"

"Audience And Box Office Reaction Opening Day Dallas And Fort Worth Good. Continued Interest Here Will Up All Box Offices."

—*FRANK STARZ, Interstate Theatres.*

What's said:

●EX-AMBASSADOR DODD:

"The members of every American family, young and old, who believe in liberty and democracy should by all means see 'Inside Nazi Germany' which March of Time has so brilliantly produced. It tells the truth about Hitler's government."—*WILLIAM E. DODD, Retiring U.S. Ambassador to Germany.*

●CRITIC:

"'Inside Nazi Germany,' quite apart from its attack on a political system, is a great picture. It will probably rank as one of the greatest non-fictional films of 1938, if not all time. It is well integrated, graphic and paced to a thundering beat. It smashes home its story with punches thrown from every angle."—*PROVIDENCE JOURNAL Columnist Robert L. Wheeler.*

●HOLLYWOOD ANTI-NAZI LEAGUE:

"To anybody not completely deaf, the reel will fortify all his biases in favor of democracy. What the pictures show as taken in Germany are, of course, what the Hitler regime wanted shown, but what was shot outside Nazi Germany is enough to have the reel either banned in Germany or cut to ribbons when shown, and in either case, none of the dialogue will ever be heard there. It should be seen by everybody with a suspicion of what Fascism means."
—*FRANK SCULLY speaking for the Hollywood Anti-Nazi League.*

●THE CHURCHMAN:

"'Inside Nazi Germany—1938' ought to have a profound effect on American thought. Its very restraint in dealing with a situation so completely lacking in restraint, adds notably to the strength of the presentation."— *Says Editor GUY EMERY SHIPLER.*

●SENATOR PITTMAN:

"'Inside Nazi Germany' shows exactly what happens when a dictator takes control of a nation. I think it highly desirable that this picture be seen by every American."
—*Chairman, Senate Foreign Relations Committee.*

●WARD MARSH:

"Fair And Faithful Job Of Screen Reporting As Important To Fearless And Honest Dissemination Of News As Latest Published Cable From Best Foreign Correspondent."
—*Cinema Critic, CLEVELAND PLAIN DEALER.*

●SELZNICK:

"Heartiest Congratulations March Of Time's Inside Nazi Germany Is One Of The Greatest And Most Important Reels In The History Of Pictures It Is Exciting To Know That At Long Last Someone Has The Courage To Present Such Facts To The Public In This Medium And The Intelligence And Talent To Present Them So Dramatically." — *wires DAVID SELZNICK.*

What's doing:

***Miami*—"HELD OVER"**

"Audience Exceptionally Appreciative of March of Time Episode Inside Nazi Germany And Did Terrific Hold Over Business. Many Thank Us In Person And Letter For Showing Film. Reaction Unanimously Very Favorable. Only One Exception Out Of The Thousands Who Saw It."
—*SONNY SHEPHERD, Manager Lincoln Theatre.*

***Pittsburgh*—"DOUBLE AVERAGE"**

"March of Time's Nazi reel credited with being driving force behind excellent business. Almost double what average twin bill does."—*VARIETY.*

***Philadelphia*—"SWAMPED"**

"Cosmopolitan Crowds Swamped News Theatre As Inside Nazi Germany Opened First Run In Philadelphia. It Should Be Shown In Every Theatre. This is Provocative Visualized Journalism"—*William Goldman.*

***Marion, O.*—"GOOD"**

"Responsible For Good Business. Audiences Accepted It As A News Document."—*Manager GEORGE PLANCK.*

***Reading*—"BEYOND EXPECTATIONS"**

"Business beyond all expectations. Sold the picture not as 'sensational' but something all Reading should see and it worked. We almost smashed all theatre box office records."
—*C. G. KEENEY, Manager, Park Theatre.*

***Providence*—"SWELL TAKINGS"**

"March of Time release, 'Inside Nazi Germany,' spelled swell takings."—*VARIETY.*

***Cincinnati*—"SECOND WEEK"**

"Inside Nazi Germany Proved Good Box Office And Secured Nothing But Favorable Comment Cincinnati Newspapers All Agreed That Film Was A Frank Expose Of Conditions Within Germany And Gave The Attraction Unqualified Praise. Holding Over Second Week."
—*I. LIBSON.*

SAYS VARIETY:

"Pros and Cons on March of Time's Nazi subject boost box office all over."

. . . presenting through impartial pictorial journalism the significant events of our times.

THE MARCH OF TIME

PRODUCED BY THE EDITORS OF LIFE AND TIME

HOLLYWOOD IS STRONGER ABROAD DESPITE ATTEMPTS TO WEAKEN IT

Six Million More Feet of Film Shipped to Foreign Countries Than in 1936; Motion Picture Equipment Sales Also Gain

Unshaken by efforts of foreign countries to supplant American motion pictures with those of native production or from other nations, American distributors last year shipped abroad 6,000,000 feet more of film than they did in 1936, according to figures compiled by Nathan D. Golden, chief of the motion picture division of the Department of Commerce, Washington.

Total shipments during the year of negatives and positives, both sound and silent, reached 215,721,956 linear feet with a declared nominal value of $4,797,641, compared with 209,651,404 feet valued at $4,531,639 in 1936, Mr. Golden reported.

To permit the better exhibition of American pictures, foreign countries purchased American sound equipment, recording and producing, valued at $2,280,961, compared with $2,105,288 the preceding year, in addition to 1,625 standard gauge 35 mm. projectors valued at $449,142 against 1,454 valued at $383,078; 21,327 16 mm. projectors valued at $662,750 against 7,383 valued at $304,378, and cameras and other equipment.

While exports of sound positives increased over 1936 (sound negatives showed a decline), silent films, both positive and negative, showed a greater percentage rise, the figures disclosed.

Exports of sound positives totaled 200,245,663 feet valued at $4,242,012 against 195,907,374 feet valued at $4,025,767, an increase of less than three per cent, but shipments of silent positives were 2,851,039 feet valued at $87,362 against 1,695,980 feet valued at $51,670, an increase of over 70 per cent.

Shipments of Negatives Drop

In negatives, shipments of sound film dropped from 9,904,111 feet valued at $362,035 in 1936 to 9,586,631 feet valued at $354,578 last year, while silents increased from 2,143,939 feet valued at $92,167 to 3,038,623 feet valued at $113,689.

Argentia, as usual, was United States' best customer in point of footage, but the United Kingdom, second in footage, was the best revenue-producing market as shown in the table published on this page.

In Washington this week bids for providing motion pictures exploiting the government's housing activities were opened by the Federal Housing Administration.

Bids were asked for production of 35 mm. sound film in lengths up to 1,000 feet, 1,000 to 3,000 feet, and 3,000 to 5,000 feet; 35 mm. silent film in the same lengths; optical reduction of 35 mm. sound film to 16 mm. film in the same lengths, and reduction of 35 mm. silent film to 16 mm. film in the same lengths.

Proposals Received

Proposals received were as follows:

Lauks & Norling, New York: 35 mm. sound film, $5 per foot up to 1,000 feet, $4.75 to 3,000 feet, $4.50 to 5,000 feet; silent 35 mm. film, $4.60 per foot to 1,000 feet, $4.40 to 3,000 feet, $4.20 to 5,000 feet, with an alternate bid that if no new material not incorporated in the sound film was required, silent could be furnished at 75 cents, 65 cents and 60 cents, respectively, in the three lengths; reduction of sound film, 7 cents per foot up to 1,000 feet, 6.75 cents to 3,000 feet, 6.5 cents to 5,000 feet, with the same prices for reduction of silent film.

Ruby Films, New York: Sound film, $4.50 per foot to 1,000 feet, $3.50 to 3,000 feet; $3 to 5,000 feet; silent film, $3.50 to 1,000 feet; $3 to 3,000 feet, $2.50 to 5,000 feet; reduction of sound film, 2½ cents per foot to any length; reduction of silent film, 2 cents per foot to any length.

Bray Studios, New York: Sound film, $6 per foot to 1,000 feet; $5.45 to 3,000 feet, $4.75 to 5,000 feet; silent film, $4 to 1,000 feet, $3.60 to 3,000 feet, $3.25 to 5,000 feet; reduction of sound film, 16½ cents to 1,000 feet, 16 cents to 3,000 feet, 15½ cents to 5,000 feet; reduction of silent film, 16 cents to 1,000 feet, 15½ cents to 3,000 feet, 15 cents to 5,000 feet.

Pathe News, Inc., New York: Sound film, $4.90 per foot to 1,000 feet, $4.80 to 3,000 feet, $4.70 to 5,000 feet; silent film, $3.90 to 1,000 feet, $3.80 to 3,000 feet, $3.70 to 5,000 feet; reduction of sound or silent film, 9/10 cent per foot in any length.

Stark Films, Baltimore: Sound film, $2.25 per foot to 1,000 feet, $2.15 to 3,000 feet, $2 to 5,000 feet; silent film, $1.75 to 1,000 feet, $1.60 to 3,000 feet, $1.50 to 5,000 feet; reduction of either sound or silent film, 3½ cents per foot up to 3,000 feet, 3 cents to 5,000 feet.

Sound Masters, Inc., New York: Sound film, $4.52 per foot to 1,000 feet, $4.10 to 3,000 feet, $3.64 to 5,000 feet; silent film, $1.00 per foot less than for sound film; reduction of sound film, 3 cents per foot to 1,000 feet, 2.75 cents to 3,000 feet, 2½ cents to 5,000 feet; reduction of silent film, 2.75 cents to 1,000 feet, 2½ cents to 3,000 feet, 2.25 cents to 5,000 feet.

De Frenes & Co., Philadelphia: Sound film, $8 per foot to 1,000 feet, $7.30 to 3,000 feet, $7 to 5,000 feet; $6 if without European scenes.

George Schaffer, for the last 16 years a city salesman for Fox, Warner Brothers and Grand National in Philadelphia, is now city salesman for Columbia there.

Argentina Listed as America's Best Film Customer in 1937

Among the ten leading foreign countries to which film was exported by the American motion picture industry, Argentina proved the best customer, in point of footage, during 1937 and the United Kingdom, second in footage, was the best revenue-producing market. A comparison of the ten countries' purchases in 1937 and 1936 follows:

	1937		1936	
	Feet	Value	Feet	Value
Argentina	17,213,406	$337,638	18,036,629	$323,274
United Kingdom	15,432,385	396,627	16,210,307	443,462
Brazil	12,856,031	258,336	12,731,057	251,724
British West Indies	10,169,863	24,762	7,158,685	25,745
Panama	10,123,039	127,992	9,814,771	122,985
Mexico	8,594,637	271,331	8,820,437	283,997
France	7,930,138	151,492	7,896,664	168,935
Canada	6,110,452	209,357	5,110,480	190,372
Cuba	5,801,007	115,358	5,370,519	106,580
Australia	4,362,681	116,783	4,777,668	107,263

Central Casting Reports On Status of Extra Players

Progress of the extra player in Hollywood in 1937 was reported this week by the Central Casting Bureau, cooperative placement agency, in which all large studios participate. Extras in the coast studios earned $2,986,372 in 1937. This is an increase of $565,919 over 1936. Total placements showed an increase of 294,307 extras obtaining employment in 1937 as compared to 268,436 in 1936.

In the January-June pre-Screen Actors Guild period, there were 128,101 placements at a cost to the studios of $1,173,038.94. In the last six months under the Guild contract, there were 166,206 placements, with total payroll of $1,813,333.95.

The extras received an average daily wage of $10.03, increase of $1 over the preceding year. Figured on a seven-month basis beginning with June 1, 1937, when the contract with the Screen Actors Guild was signed, the average daily wage of the extra has been $10.91.

The average daily placement in 1937 was 944, a gain of 86 jobs per day. The total average daily placement showed that 637 men, 567 women and 48 children found daily employment as extras. In the 12 months 198,922 men extras were paid $1,773,675. In the same period 87,741 women extras were paid $792,900. Some 4,354 boys were employed and were paid $331,664. The number of girls who worked as extras was 3,290, and they received $24,311.

The gain in the year was made on the part of adult extras, both men and women, showing a substantial increase in the number of placements. In the boy and girl class the number of jobs fell off.

Plan Bellevue House

A 1,000-seat theatre will be built in Bellevue, Ohio, by the Shine circuit in association with local interests. The building will cost $75,000, with an additional $25,000 to be spent on equipment. Completion is scheduled for early summer.

COMPANIES ALREADY TALKING ABOUT PRODUCT AND SALES FOR NEXT YEAR

Selling Season Advanced Full Month, with Commitments Taken for Purchases of 1938-1939 Films by Circuits

The very first stirrings over the nature and quantity of product for next season were noticeable this week, even before the conclusion of the mid-seasonal sales drives now being conducted by several of the large companies to clear up final business for this season and hurry along playdates on 1937-38 pictures contracted for but still unplayed.

Not only are some of the companies talking about the construction of next season's programs, but actual commitments already are being taken for their purchase by circuits, signaling an earlier start by one month on the actual selling season.

Universal, RKO, Twentieth Century-Fox, Monogram and Warner Brothers this week made their first announcements concerning the formulation of 1938-39 schedules. Some indicated specific product decisions, others pertained to conferences with that in view.

Meanwhile, progress in mid-seasonal sales drives were reported by Warner Brothers, Columbia, Metro-Goldwyn-Mayer, Paramount and Radio Pictures.

Convention Set Month Earlier

An indication of the trend toward early selling of next season's product was given in the fact that Twentieth Century-Fox set its national sales convention for around April 1st, more than a month early for the company. The meeting will be in Kansas City.

Selling is always underway, there is no set season for it, John D. Clark, vice-president in charge of distribution for Twentieth Century-Fox, said. Early selling has been a practice of the company for five years, he added.

"There is no particular reason," he continued, "except our reputation with exhibitors on the basis of their experience with us in prior years."

While the company is expected to schedule the same number of features next season as in the current season, 57, the program will be enlarged to include a series of one-reel short subjects. The company will not renew its releasing contract with Educational pictures when it expires in August.

Early Selling Trend

RKO has not launched selling for next season, Ned E. Depinet, president, said. He added that he did not believe the companies selling early would have a great advantage over the others.

"The trend in recent years has been to sell early," Mr. Depinet continued. "And why not? If an exhibitor is satisfied with a company's product performance, why should he not make early commitments for the next year?"

Comparatively few exhibitors transfer their playing time to companies other than those with which they have dealt in previous seasons, Mr. Depinet said. The exhibitors who do change, he continued, do so because of some dissatisfaction with their deals or because they are disgruntled with other conditions.

Universal will make four serials for the 1938-39 season, two of them based on newspaper adventure cartoons, one on Boy Scout activities and one a western. A 12-episode chapter play will be filmed from the "Buck Rogers" newspaper cartoon and the Boy Scout adventure serial will also be in 12 episodes. The company will have the active cooperation of the national Boy Scouts organization.

Second of the newspaper cartoons to be serialized by Universal will be "Red Barry," based on the King Features Syndicate strip. Larry (Buster) Crabbe will play the title role in the film, which will be in 13 episodes. The Western serial will be "The Flaming Frontiers," in 15 episodes, with Johnny Mack Brown in the leading role.

Sport Reels from Pathe News

Pathe News will produce a series of nine sport reels for release through RKO during the 1938-39 season. "White Magic" will be the first of the group, which will be known as "Sportscopes." Others in the series will be "In the Swim," "Hoof Beats," "Windward Way," "Golden Gloves," and "Speeding Spokes."

Monogram will extend its program from 42 to 48 features for next season, W. Ray Johnston, president, announced upon his arrival in Hollywood from New York. Monogram, he said, will increase its 1938-39 budget 25 per cent over the $2,300,000 set aside for this year's schedule.

Warner Brothers' short subject program for the approaching season will be mapped at studio conferences about March 1st when Norman Moray, head of Vitaphone sales, will visit Hollywood. A substantial increase in the number of patriotic subject shorts was anticipated.

GN Resuming Production

At the home office of Grand National it was announced this week that the company will resume production in Hollywood within a few days, with two Tex Ritter westerns to start immediately. Ed Finney, advertising and publicity director, who also produces the westerns, will remain on the coast permanently.

Columbia Pictures will hold the first of its mid-winter divisional meetings, in connection with the company's "Montague Good-Will Campaign," in Cleveland about the middle of this month. A. Montague, general sales manager, will preside. Among the home office executives who will attend are Rube Jackter, Lou Weinberg, Max Weisfeldt and Louis Astor.

Mr. Astor, circuit sales supervisor, is now on a two weeks' tour of key cities in connection with the sales drive. The campaign opened January 15th and will continue until May 15th.

Sears Drive Advanced

The Warner Brothers "Sears Drive" is 25 per cent ahead of last year's drive in the collections and billing division, Gradwell L. Sears, general sales manager, said. The drive has been underway six weeks and has ten more weeks to run.

Paramount's new sales contest, "Paramount on Parade," which will begin February 27th and run 13 weeks, was discussed in Kansas City this week when 30 branch managers, salesmen, and booking and ad sales managers from Kansas City, Des Moines, St. Louis and Omaha met at the Hotel Muehlebach.

European and British sales conventions in Paris and London are planned by Twentieth Century-Fox for late in April or early in May. Sidney R. Kent, president, is expected to attend. While in London Mr. Kent will confer with Robert T. Kane, head of New World Productions, on the British pictures to be released through Twentieth Century-Fox.

Fire Loss $4,447 In Twelve Years

The loss from fire in major company film exchanges during the past 12 years amounted to only $1 in each $48,000 of print value handled by the exchanges in that length of time, it was shown in a report released this week by the Motion Picture Producers and Distributors of America.

In the 12-year period a total of only 11 fires occurred in the more than 250 exchanges covered by the report. The aggregate fire loss was only $4,447, whereas the print value of the films handled by the exchanges is conservatively estimated at $218,000,000. The exchanges estimate that they receive, store or ship 27,000 miles of film daily.

Estimates of the fire losses in exchanges are based on records which show that the major company exchanges handled an average of 400 features annually for the past 12 years and that an average of 200 prints of each feature were in use or a total of 80,000 prints annually. At an average print cost of $175, the total print value averaged $14,000,000 per year, or $168,000,000 for the period covered by the report. In the same period, the print value of shorts, newsreels and all other productions handled by the major exchanges is estimated at $50,000,000. Thus, of the $218,000,000 aggregate value of the prints handled, there was a loss of only $4,447 attributable to film exchange fires.

The fire loss record for the 12-year period is as follows—1926, one fire, $3,000 loss; 1927, none; 1928, one fire, $25 loss; 1929, one fire, $1,200 loss; 1930, one fire, $15 loss; 1931, none; 1932, three fires, $41 loss; 1933, none; 1934, one fire, $148 loss; 1935, two fires, $8.00 loss; 1936, none; 1937, one fire, $10 loss.

The unusual record of the exchanges is credited to the conservation activities of the MPPDA and constant precaution taken in individual exchanges. Monthly fire inspections and periodic fire drills for employes are held, and supervisors of exchange operations of member companies designate a branch manager in each distributing center to direct enforcement of conservation measures for a six-month period, with a new director being designated at the end of that time.

John, James and Horace Richards of New Orleans have been granted a charter for Theatre Service Corporation, to operate theatres, supply, book and buy.

Universal this week signed Glenda Farrell to a two-pictures-a-year contract. Miss Farrell recently left Warner Brothers.

B. C. Johnson has named Bill Stoel as manager of his new theatre, Maryville, Wash.

SPLIT IN ACTOR'S GROUP WIDENS AFTER SCREEN GUILD MAKES PEACE

Rupture Healed Last Week, Breaks Out Anew As Federation of Actors Threatens to Support Jurisdiction Claims

Internal strife in the ranks of the Associated Actors and Artistes of America which was smoothed over last week after violent disagreement between Kenneth Thomson for the Screen Actors' Guild and leaders of Actors' Equity was again far from settlement this week with a new rupture evident over the claim of the International Alliance of Theatrical Stage Employees to jurisdiction over all entertainment workers. A petition embodying the IATSE claim is before the executive board of the American Federation of Labor meeting in Miami.

The Screen Actors' Guild, on the point of settling its differences with the parent organization, revived last fall in an attempt to coordinate the talent guilds of stage, screen and radio, found them renewed and intensified after an eight hour meeting of the Four A's executive board last Friday. At the meeting jurisdictional problems of the American Federation of Actors were brought to a head and leaders of that group announced they were prepared to withdraw from the Four A's and seek affiliation with the IATSE.

The actors' federation claims jurisdiction over night club entertainers who have been under the wing of Chorus Equity Association and the threat of withdrawal was made conditional on disposal of the claim by the Four A's board.

The Screen Actors' Guild is seeking changes in the bylaws of the central organization which it believes will insure harmony in place of the internal bickering which has marked the negotiations for a strong constitution.

Friction in the Four A's, especially marked since the elevation of Frank Gillmore from the presidency of Equity to leadership of the central body and the subsequent appointment of Burgess Meredith as acting head of Equity, was brought into the open last week following the dispute over the chorus jurisdiction when Mr. Thomson attacked the new Equity administration for obstructing organization efforts in the various member groups. The brunt of Mr. Thomson's and the guild's attack was directed against Philip Loeb and George Heller, Equity council members and leading figures in the old insurgent faction in that group.

Mr. Thomson, supported by Florence Marston, eastern representative for the guild, resented the reiterated charge that the guild sought to dominate the Four A's and threatened withdrawal from the parent group and abrogation of the guild's contract with Equity.

Later these differences were smoothed over and a joint statement issued by Mr. Thomson and Mr. Meredith ascribed the fight to "rumor and misinformation" and added the expectation that "the two organizations can continue to work together on the same friendly basis as in the past."

When the Four A's board reconvened last Friday Ralph Whitehead, actors' federation head, intimated that unless the chorus jurisdiction problem was settled to his satisfaction his organization would support the IATSE claim. Mr. Whitehead is reputed to be one of the most influential of the Four A officials in the Federation of Labor councils.

No decision on the matter was reached at the eight hour session and the situation remained in doubt this week with a vote to be taken at another meeting this Friday. The position of the Screen Actors' Guild which has the controlling vote in the Four A's was regarded as the most important factor in determining the outcome of the dispute.

Extra Ranks Cut to 9,000

Mr. Thomson this week announced that talent ranks in Hollywood have been reduced from the 23,000 who worked through Central Casting Bureau during the 12 months preceding the signing of the Screen Actors' Guild contract, to 9,000. The guild secretary estimated that reduction of the players' ranks had resulted in an increase in earnings of about 25 per cent a year for guild members. He pointed out that approximately $2,250,000 was paid in salaries to the 23,000 who worked through the bureau formerly, that the guild contract resulted in a 10 per cent wage increase, and that all of the present salary expenditures now goes to the 9,000 guild members exclusively.

The guild's present membership includes 2,000 senior members and approximately 7,000 juniors. There are about 350 members in the New York area.

Managers' Union Negotiates

Demands for recognition and a basic agreement have been submitted to theatres in the New York area and to the Loew and RKO circuits for all their theatres by the Theatrical Managers, Agents and Treasurers Union which last week settled a dispute with legitimate theatres in New York. A deadline for the demands has been set for February 15th and theatres refusing to accept by that time will face a walkout, it was said by Gustave A. Gerber, attorney for the union.

The union is a national group under the American Federation of Labor. It has no locals but maintains territorial branches and field organizations.

Theme Songs Planned

Special theme songs will be written and published in conjunction with the one-reel James FitzPatrick Travel Talk short subjects, which are released by Metro-Goldwyn-Mayer. The first song will be "Copenhagen Love Song," which was written by Jack Shilkret and Sam Ward for the film "Copenhagen."

Adds to Fox Intermountain

Fox Intermountain has increased its string of theatres by three, with openings of new theatres in the Denver territory. The houses are the Sun Valley Opera House, Sun Valley, Idaho; the Chief, Pocatello, Idaho, and a house at Climax, Colo.

Delaware Companies Dissolved

Two Delaware film corporations have been dissolved, according to Edward J. Flynn, Secretary of State of New York. They are National Picture Theatres, Inc., and National Film Distributing Company, both incorporated in Delaware. Mr. Flynn learned of the dissolutions from the Secretary of State of Delaware.

Colombia Taxes Income on Films

Official notification has been filed by the Colombian Government with the American Commercial Attache in Bogota that an income tax on earnings derived from marketing of films by foreign entities of individuals not domiciled in Colombia will be imposed.

The decree states that the taxable income of natural or juridical foreign persons without domicile or legal representation in the country who derive revenue from such films will be determined by deducting 50 per cent as expenses and other legal deductions, from the gross sums of quantities credited or paid to them for any purpose whatsoever by contracting parties engaged in such merchandising pursuit.

The amount of taxes which must be withheld by natural or juridical persons of Colombia will be that which corresponds to the total of such gross sums paid to foreign entities. Deductions will be allowed by the Chief of National Income and Taxes only against receipt of declarations of natural or juridical foreigners as prescribed by law.

Hotel Produces Films

The Waldorf-Astoria Hotel has produced three short subjects to be used in the training of its staffs. Writing, directing and acting were all handled by the hotel staff with Harry R. Martin, superintendent of mechanical operations, in charge. The films are titled: "Restaurant Service in the Waldorf-Astoria," "Uniformed Service in the Waldorf-Astoria" and "Housekeeping in the Waldorf-Astoria." Other hotels are using the films and the uniform subject recently was loaned to Eastern Air Lines.

Souland Forms Company

J. M. Souland has formed Cosmograph Pictures Corporation, Hollywood, and will produce six features. The first will be "The Singing Warrior," written by George Rosener, with the screenplay by Charles P. Higgins and Zelma Carroll. Harry Revier will direct. Other titles include "Daughter of India" and "Maids of the South Seas."

Indo-China Business Off

Although there was some improvement in the economic situation in French Indo-China during 1937, film companies report no increase in their receipts, and business throughout the colony's theatres is poor, according to a report of the U. S. Department of Commerce from American Consul Quincy F. Roberts at Saigon.

Wisconsin Amusement Enterprises Corporation has changed its name to Fox Wisconsin Theatres, Inc., and Fox Wisconsin Agency Corporation has been renamed Fox Wisconsin Amusement Company, both of Milwaukee.

"TEN BEST" ON EASTMAN FILM EXCLUSIVELY

EVERY one of the "Ten Best Pictures" selected in the 1937 critics' poll of the *Film Daily* was "shot" on Eastman Super X Panchromatic Negative .... Release prints for all ten were made on Eastman Positive .... An impressive double demonstration of Eastman's current contributions to motion picture quality. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *Positive* and *Super X Negative*

FOURTH QUARTER PROFITS REPORTED BY WARNERS, PARAMOUNT, LOEW'S

Loew's Records $2,917,409 Net for 12 Weeks; Warners $1,685,599; Paramount Sees Profit of $6,030,000 for Year

Profits for the late 1937 quarters were reported this week by four companies, Warner Brothers, Loew's, Inc., Paramount and Columbia Broadcasting.

At the same time Warners announced that its directors have authorized the officers of the corporation to formulate a plan for offering new debentures in exchange for existing debentures and for offering common stock in exchange for part of the preferred stock.

With the Paramount statement for the quarter ended January 1st, 1938, was an announcement giving the estimated consolidated earnings for the year 1937. Highlights of the two Paramount reports were included in an article in MOTION PICTURE HERALD last week. The story listed the year's estimated earnings at $6,030,000 and the quarter's earnings at $754,300.

Loew's and subsidiaries reported, for twelve weeks ended Nov. 25, 1937, a net profit of $2,917,409 after depreciation, federal income taxes, and subsidiary preferred dividends, but before surtax on undistributed profits, equal after dividend requirements on $6.50 preferred stock of Loew's, Inc., to $1.69 a share on 1,599,053 no-par common shares.

This compares with $3,457,973 or $2.14 a share on 1,500,000 common shares for the 12 weeks ended November 19, 1936.

Paramount's earnings for the 13 weeks ended January 1st were estimated at $754,000 after all charges, including provision for estimated undistributed profits taxes for the year. This compares with an estimated net profit of $3,700,000 for the corresponding quarter of the previous year. The estimate for the '36 quarter included a special $200,000 credit taken from an inventory set up one year earlier.

In commenting upon the statements of the two companies, Paramount and Loew's, the *Wall Street Journal* said: "In both cases lower box office receipts were partly responsible, but special influences were also at work." The newspaper also pointed out that the earnings comparison of the two Paramount quarters was distorted in part by the special $200,000 credit and by "Paramount's method of writing off films very rapidly after their completion (about 80 per cent of the cost is charged against earnings in the first three months of the life of each production) took unusually heavy toll in the period covered."

$1,685,599 Net Profit

The Warner statement showed net profit of $1,685,599 after depreciation, amortization of film cost, interest, federal income taxes and minority interest, but before surtax on undistributed profits. The net profit, for 13 weeks ended November 27th, was equivalent, after allowing for dividend requirements on the $3.85 preferred stock (on which unpaid dividends to and including Dec. 1, 1937, amounted to $22.13 a share), to 42 cents a share on 3,701,090 shares of common stock, excluding 100,254 shares held by the company. This compares

(*Continued on page 66*)

Warner Assets $29,078,808 And Liabilities $22,138,427

The current assets of Warner Brothers as of November 27th, 1937, including $3,758,994 cash, amounted to $29,078,808 and curent liabilities were $22,138,427. This compare with cash of $3,292,776, current assets of $24,245,656 and current liabilities of $20,672,022 on November 28th, 1936.

The consolidated income account for the quarter ended Nov. 27, 1937, compares as follows:

	Quar. ended Nov. 27,'37	Quar. ended Nov. 28,'36	Quar. ended Nov. 30,'35
Operating profit	$11,828,663	$11,034,254	$8,602,147
†Amortization of film costs	7,500,061	6,206,112	4,873,634
Amortization and depreciation of properties	1,203,519	1,225,602	1,297,760
Interest expense, etc.	1,111,256	1,159,088	1,203,915
Provision for investment in affiliated companies	20,206	79,472	85,066
Provision for contingencies	45,000	40,000	.....
Profit	$1,948,621	$2,323,980	$1,141,772
Other income	102,711	99,192	119,459
Total income	$2,051,332	$2,423,172	$1,261,231
Minority interest	733	236	2,872
Federal income tax	365,000	375,000	227,043
Net profit	$1,685,599	$2,047,936	$1,031,316

†Includes depreciation of studio properties.

Consolidated balance sheet of Warner Brothers Pictures, Inc., and subsidiaries as of November 27, 1937, compares as follows:

Assets:	Nov. 27,'37	Nov. 28,'36	Nov. 30,'35
§Real estate, buildings, lease holdings, equipment, etc.	$136,101,541	$136,254,901	$137,598,032
Cash	3,758,994	3,292,776	3,541,220
Accounts receivable, etc.	2,253,925	1,911,495	1,505,619
Investment in affiliated companies	1,566,651	1,755,128	916,217
Inventories	20,817,709	17,509,051	14,101,555
Rights and scenarios	2,248,179	1,532,334	1,229,301
Mortgages receivable	763,850	429,641	102,369
Deposits to secure contracts	1,273,694	1,315,542	1,658,730
Sinking fund deposits	75,467	145,240	130,668
Net current assets of foreign subsidiaries	210,655	.....	.....
Building and loan association	59,364	50,537	114,593
Deferred charges	1,178,744	093,323	941,338
Miscellaneous investments	¶162,720	75,540	285,914
Goodwill	8,301,100	8,244,979	8,227,484
Total	$178,772,593	$173,510,487	$170,353,040
Liabilities:			
*Preferred stock	$5,670,885	$5,670,885	$5,670,885
†Common stock	19,006,723	19,006,723	19,006,723
Fund and other long term debt	73,590,213	75,809,190	83,362,330
Notes payable	4,401,086	4,276,065	1,474,975
Accounts payable and sundry accruals	8,854,350	8,548,944	7,647,121
Deferred credits	1,428,019	1,728,866	1,583,251
Due affiliated companies	123,276	189,425	216,643
Serial bonds, etc. (currency)	4,074,021	4,566,720	2,885,021
Royalties, etc., payments	1,119,362	981,822	1,067,552
Federal tax reserve	3,196,365	1,645,423	1,211,368
Contingency reserve	1,315,000	1,540,000	1,264,866
Advance payments for film, etc.	369,967	463,622	383,761
Net current liability of foreign subsidiaries	50,306	.....	.....
Property applicable to minority interests	234,014	264,921	555,525
‡Remittance from foreign companies	761,659	371,849	733,973
Capital surplus	57,044,330	56,774,519	56,650,505
Deficit from operations	2,466,983	8,328,487	13,361,459
Total	$178,772,593	$173,510,487	$170,353,040

*Represented by 103,107 no-par shares. †Par $5. ‡Remittances from foreign companies held in abeyance. §After reserves for depreciation and amortization. ¶Includes 100,254 shares of company's common stock, carried at $1.

TWINS



National Screen Service...eighteen years a-growing and known far and wide as "the prize baby of the industry"... National Screen Accessories... eighteen months in the making, not yet three years old... yet already they're known as the "theatre advertising twins"...

They get them in... they sell them hard... they bring them back...

Lobby posters with the magic touch of showmanship... color... eye appeal... selling fire... breathing life into your lobby...

And prevues, that for eighteen years, have been the one sure-fire, hard-hitting, sincere, convincing screen advertisement... used in more than 11,000 theatres...

Twin service... twin selling punch... that's why the new slogan is "double your theatre advertising punch with...

National Screen Service
...prize baby of the Industry!

National Screen Accessories ...the magic touch of showmanship

WARNERS PLAN NEW DEBENTURES

(Continued from page 64)

with $2,047,936 or 52 cents a share on common for the 13 weeks ended November 28, 1936.

Paramount's estimated consolidated earnings of $6,030,000 did not include approximately $620,000 representing the company's direct and indirect net interest as a stockholder in the combined undistributed earnings for the year of partially-owned non-consolidated subsidiaries, it was announced. The company estimated combined consolidated earnings and share of undistributed earnings of partially-owned subsidiaries for the year at $6,650,000. These earnings, it was announced, do not include proceeds from settlement of litigation instituted during the period of reorganization, amounting to approximately $1,650,000 which, together with a profit of $150,000 realized upon sale of a parcel of real estate, has been credited to the general reserve account established Jan. 1, 1935. The combined results from operations of $6,650,000 and the non-recurring income of $1,800,000 credited to general reserve aggregated $8,450,000.

$1.96 a Share on Common

On Jan. 1, 1938, there were outstanding 142,172 shares of cumulative convertible $100 par value six per cent first preferred stock, and 555,101 shares of cumulative convertible $10 par value six per cent second preferred stock. After deducting $1,186,092 of dividends accrued for the year on these preferred shares, the remaining $4,843,908 of consolidated earnings for the year represented $1.96 per share on the 2,465,900 of common stock outstanding on January 1st. Computed on the aggregate $6,650,000 of estimated consolidated earnings and share of undistributed earnings of partially-owned subsidiaries, the earnings per common share for the year, calculated on the same basis, would be $2.22.

In each case, the company announced, the earnings per share calculation excludes the non-recurring income of $1,800,000.

The consolidated earnings for the year ended Jan. 2, 1937, amounted to $6,012,000, which included credit of $2,000,000 for application of inventory reserve provided as of Dec. 28, 1935, and Paramount's net interest as a stockholder in the combined undistributed earnings of partially-owned subsidiaries for the year totaled $331,000, a combined total of $6,343,000.

Warners New Plan

Warner Brothers' plan to offer new debentures in exchange for existing debentures and to offer common stock in exchange for part of the preferred stock is not expected to be acted upon before the summer. At that time the company plans to make application to the Securities and Exchange Commission for approval of a refinancing program which will include the outstanding $30,700,000 of optional six per cent convertible debentures and a substantial part of the preferred stock.

The debentures, according to the plan, will be replaced by an issue of new debentures and the holders of the preferred stock will be offered common stock in return for the redemption value of their holdings, plus the accumulated dividend.

Details of the plan will not be made known until shortly before the application is submitted to the SEC, the company said. The debentures were issued in denominations of $500 and $1,000 in 1929 and will mature Sept. 1, 1939. Exchange of the common stock for the preferred will be to meet arrears in dividends on the preferred which totaled $22.13¼ per share on Dec. 1, 1937. There were 103,107 shares of preferred outstanding on Nov. 27, last. On this basis the accumulated preferred dividends amounted to about $2,300,000. The preferred stock has no par value, but a liquidating value of $55 a share and is entitled to cumulative dividends at the rate of $3.85 a share. That portion of the common offered and not taken by the preferred stockholders will be underwritten for a public issue by Hayden Stone & Company.

Loew's Boston Theatres Company reported net income for the year ended August 31st last of $319,267, equal to $2.06 each on 155,249 capital shares, which compares with $176,004, equal to $1.13 per share, in the preceding year.

Columbia Broadcasting Company this week estimated its net earnings for 1937 at approximately $4,297,600, an increase of more than half a million dollars over the previous year's business, which was $3,755,500.

The $4,297,600 figure is equivalent to $2.52 per share of CBS stock. The previous year's earnings were equivalent to $2.20 per share. Per share earnings for both years are calculated upon the 1,707,950 shares of $2.50 par value stock presently outstanding upon the completion of exchange of the old $5 par value stock.

Film Stars Prominent At President's Ball

Hollywood stars were prominently in attendance at the charity balls in New York and Washington, held last Saturday in honor of President Roosevelt's birthday for the benefit of the infantile paralysis fund.

Among those at the Washington event Saturday evening and at a luncheon in the White House during the day were Janet Gaynor, Mr. and Mrs. Fredric March, Eleanor Powell, Maria Gambarelli, Zorina, Joe E. Brown, Louise Fazenda, Tommy Kelly and Ray Bolger.

Guests at the ball in the Waldorf Astoria Hotel, New York, included Sonja Henie, Ed Wynn, June Lang, Cesar Romero, June Clyde, Frank Parker, Gabriel Heatter and Lou Holtz.

Circuit Issues Bonus Checks

Bonus checks have been sent out to Hamrick-Evergreen executives and managers for their efforts in the Managers' Bonus Contest for the quarterly period ending this month. Al Finkelstein of the Portland, Wash., division was the top ranking executive, with checks also for Roy Brown and Mose M. Mesher of the Portland headquarters. Frank Christie, Seattle booker, and Vic Gauntlett, Seattle advertising head, were also check winners, among others.

Artcinema Contracts Signed

Contracts for the release in the west coast territories for all of the productions of Artcinema Associates, Inc., including their 10 features and seven musical short subjects, have been signed by Emil C. Jensen, president. They were signed with Oscar Seltzer and his associates in the Portland and Seattle, Wash., territories; Armand Cohn, of All Star Features Distributors, San Francisco, and Jay M. Sutton, of All Star Pictures Company, Los Angeles.

George Seed has taken over the management of the Del-Mar theatre, Broadway and 138th Street, New York.

Local Newsreel Plan Passes Test

The local newsreel plan of the Herman A. DeVry Company has now passed the experimental tests, according to Mr. DeVry.

Several test runs have been tried in Illinois cities, the latest of which was at the Morris theatre in Morris, Illinois, with business reported considerably better than average. In the Tivoli theatre in Danville, the Alhambra theatre in Decatur and the Rialto theatre in Champaign, local newsreels make their debut this week, Mr. DeVry said.

Added to the staff of the newsreel division, which is under the supervision of Hugh Elasser, are C. Lupurti, formerly a cameraman with the old Essanay studios; R. E. Christianson, at one time a producer of short subjects; C. B. Blackwell, former industrial film producer, and Charles Filkins, for 16 years with Pathe. These are in charge of production and distribution of the newsreel.

The first 16mm. newsreel made here was for the Stadium theatre in Evanston. The newsreel has since been dropped, according to manager Leo Solomon.

Salesmen's Club Elects Officers

Thomas Duane, of Paramount, was elected president of the Boston Motion Picture Salesmen's Club, succeeding Herman Konnis, of Universal. Thomas Donaldson was chosen vice-president; Henry Rosenblatt, treasurer; Samuel Seletsky, secretary, and Nathan Ross, sergeant-at-arms. Named to the executive board were Mr. Konnis, John Gubbins, Henry Goldman, John Davis, Henry Worden and Maynard Sickles.

Metropolis Gets Foreign Films

Metropolis Pictures Corporation, New York, has acquired "The Fox Hunt," an animated cartoon in color, produced in England, and "Winter Magic," short subject depicting winter sports in the Austrian Tyrol, for distribution in the United States. Both subjects will have their American premiere showing at the 55th Street Playhouse, New York.

Named Technical Adviser

David Marcus, first deputy commissioner of the New York department of correction, is in California, as special technical adviser for the Warner Brothers picture, "Blackwell's Island."

Thomas A. Kilfoil has joined Caravel Distributing Corporation, New York, as booking director of its sponsored shorts. Caravel's first 1938 release will be an animated cartoon in color. Mr. Kilfoil was with Paramount in New York for 15 years as head of its service department. Later he was controller of National Screen Service, and more recently was with Pathe Film Corporation.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"There's Always a Woman"	Original, Wilson Collison. Director: Alexander Hall.	Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake, Wyn Cahoon.	Shooting
METRO-GOLDWYN-MAYER			
"Swiss Miss"	Director: John G. Blystone.	Laurel and Hardy, Della Lind, Walter Woolf King, Eric Blore.	Shooting
"Test Pilot"	Director: Victor Fleming.	Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Ted Pearson, Virginia Grey, Arthur Aylesworth, Priscilla Lawson, Claudia Coleman.	Editing
"Marie Antoinette"	From the biography by Stefan Zweig. Director: W. S. Van Dyke.	Norma Shearer, Tyrone Power, Robert Morley, Anita Louise, Joseph Schildkraut, Joseph Calleia, Henry Stephenson, Reginald Gardiner, Alma Kruger, Charles Waldorn, Peter Bull, Shepphard Strudwick, Cecil Cunningham, Brent Sergeant.	Shooting
"Wooden Wedding"	Original screen play, Norman Krasna. Director: Richard Thorpe.	Robert Montgomery, Virginia Bruce, Warren William, E. E. Clive, Priscilla Lawson, Jean Fenwick, Eleanor Lynn.	Shooting
PARAMOUNT			
"Professor Beware"	Director: Eliott Nugent.	Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander, Sterling Holloway, Mary Lou Lender, Gwen Williams, Ward Bond, Spencer Charters, Clara Blandick.	Shooting
"Stolen Heaven"	Director: Andrew Stone.	Gene Raymond, Olympe Bradna, Glenda Farrell, Lewis Stone, Porter Hall, Esther Dale.	Shooting
"You and Me"	Director: Fritz Lang.	George Raft, Sylvia Sidney, Robert Cummings, Lloyd Nolan, Harry Carey, Roscoe Karns, Warren Hymer, Guinn Williams, Carol Paige.	Shooting
"Tropic Holiday"	Director: Theodore Reed.	Dorothy Lamour, Ray Milland, Martha Raye, Bob Burns, Tito Guizar, Binnie Barnes, Porter Hall.	Shooting
"Cocoanut Grove"	Director: Al Santell	Fred MacMurray, Ben Blue, Yacht Club Boys, Billy Lee, Rufe Davis, Harry Owens and his Royal Hawaiian Orchestra.	Shooting
PRINCIPAL			
"Raw Hide"	Director: Ray Taylor.	Smith Balley, Lou Gehrig, Evalyn Knapp.	Shooting
REPUBLIC			
"Sidewalks of New York"	Director: Bernard Vorhaus.	Lew Ayres, Helen Mack, Victor Varconi, Alison Skipworth, Alice White.	Shooting
"Prison Nurse"	Director: James Cruze.	Henry Wilcoxon, Marian Marsh, Addison Richards, Bernadine Hayes, Minerva Urecal, John Arledge, Ben Weldon.	Shooting
RKO RADIO			
"Joy of Loving"	Original story and lyrics, Herbert and Dorothy Fields. Screen play, Gene Towne, Graham Baker. Director: Tay Garnett.	Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee, Lucille Ball, Jean Dixon, Frank Milan, Phyllis Kennedy, Dorothy and Estelle Steiner, Eric Blore, Frank M. Thomas.	Editing
"Condemned Women"	Original story and screen play, Lionel Houser. Director: Lew Landers.	Louis Hayward, Sally Eilers, Anne Shirley, Lee Patrick, Esther Dale, Leona Roberts, George Irving, Richard Bond, Netta Packers, Rita LaRoy, Edythe Elliott, Frank M. Thomas, Jack Arnold, Kathryn Sheldon.	Editing
"This Marriage Business"	Original story, Mel Riddle, Alex Rubin. Screen play, Gladys Atwater, J. Robert Bren. Director: Christy Cabanne.	Victor Moore, Allan Lane, Vicki Lester, Jack Carson, Richard Lane, Kay Sutton, Paul Guilfoyle, Frank M. Thomas, Leona Roberts, Jack Arnold, George Irving, Solly Ward.	Shooting
TWENTIETH CENT.-FOX			
"Kidnapped"	From the novel by Robert Louis Stevenson. Screen play, Ernest Pascal, Edward Blum. Director: Otto Ludwig Preminger.	Warner Baxter, Freddie Bartholomew, Arlene Whelan, Robert Allen, John Carradine, E. E. Clive, Reginald Owen, Miles Mander, Donald Haines, Alan Hale, Elsa Buchanan, Ralph Forbes.	Shooting
"Four Men and a Prayer"	Director: John Ford.	Loretta Young, Richard Green, George Sanders, David Niven, William Henry, Reginald Denny, C. Aubrey Smith, Alan Hale, J. Edward Bromberg.	Shooting
"Kentucky Moonshine"	Director: David Butler.	Ritz Brothers, Tony Martin, Marjorie Weaver, Wally Vernon, William Demarest.	Shooting
"Island in the Sky"	Director: Herbert I. Leeds.	Gloria Stuart, Michael Whalen, Robert Kellard, June Storey, Paul Hurst, Leon Ames.	Shooting
"Mr. Moto's Gamble"	Original screen play, Charles Belden, Jerry Cady. Based on the character "Mr. Moto" created by John P. Marquand. Director: James Tinling.	Peter Lorre, Kay Luke, Dick Baldwin, Lynn Bari, Douglas Fowley, Jayne Regan, Charles Williams, Harold Huber.	Shooting
UNIVERSAL			
"Mad About Music"	Original story, Marcelle Burke, Frederick Kohner. Director: Norman Taurog.	Deanna Durbin, Herbert Marshall, Gail Patrick, Arthur Treacher, Christian Rub, Marcia Mae Jones, Nana Bryant, Elizabeth Risdon, Helen Parrish, Martha O'Driscoll.	Editing
"Goodbye Broadway"	Screen play, Roy Chanslor. From a stage play by James Gleason. Director: Ray McCarey.	Charles Winninger, Alice Brady, Tom Brown, Tommy Riggs, Dorothea Kent, Frank Jenks, Jed Prouty, Donald Meek, Willie Best.	Editing
WARNER BROTHERS-FIRST NATIONAL			
"Cowboy from Brooklyn"	Screen play, Earl Baldwin. From a play by Louis Pelletier, Jr., Robert Sloane. Director: Lloyd Bacon.	Dick Powell, Dick Foran, Priscilla Lane, Pat O'Brien, Ann Sheridan, Ronald Reagan, Spring Byington, Hobart Cavanaugh.	Shooting
"Gold Diggers in Paris"	Original screen play, Jerry Wald, Richard Macaulay, Maurice Leo. Director: Ray Enright.	Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins, Melville Cooper, Frank McHugh, Johnnie Davis, Mabel Todd.	Shooting
"White Banners"	Based on a novel by Lloyd C. Douglas. Screen play, Lenore Coffee. Director: Edmund Goulding.	Claude Rains, Fay Bainter, Kay Johnson, Bonita Granville, Donald Crisp.	Shooting
"Torchy Blane in Panama"	Screen play, George Bricker. Director: William Clemens.	Paul Kelly, Lola Lane, Hugh O'Connell, James Nolan, Tom Kennedy, Larry Williams.	Shooting
"Little Lady Luck"	Original screen play, Albert DeMond, George Bricker. Director: John Farrow.	Ann Sheridan, John Litel, Frank McHugh, Janet Chapman, Robert Homans, Eric Stanley, Jean Benedict, Maureen Rodin-Ryan, Lottie Williams, James Nolan, Vera Lewis, John Ridgeley.	Shooting
"Crime School"	Original screen play, Crane Wilbur. Director: Lew Seiler.	Gloria Dickson, Humphrey Bogart, Six "Dead End" Kids.	Shooting

KORDA PLANS $9,000,000 PROGRAM FOR PRODUCTION AT DENHAM STUDIO

London Films Head Announces 15 Features for Year 1938; Exhibitors Face Serious Problem in Theatre Overbuilding

by AUBREY FLANAGAN
in London

A renaissance of production at Denham Studios was promised by Alexander Korda, chief of London Film Productions, on his return to this country from the United States. According to the London Film chief, 15 productions will be made at an approximate cost of £120,000 ($600,000) each, at Denham during the year ending December, 1938. Some of these, but not all, it is understood, will be made for United Artists' release. It is known that Mr. Korda is negotiating distribution deals with other organizations, but pending final agreements no definite statement has been forthcoming.

Financial backing, Mr. Korda said, has been secured sufficiently to enable the programme in prospect to be launched; further finance, it is understood, will be negotiated to enable it to be completed. The origin of this finance has not yet been divulged.

First on the floor, according to the announcements, will be A. E. W. Mason's "Four Feathers." That will be followed by a film dealing with the Russian Ballet, to be shot in Technicolor. An original story by R. C. Sherriff entitled "The King's Messenger," and dealing with the Flying Service between Southhampton and Hong Kong, is also to be included in the program. The "Lawrence of Arabia" story, the lead for which has not yet been decided, will also be made. An original musical, written by Robert Sherwood, is to take the floor at Denham during 1938 and it is Korda's hope that Irving Berlin will be able to contribute the musical score for this.

Three out of four of these pictures will be made in color.

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Redundancy Grave Problem

British exhibitors faced with uncertainty in the production field and from legislative quarters have now another problem to solve in the unrestrained building rush which has marked 1937 and which is still in full swing. Wrapt up as it is, with the whole question of film supply and rental bargaining power, it is likely to prove one of 1938's most complex riddles.

The Government's unwillingness to make any move which would play into the hands of redundancy conscious exhibitors, reflected in their recent refusal to amend the Cinematograph Act, on which all cinema licensing hinges, is likely to aggravate the situation.

Figures now available reveal that during 1937 some 229 new picture houses were built and opened in the British Isles, with another 60 odd reconditioned and rebuilt, achieving a grand total of approximately 290 new houses. About 380,000 seats have been added to the country's total. The Midlands alone, nerve center of Great Britain's heavy industries, added some 65,430 seats to an already overloaded area. Nottingham alone, for instance, a town with a maximum population of 300,000, has now no fewer than 60 picture theatres.

During 1937 exhibitor action in the matter has centered mainly on organizing local opposition to building ventures, whether by circuits, independent or outside interests; and a Redundancy Committee of the Cinematograph Exhibitors Association, has organized district battles. Local opposition has been consolidated and organized, and objection lodged with local licensing authorities when a provisional license to build has been considered, after the lodging of architect's plans. In many cases this has been successful and thanks to pugnacious exhibitor opposition and skilled legal representation numerous licenses have been refused and turned down.

Late last year a bombshell was thrown into the exhibitor camp by a High Court decision, following a Barnstaple licensing hearing, when a King's Bench judge decided that a licensing body had no powers to grant a license for a cinema until that cinema has been built. Ipso facto it had no right to refuse a license.

Opposition Disarmed

The immediate and judicial effect of this was naturally to tie the hands of both licensees and objectors, meaning as it did, that no opposition could be heard or considered until the cinema was actually a fait accompli. Exhibitor opposition in fact was disarmed.

Subsequent action by the Middlesex Council who had been faced with licensing problems at Harlesden and elsewhere, evoked from the Home Office, Government department responsible for the Cinematograph Act—as apart from the Cinematograph Films Act—the opinion that there was no constitutional objection to a licensing body granting a provisional license, and approving building plans, but that this did not debar them from refusing a license when the cinema was actually built.

As it rests then the situation, an anomalous one, is that the opposition can still be heard when a provisional license is considered but since the hearing has no status in law, it is worthless save as a barometer of local feeling.

Backed by exhibitors whose most powerful weapon has been constitutionally removed from their armoury, the Middlesex County Council is to press for powers to grant or refuse a license on the presentation of plans. Other licensing bodies all over the country will, if they want to or can be persuaded to do so, follow suit, since the Government has told the CEA that it does not intend to amend the 1909 Act on which all cinema licensing is based. Exhibitor contention is logically that the matter, a national one, should be settled by a nationally applicable Government Bill. They are likely to be disappointed.

For the 6,600 odd cinemas which form the British film market, there were some 792 features available in 1937. (The figure is a fluid one of course, since there were not so many picture houses in January and probably no less films). What will be the position during 1938, with a fractional number of British films and fewer from the United States, is the question exhibitors are asking one another. The circuits which have been responsible for the greater part of the overbuilding are consequently taking to themselves greater bargaining power, but even they are obviously going to be faced with problems of supply. A case is on the record of York, where the town's total was originally one large independent house and three owned by circuits. Recently that figure has been swelled by two more circuit theatres, and the independent, in order to maintain his booking ability, has been forced to build another cinema. Exhibitors allege that the renters play on this situation by pitting circuits against independents to put up rentals, which at present stand on an average between 35 and 40 per cent.

Oscar Deutsch, chief of the fast expanding Odeon chain, and one of the industry's most lavish builders claims the right to build in opposition to out of date and old fashioned cinemas, blames the speculative builder for the excesses of the situation and asks renters to withhold product from speculators.

To this independents reply that though at the outset overbuilding was greatly due to local enterprises with local finance, the circuits subsequently bought up most of these houses and then launched forth on a building movement of their own. Now over 50 per cent of the British picture houses are circuit owned or controlled.

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Receipts Weak

The seasonable improvement in box office takings, which exhibitors are prone to expect as soon as the Christmas holiday season is over, has not yet manifested itself, according to reports from provincial and suburban centres in Great Britain.

Takings in the last few weeks of the year—always low when Christmas looms on the horizon—were smaller in late 1937 than for many years, and have not yet got back to normal. In view of the fact that 1937, up to that period, had not been a bad year for the exhibitor, trade investigators are seeking a cause.

No cumulative statistics exist of the total box office receipts for all the cinemas of this country for any given period of time. Trade authorities state that the falling off has been much less marked in London than in northerly districts. This suggests that the falling off is the result not so much of small bookings of seats costing 2s.6d (60c) or more, as of the less expensive costing between 3d. (6c) and 1s.3d. (18c).

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The emphatic belief exists in exhibitor circles that much of the money which should go into

(Continued on page 70)

BRITISH EXHIBITORS, RENTERS CONFER

by AUBREY FLANAGAN
in London

The first steps toward a new effort to settle the conflict between distributors and exhibitors were taken this week at a joint meeting of the Cinematograph Exhibitors Association and the Kinematograph Renters Society. Despite the superficial cordiality of relations, however, the atmosphere of the meeting was one of detached skepticism.

The problems of grading and of the double featuring of "A" pictures were the main objects of discussion, and a joint subcommittee of five exhibitors and five renters was appointed to study the situation. D. E. Griffiths, KRS president, claimed the grading system was aimed at stopping lengthy programs, and Charles P. Metcalfe, CEA executive, replied that it had not done so and had merely increased rentals. The exhibitors contend that if grading has merits they should have representation on the classification committee.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

"Church" Films

The Gaumont British studios at Shepherds Bush, scene of the making of some of the British industry's most ambitious films, have now become the production center of films which are currently being shown in churches all over the country.

Pictures costing a few thousands each are made here and shown on a church "circuit" already past the 220 mark. Films are made on a fortnight's shooting schedule.

Walter Hudd, who was to have been the screen Lawrence of Arabia, has been playing with 18-year-old Edana Romney in "The Silence," a story covering the war years.

"There is no religion in it," says Donald Carter, director, "but it is moral, and the Religious Films Society, for which Gaumont-British Instructural is making the picture, have accepted it for showing in churches."

The film was finished in a fortnight at a cost of about £3,000 or £4,000.

On another stage Vernon Sewell has finished one more R. F. S. picture, "What Men Live By," an Anglicized version of a Tolstoy story about a cabinet-maker who found a naked man in the wood and took him home. The visitor proves to be an angel.

Sewell had Esmond Knight, Eliot Makeham and Olga Lindo in the cast, and he filmed it in a week, spending one night on location.

Comic Convict

Will Hay, British vaudeville's schoolmaster comedian, radio star, and one of the local film industry's soundest box office bets, will have a role with great comedy possibilities in the new Gainsborough production "Convict 99."

An original comedy yarn has been concocted by four of Britain's more lively screen writers, Cyril Campion, Ralph Smart, Marriott Edgar (author of "Sam and His Moosket," "Albert and the Lion" and "With Her 'ead Tucked Underneath Her Arm") and Val Guest. The studio declares it to be the best script they have yet handled.

Most of the action unrolls in a prison locale and Hay is seen as a schoolmaster who, finding himself kicked out of the classroom, applies for the post of prison tutor. A spell in a cell, his appointment as prison governor and other complications, result in the schoolmaster installing central heating in the punishment cells, providing facilities for stock exchange flutters for the convicts and being ultimately entoiled by a blonde.

Marcel Varnel will direct and Arthur Crabtree will have charge of the cameras. The film is now under way and it will be released in the spring.

"Oh, Mr. Porter," the Will Hay comedy preceding "Convict 99," has proven a box office hit of more than usual magnitude since its release a fortnight back.

"Halifax" Completed

Finishing touches have just been given to "John Halifax, Gentleman," by its producer, George King. Playing lead in the picture is John Warwick, Australian actor who first starred in an Australian opus "Down on the Farm," which, made at a cost of £7,000 ($35,000), netted £68,000 ($340,000), and Nancy Burne.

A feature of this film is that it will present the artistes at ages ranging from 22 to 60 and, according to studio reports, the make-up staff has done well.

Highlights of the film story, which deals with the boy and girlhood romance of Halifax and Ursula, their marriage, and their triumphs and tragedies, include riot scenes in the village of Norton Bury when the villagers and mill-workers, starving and penniless, find the bank closed, and sequences in which the Lord of the Manor's coach and horses dash down the village street and wreck the invalid chair containing John's crippled friend, Phineas, and when Halifax's blind daughter is trampled to death by horses.

All scenes have been produced on a luxurious scale and the village street set, which included the Lord of the Manor's mansion, stables, shops and a forge, completely occupied one of the larger stages at Sound City.

$10,408,590 *INVESTED IN NEW COMPANIES*

A total of 311 new companies associated with the British film industry was registered in 1937, according to an annual compilation. Of these, nine were public concerns, with aggregate capital of £649,100 (3,245,500 dollars) and 302 private companies, with aggregate capital of £1,432,618 (7,163,090 dollars). The total investment represented was £2,081,718 (10,408,590 dollars).

Laughton Active

Due to start production at the Elstree Studios of Associated British, is "St. Martin's Lane," the second Mayflower Production, joint effort of producer Erich Pommer and actor Charles Laughton.

Laughton has in this the role of a theatre queue entertainer, a peculiarly local phenomenon in the British entertainment world, and the story—an original by Clemence Dane—is set against an authentically London background. Miss Dane has also done the script.

Directing "St. Martin's Lane" will be Tim Whelan, American director, whose British pictures have scored consistent successes here.

Casting is still in progress as we write.

Fox Confident

Fox British Studios believe that "Who Goes Next," a German prison camp story which Maurice Elvey has been producing, will prove their best to date.

Barry K. Barnes and Sophie Stewart, who were teamed in "The Return of the Scarlet Pimpernel," are starred in this production.

David Evans adapted the screen play from the story by James Wedgewood Drawbell and Reginald Simpson, and Laurence Green was responsible for the additional dialogue. It is a prisoner of war story set in England and Germany during 1916.

The producer was Ivor McLaren whilst Ronald Neame and Reginald Beck were cameraman and editor, respectively.

It is now followed by Alex Bryce's "The Last Barricade" which has taken the floor at the Wembley studios.

Itemized

Jack Buchanan, British film idol now playing on Broadway, has three of his own productions on show in Britain at the moment. "Smash & Grab" has created a West End furore at the New Gallery, London; "The Sky's the Limit" is running in Glasgow; "Sweet Devil" is being shown to the trade with marked success. The last of his four self-made pictures, "Break the News," awaits trade showing.

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Professor J. S. Huxley, eminent British scientist, is a director of Strand Film Zoological Productions, a private company just registered here with the object of making films at the London Zoological Gardens.

The company has a monopoly of filming at the Zoo and will embark on a series of documentary shorts.

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Latest Gaumont British production to go on the floor at Pinewood Studios is "Crackerjacks," the Tom Walls comedy which is being directed by Albert de Courville.

Playing opposite Walls is Lilli Palmer in a story of "Raffles" character.

"Crackerjacks" will be released by General Films Distributors.

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Production has commenced at the Pathe Studios at Welwyn on the Norma Lee farce, "Almost a Honeymoon." Edmund Breon is featured.

Norton Plans Six

Captain Richard Norton, former head of the Pinewood Studios, has become associated with the new production company, Pinebrook, Ltd., which is planning to produce six pictures at Pinewood. The films will be budgeted at £20,000 each and will be released through C. M. Woolf's General Film Distributors.

In Italy

The British producing company, Two Cities Films, has started production at Tirrenia, Italy, on the English version of the Italian film, "Tredici Uomani e un Cannon." It is the first of seven features planned for production by the company.

Mario Zampi, Italian who worked in London for several years and who also was employed by Warner Brothers, is directing the picture which is being produced in collaboration with an Italian producer.

POOLS CUT GROSSES

(*Continued from page 68*)

the Automaticket is going nowadays into the weekend football pool, Britain's weekend gamble on which it is estimated some £60,000,000 ($300,000,000) a year is spent by working class and lower middle class families.

Investments in this are low, but its hold is almost universal. Stakes vary between a penny (2c) a time and sixpence (12c), but there are few plebeian families who do not have their weekly gamble.

Exhibitors have frequently voiced the opinion that working class patrons, who have only sixpence or a shilling to spend each week as "pocket money," faced with a choice between an actual cinema show and a potential fortune, often choose the latter.

An unsympathetic view is taken, then, of the formation recently of a football pool organization with offices in Wardour Street, backed by certain film trade personalities, and which, it is considered, is helping to draw money from the box office instead of into it.

The larger circuits, Associated British and Gaumont-British, however, would appear to have little to complain of financially, as the following table of stock and share rises and falls will show.

	PRICE 19 JAN. 1938	PRICE 29 OCT. 1937	RISE OR FALL
Assoc. British Pictures (5/-)	14/6	14/-	+ /6
Gaumont British (10/-)	6/9	5/-	+ 1/9
Gaumont British "A" (5/-)	3/-	1/9	+ 1/3
5½ p. c. Prefd.	14/3	11/7½	+ 2/7½
Assoc. Prov. Picture H.	14/6	15/4½	— /10½
Prov. Cinema: 7½ p. c. Prefd.	20/3	20/-	+ /3
7½ p. c. "A" Prefd.	1¼	1 5/16	— 1/16
7½ p. c. "B" Prefd.	21/9	22/3	— /6
Stoll Theatre Corp.	3/4½	3/9	— /4½
Union Cinema (5/-)	1/3	1/9	— /6
Union Cinema "A" (5/-)	/9	1/9	— 1/-

Although a few issues were lower the general average increased during the period.

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Export Figures Up

Board of Trade figures issued at the close of the year show that Britain's exports of films—exposed positive—increased during 1937 whilst imports dropped.

Exports of exposed positive film for 1937 were 22,772,882 feet as against 22,300,532 feet in 1936 and 28,808,743 feet in 1935.

Value for the year was £129,767 against £116,974 in 1936 and £164,573 in 1935.

Footage for December exports drop to 1,826,722 feet from 2,044,510 feet last year and 2,480,607 feet the year previous.

Values for December were: 1937, £10,233, 1936, £10,705, 1935, £10,238.

Exports of films of all other descriptions were valued at £367,464 this year, against £266,487 in 1936 and £285,711 in 1935.

Comparative December values are: 1937, £30,713, 1936, £24,713, 1935 £17,142.

Exports of photographic plates and films, etc., for the year valued at £519,729 for 1937 against £503,654 and £500,377 respectively.

Imports of blank film for the year were 70,452,154 feet against 70,843,229 feet for 1936 and 68,409,021 feet in 1935.

Values were: 1937, £257,291, 1936, £273,328, 1935, £242,317.

December figures were 5,756,027 feet last year against 7,572,373 feet for 1936 and 6,401,445 for the year before.

Values for December were £17,810; £26,578 and £22,826 respectively.

Imports of exposed film for 1937 were lower at 20,984,593 feet against 23,338,743 feet in 1936 and 21,337,464 feet in 1935.

Values were £167,296, £190,324 and £191,641 respectively.

For December exposed film imports were 1,469,079 feet compared with 189,250 feet in 1936 and 1,802,295 in 1935.

Values were: 1937, £11,973, 1936, £14,853, 1935, £13,649. Sensitived photographic plates and film, etc., were also lower at £303,001 against £318,127 and £304,158 for 1937-6-5 respectively.

Re-exports of cinematograph films were 7,618,779 feet valued at £52,036 for 1937 against 9,846,512 feet valued at £65,612 in 1936.

Values of all films of other descriptions were £67,558 against £53,644 for 1937 and 1936 respectively.

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Sunday Show Move Defeated

A move toward general legislation permitting Sunday motion picture shows, made in the House of Lords on Tuesday by Lord Kilmaine and Lord Strabolgi, was defeated by a vote of 30 to 20. Lord Kilmaine moved the Government should take action to legalize Sunday cinemas throughout the country subject to local approval during the six winter months. He claimed Sunday recreation was needed by the working classes and cited the plight of country folk who had nowhere to go evenings. Lord Strabolgi moved an amendment to extend the plan to the entire year.

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Quota Committee Reconvenes

The House of Commons committee conducting hearings on the new Films Act reconvened this week with the hope of concluding its deliberations before the end of February. A decision was expected immediately on the controversial alternative quota plan suggested by Oliver Stanley, president of the Board of Trade. The proposal was believed virtually dead as a result of the coolness of the trade toward it and the strongly voiced opposition from many quarters.

Awaiting approval by the Commons committee were clauses determining the labor costs of films produced, specifying the legal commitments of distributors, defining the terminology of the act, and the like.

It was understood that the Board of Trade expressed a willingness to consider representations made as a result of the present film shortage and the inability of distributors to meet their present quota requirements. It was suggested the difficulty might be met if the quota was reckoned for 12 months instead of six months of the first year of the act as stipulated.

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New Exhibitor Group Planned

Hector McCullie, member of the general council of the London Branch of the Cinematograph Exhibitors Association, resigned this week and was reported to be planning a new independent exhibitor organization. His resignation followed the annual meeting of the London Branch and the appointment of Arthur Moss, general manager of Associated British Cinemas, as vice-chairman. Mr. McCullie was said to have the support of a group in the association which has expressed discontent with the alleged increase of control of the CEA by circuits.

Martin Heads Local 189

John Martin has been elected president of Alliance, Ohio, Local 189, International Alliance of Theatrical Stage Employees. Other officers are: J. Greelliss, secretary; F. Booman, treasurer, and Frank Reardon, business agent.

Music Hall Books 3 Warner Films

The world premieres of three of Warner Brothers productions of 1938—"Jezebel," "The Adventures of Robin Hood" and "Fools for Scandal"—will take place at the Radio City Music Hall, following the completion of negotiations on Tuesday between Gradwell L. Sears, general sales manager for Warners, and W. G. Van Schmus, managing director of the Music Hall.

"Jezebel," starring Bette Davis with Henry Fonda, George Brent and Margaret Lindsay, will open at the Music Hall in March. The premiere of "The Adventures of Robin Hood," with Errol Flynn starred, supported by Olivia de Havilland, Ian Hunter, Claude Rains and Basil Rathbone, is scheduled for April. "Fools for Scandal," the Mervyn LeRoy production in which Carole Lombard and Fernand Gravet are costarred, will have its first showing during May.

"This deal was commenced in California as a direct result of Mr. Van Schmus's visit to the studio several weeks ago, and from his looking at the pictures while they were still in the making," said Mr. Sears. "There is an increasing tendency on the part of important exhibitors to buy product on the Coast, at the fountain-head of production."

Will Rogers Week To Start April 29th

The week beginning Friday, April 29th, has been selected by Major L. E. Thompson, chairman, for the annual Will Rogers National Theatre Week. Arrangements are being made for the fund-raising campaign in which all theatres in the country will be asked to participate.

A protest against including $23,379 raised in Oklahoma for the Will Rogers Memorial in grants to the University of Oklahoma and Bacone College at Muskogee, Okla., has been sent to the national commission by the Oklahoma Will Rogers Memorial Commission. Governor E. W. Marland and General Roy Hoffman, chairman of the state commission, sent the protest to Owen D. Young, New York, chairman of the national committee.

Claremore, Okla., business men are contemplating asking Postmaster General James A. Farley to authorize a Will Rogers commemorative postage stamp, to be issued on November 4, 1938, which is the birthday of the famous humorist and the day on which the new memorial to Rogers now being built near Claremore will be dedicated.

To Open Charlotte House

The Visualite theatre, Charlotte, N. C., will be formally opened the week of February 6th by A. B. Craver, owner and manager. The new house will seat 500. It is the city's first suburban motion picture theatre. Mr. Craver has managed theatres in Norfolk, Va., for the last six years.

Record grosses are being established in foreign countries where the Universal picture, "100 Men and a Girl," is being shown, the company announced this week. Among the countries cited by Universal were Japan, France and South America.

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant —When we get a show like this, it makes us think Columbia is holding back. Why are they so darn stingy with productions like "The Awful Truth?" This is positively the hit picture of them all for a good many months. The laughs came so frequently and lasted so long that a lot of the dialogue was missed. The ending is about the last word in cleverness. Really much better than "Theodora Goes Wild." —L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

AWFUL TRUTH, THE: Irene Dunne, Cary Grant —Again another hit from Columbia. It is every bit as good as all their advertising said it was. Business good (who said there was a business recession). Dunne and Grant do a swell job of acting and they have a good supporting cast. Had to fix many seats as folks laughed so much they pushed them loose from the floor. Opposition played "Ali Baba Goes to Town" and we had all the business. Running time, 92 minutes. Played January 16.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

IT HAPPENED IN HOLLYWOOD: Richard Dix, Fay Wray—Well, it's just too bad that one of our favorite actors should be cast in a picture like this. My nomination for the poorest of this year to date. Played January 18.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

LIFE BEGINS WITH LOVE: Jean Parker, Douglass Montgomery—At least, this gives us one more glimpse at the talented Jean Parker. She is well liked and deserving of better casting than is afforded by this mild comedy. Played December 21.—L. A. Irwin, Palace Theatre Penacook, N. H. General patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett—O. K. western with music by the "Sons of the Pioneers." Played January 19.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

THUNDER IN THE CITY: Edward G. Robinson—Very good. On account of a local industrial slump, we did not do normal business. No fault of picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TWO GUN LAW: Charles Starrett, Peggy Stratford—Not bad; could be worse. I understand Columbia is giving a better line of later westerns.—Harland Rankin, Plaza Theatre, Tilbury Ontario, Can. General patronage.

WHAT PRICE INNOCENCE?: Willard Mack, Minna Gombell, Jean Parker—We have received many letters about this picture after seeing our previous article in The Herald of our success. We are glad to know that the outcome of our success was brought to Columbia's notice and they have reissued this picture. We want you exhibitors to know that through the helpful suggestion of Mr. Harry Haeneck, who gave us the idea, we were able to do business on a par with "San Francisco," "Maytime" and Shirley Temple. Give it the works; it is a natural.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

First National

BACK IN CIRCULATION: Pat O'Brien, Joan Blondell—Good program picture. Pat O'Brien was miscast in this one. Running time 82 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

EMPTY HOLSTERS: Dick Foran, Patricia Walthall —Warner seems to be pushing Dick right out in front. Pleased all who saw it. The people are looking forward to Dick quite often. This one is his best to date. Will stand alone on any program if you build it up with a good background of good shorts. Running time, 62 minutes. Played January 7-8.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LOVE IS ON THE AIR: Ronald Reagan, June Travis—This is just another picture. Haven't run any double features yet and far be it for me to advise anyone to start it, but would suggest you find extra reels of shorts to go with this and try to make people think they have gotten their money's worth.—Charles Lee Hyde, Grand Theatre, Pierre S. D. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—Just a natural, thoroughly good clean comedy. Was enjoyed by all. Play it anytime. It's really a good picture. Hugh Herbert is plenty funny and so is May Robson. Running time, 97 minutes. Played January 23-24.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—This is a great comedy. Everyone enjoyed it and they still talk about it. Wish more had seen it, though. Played December 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—Very fine picture that did well at the box office. Joan Blondell's acting was great in this one. Running time, 97 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SH! THE OCTOPUS: Hugh Herbert, Allen Jenkins —A good comedy mystery that pleased and it drew fairly well also. Scared the life out of the kids, but you couldn't pry them out of their seats until the end. Give it to them on a weekend and they'll like it. Running time, 60 minutes. Played January 14-15. —A. E. Eliasen Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

THAT CERTAIN WOMAN: Bette Davis, Henry Fonda—Nothing wrong with this. I believe the men enjoyed it more than the women. Adverse criticism in papers and magazines made me a little afraid to book this, but it went over fine and heard no kicks. Running time, 93 minutes. Played January 12-13.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

WEST OF SHANGHAI: Boris Karloff, Beverly Roberts—Highly amusing dialogue makes this interesting. Poor draw. Karloff fine. Played December 14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

BIG CITY: Spencer Tracy, Luise Rainer—One swell picture and the patrons really got a kick out of the old timers fighting the taxi drivers. Running time, 80 minutes. Played January 1.—B. A. McConnell Emerson Theatre, Hartford, Ark. Small town patronage.

BIG CITY: Spencer Tracy, Luise Rainer—Good programer. Not big enough for extended runs, but will please anywhere. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone, Robert Young—Bad weather held business down on this picture. Joan Crawford is still a great favorite here and this picture didn't hurt her any, as some of the reviewers would have you believe. Really I think she played a great role. Running time, 103 minutes. Played January 16-18.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—Disappointing gross. Story only fair. Played December 12-13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BROADWAY MELODY OF 1938: Eleanor Powell, Robert Taylor—I regret to advise that this good musical took me nowheres. Up to show-time, I went about with a big smile in anticipation of some good support. However, when the folks were in I found that my closing numbers were not much larger than my opening ones and my smile dwindled, and then dwindled some more. It was with an effort that I bade my few customers "Goodnight."—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

DOUBLE WEDDING: William Powell, Myrna Loy —An hilarious comedy that should satisfy. Draw not as good as we'd hoped for. Played December 19-20.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FAMILY AFFAIR, A: Lionel Barrymore, Cecilia Parker—Here is a picture that will satisfy all from 6 to 60. We did very well with it. Running time, 70 minutes.—J. M. Nass, Fort Theatre, Poplar, Mont. Indian and rural patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones —A glorious production but of the type that means little to our patronage. It should entertain anyone, however, if only you could get 'em in. Played December 26-27.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—All reports from small exhibitors to the contrary, I am very pleased to state that this picture is a knockout and made the folks lay their money on the line. My little projectors and I certainly groaned while clicking off the miles of film (I operate my own machinery). But who cares so long as every bench is filled (I don't have chairs) and even the reserve apple boxes are brought out in a desperate effort to seat all customers. Everyone obviously enjoyed this grand entertainment. A few more pictures like this and I will advance to commercial exhibitor instead of just playing around with pictures as a hobby outside of my regular work.—Nino Sunseri Naselle Theatre, Naselle, Wash. Backwoods patronage.

LAST GANGSTER, THE: Edward G. Robinson—A superb picture that is wasted on small town audiences. Where MGM gets their allocations on this year's contract is beyond all comprehension. We have had one picture and one only on this season's contract that warranted the allocation, "Navy Blue and Gold." This company's product is too high-brow for our small town and we can see in the future with "Marie Antoinette" coming that the product is all wrong for small town audiences. This is a good picture that again did no business for us. Running time, 90 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—Just fair. Story pretty wafery. Nothing special at our box office even with the support of a holiday and a five act vaudeville show. And we even threw in "Beau Hunks," the Laurel-Hardy reissue, for good measure. Incidentally, the latter is still swell fun. Played December 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAN OF THE PEOPLE: Joseph Calleia, Florence Rice—Good program picture, many told us that it was a big little picture. We ran it Wednesday and Thursday with a basketball game in opposition and we did our share at the box office. Played January 12. Running time, 81 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Maureen O'Sullivan, Walter Pidgeon—Plenty good for any situation. Well enjoyed by everyone and Maureen O'Sullivan extra good in this. Running time, 73 minutes. Played January 13.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Florence Rice, Tom Brown—I felt just like Tom Brown did. The happiest moment of my life was to look at the crowd I got on this picture. I must say very, very good. Just a natural for anytime. Give it your best playing time. Florence Rice is very lovely to look at and so was James Stewart. Running time, 94 minutes. Played January 20-21.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

ROSALIE: Nelson Eddy, Eleanor Powell, Ray Bolger—Some good numbers and, as a whole, entertaining. Lavishly produced. Powell a swell dancer and Eddy can Sing the best in their class, but the picture might have been better with two other leads. Ray Bolger did not have enough part. Played January

13-14.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SARATOGA: Clark Gable, Jean Harlow—A class "A" production in bracket allocation that is also class "A" at the box office. This picture pleased everyone except a very few who were overly sensitive about seeing departed stars as if in life. It is suggested that advertising be handled with dignity and restraint so as to cause offense to no one. P. S. Don't forget to dust off a number of extra seats, since this picture will play to capacity crowds in almost any situation.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney—A real honest-to-goodness picture that you can be proud to show. Simple everyday story with Mickey Rooney showing himself at his best. Running time, 77 minutes. Played January 7-8.—Peter Panagos, Sipe Theatre, Kokomo Ind. General patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney—Excellent for any spot on earth. Good audience appeal; excellent cast; everyone pleased. Running time, 77 minutes. Played January 17.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

WOMEN MEN MARRY, THE: George Murphy, Josephine Hutchinson—Good programer. Got by nicely and pleased. Running time, 61 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Paramount

ANGEL: Marlene Dietrich, Herbert Marshall Melvyn Douglas—Nothing much to it, of course, it's not so bad. I never do anything on Dietrich pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BARRIER, THE: Leo Carrillo, Jean Parker—I made the mistake of using on a Sunday change. Fine picture, better suited to a mid-week or Saturday change. The draw was several notches below average. I do think it would have drawn a big Saturday business.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BARRIER THE: Leo Carrillo, Jean Parker, James Ellison—Very beautiful scenes, story weak, and no box office names. Poor business. Running time, 93 minutes. Played January 18-19.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

BULLDOG DRUMMOND COMES BACK: John Barrymore, Reginald Denny, Louise Campbell—No good for me. Lost money and had many complaints.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BULLDOG DRUMMOND COMES BACK: John Barrymore, Louise Campbell—Only fair. Running time 60 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

EVERY DAY'S A HOLIDAY: Mae West—About the best West picture to date, and business was above average. Was afraid the radio broadcast would hurt this, but it did not.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

EXCLUSIVE: Fred MacMurray, Frances Farmer, Charlie Ruggles—O. K. newspaper story. Charlie Ruggles furnishes the comedy.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

HIGH WIDE AND HANDSOME: Irene Dunne, Randolph Scott—This turned out only to be a good program picture. It was not the type of picture for Irene Dunne.—Running time 94 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

HOLD 'EM NAVY: Lew Ayres, Mary Carlisle—A good bit of light entertainment. Played December 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOPALONG RIDES AGAIN: William Boyd, George Hayes, Lois Wilde—Fine western. My first "Cassidy." Business pretty good considering first. In this they shoot, and what's more, they hit!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

I MET HIM IN PARIS: Claudette Colbert, Melvyn Douglas, Robert Young—A smart, sophisticated comedy with nary a dull moment. The kind of picture it is a pleasure to show. Clean, wholesome fun for the entire family. Claudette, Melvyn Douglas and Robert Young play their parts to perfection, with Douglas getting the shade the better of it. The winter scenes alone are worth the price of admission, and for those who enjoy winter sports, there is skiing, ice-skating and tobogganing. Thanks, Paramount for an excellent piece of work. Running time, 85 minutes. Played January 22.— J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SHE ASKED FOR IT: William Gargan—Only fair. Many of Paramount's small pictures are not so good.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TEXAS TRAIL: William Boyd—These Hopalongs are usually tops, but this one missed fire somehow and does not come up to the high standard set in these series. About the poorest of the entire group.—L. V. Bergold, Westby Theatre, Westby, Wis. General patronage.

TEXAS TRAIL: William Boyd—Good. A little draggy in places. Running time, 57 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

TEXAS TRAIL: William Boyd—Again Boyd scores a hit with his Hopalong Cassidy Series. None better made than this series by Paramount. Photography and sound along with the story makes this an outstanding western. Running time, 65 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable, Ned Sparks—Here's a "sleeper" for a small town! Look out for it because with the proper advertising it will do an extraordinarily good business. Just a little better than program grade but the screen and radio stars in it have drawing power. Double-billed with a Western for three days, it is my best grosser for January. Running time, 73 minutes. Played January 13-15.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

THIS WAY PLEASE: Charles "Buddy" Robers, Betty Grable, Ned Sparks—Better than I thought it was going to be from some of the reports. The musical numbers were far below par, but all in all it was a pretty fair entertainment. The imitator who comes on near the end was worth the price of the ticket.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable Ned Sparks—Very good program picture. Radio stars Mary Livingston, McGee and Molly are fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THIS WAY PLEASE: Charles "Buddy" Rogers, Betty Grable—A very good musical. This drew better than a good many of those so-called specials. Running time, 73 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THUNDER TRAIL: Gilbert Roland, Marsha Hunt—Very good Zane Grey western. Running time, 57 minutes.—P. G. Held Strand Theatre, Griswold, Iowa. Neighborhood patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—Grand box office everywhere, extended runs and pleased all. Running time, 112 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

Republic

AFFAIRS OF CAPPY RICKS, THE: Walter Brennan Mary Brian—This might be all right for a double feature and only advertise the other one, and then not show "Cappy Ricks." The first picture in many days that I have had walkouts on. Running time, 56 minutes. Played January 7.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

GIT ALONG LITTLE DOGIES: Gene Autry, Smiley Burnette, Judith Allen—This was a good entertainment, but really just another western with music. They are hard to classify as good, better, best, but would rank this as "good" and "The Big Show" as "best." Gene Autry seems tops for Western stars here.—Charles Lee Hyde, Grand Theatre Pierre, S. D. General patronage.

JOIN THE MARINES: Paul Kelly, June Travis, Reginald Denny—Fine little program picture. Played on Bargain Night; business only fair.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MICHAEL O'HALLORAN: Wynne Gibson, Warren Hull—A swell picture, will stand alone for the most critical patrons. Many favorable comments. Running time, 69 minutes. Played January 9-11.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

RED RIVER VALLEY: Gene Autry, Frances Grant—Still consider this one of Autry's best, and the increase in business was very noticeable. This is the second time we have played this one, and if you can get a good print, be sure to pick it up.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

TRIGGER TRIO: Ray Corrigan, Max Terhune—Good western picture. Well liked here. Running time, 56 minutes.—Miss Ouida Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

RKO Radio

ANNAPOLIS SALUTE: James Ellison, Marsha Hunt—About the best program picture RKO has turned out so far this season. I used as the top half on a double bill and this saved the day as I used a very poor western for the other end.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall—An amusing picture. Only fair draw. Played December 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns and Allen—Poor Gracie Allen. She must be round shouldered from carrying this load on her shoulders and she did a good job of it, too. This is by far the poorest picture that Astaire has ever made. That Fontaine girl is a washout right and RKO had better shelve her if they expect to produce as good as they have in the past. No draw here. Will not make the guarantee. Running time, 100 minutes.—A. J. Inks, Crystal Theatre, Ligonier Ind. Small town patronage.

DAMSEL IN DISTRESS: Fred Astaire, Joan Fontaine—Good program picture but nothing special about it. That little lady, Ginger Rogers, was lacking. Running time, 98 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

FIT FOR A KING: Joe E. Brown, Helen Mack, Paul Kelly—Joe Brown is popular with those who like him and equally unpopular with others, so his pictures require extra attention in advertising. Catch his type of patron for the first show and they will build him up. Thus for my week his picture should open on Friday night and the high school crowd eat it up. Gave a free show to the high school seniors on this and they led the laughter.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FORTY NAUGHTY GIRLS: James Gleason, Zasu



Pitts—A murder mystery back stage during a show. Pleased everyone. Many said that Zasu Pitts stole the show from Gleason. Personally I thought it just another show we have to run. Running time, 63 minutes. Played January 14.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HIGH FLYERS: Wheeler and Woolsey—This is about the weakest of their pictures. Only fair at the box office. Running time, 70 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

HITTING A NEW HIGH: Lily Pons—Only fair. Terrible at the box office. Running time, 70 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—The picture lacks something and has too much of something else. Short on real belly laughs, thrills and story interest, and long on music and kid stuff. Generally speaking, I would say the picture is a little "too sweet." Didn't go over here more than 50 per cent. To me a big disappointment.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—Bobby Breen will have trouble making another picture as fine as "Rainbow on the River" but this picture pleased and did good business for me, and I think Bobby is in the money now.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MUSIC FOR MADAME: Nino Martini, Joan Fontaine—This was certainly for no one else. Business wasn't as good as I expected it to be but then I didn't expect it to be. Guess some highbrow pictures are needed to make us appreciate the entertaining one.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

RIDING ON AIR: Joe E. Brown Florence Rice—This was played as a substitute for "Breakfast for Two" and what a happy substitution. The picture went over fine to away above the usual midweek business. Joe E. Brown is certainly "tops" here.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou—A good picture that was ruined at the box office here by a bad print. Business first night, very good. Very poor business the two following nights. Running time, 90 minutes. Played January 23-25.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou—This was really a big picture. Had cast story, direction and heart interest. Katharine may create a motion picture following if she makes a couple more like this. She fitted into "Little Women" and has been disappointing us all ever since. "Stage Door" best since her first, and public reaction good.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—Good program picture that drew quite well at the box office. Running time, 70 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang, Tony Martin—No extra draw, in fact below average at the ticket office. Opinions divided and a few walk-outs. This dream stuff doesn't make the best in the stories. This started out fine and was well received until the dream part got underway. Parts of the picture are great, but there are weaknesses to offset and the worst part of all is the extremely weak ending.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHANGE OF HEART: Gloria Stuart, Michael Whalen—Fairly entertaining. Delmar Watson, a juvenile actor, steals the picture. One of those stories that seem tbout to end every minute and with a little padding and a new situation continue to feature length. Will do all right on a double bill. Running time, 66 minutes. Played January 16-18.—William Powell, Lonet Theatre, Wellington Ohio. Small town and rural patronage.

CHARLIE CHAN AT MONTE CARLO: Warner Oland, Keye Luke—Not the best "Charlie Chan" and not the poorest. Good entertainment for the followers of this series. Action somewhat slower than usual, but this is compensated for by an abundance of comedy. My patrons thought Harold Huber, as prefect of police at Monte Carlo, especially good. Running time, 65 minutes. Played January 16-18.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner Oland—Played on Giveaway Night and went over fine. Good picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Joan Marsh—My first "Chan" in the new theatre and it went over quite well. Do not think this is quite as good as some of the others, but still plenty good. His "screen" son is getting to be more and more of a fun provoker.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CITY GIRL: Phyllis Brooks, Ricardo Cortez—Good program picture.—E. F. Ingram, Ashland Theatre, Ashland Ala. Small town and rural patronage.

This is my first communication with this department but I hope the information I give will be of some use to exhibitors who follow this column.

We are a small theatre out here on an Indian reservation with 60 per cent Indian patronage and the rest rural and a few local whites.—J. M. NASS, Fort Theatre, Poplar, Mont.

45 FATHERS: Jane Withers—An intriguing title and an entertaining picture. An ideal selection for a holiday crowd of family trade. Business very good. Running time, 71 minutes. Played January 1.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

45 FATHERS: Jane Withers—Be sure and book this one; give it extended playing time because it will build itself up. It's a scream.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JUDGE PRIEST (RE-ISSUE): Will Rogers, Anita Louise—Played Christmas Night to the biggest Saturday night since we opened the theatre about four months ago. Not as good as some of the Will Rogers, but still grand entertainment.—L. V. Bergtold. Westby Theatre, Westby, Wis. General patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon, Joan Davis—Good picture, but nothing to compare with "Wake Up and Live." Our patrons were very much bored with Simone's singing. Personally considered it good, but the customers were loud in their disapproval. Again, the Negro element drew criticism here, and the Peters Sisters specialty could be left out to advantage. Played January 17-18.—E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and rural patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon, Joan Davis—Below par as far as Fox musicals are concerned and it reflected at the box office. Simone Simon is no Alice Faye and the sooner she gets the type of role she had in "Girls' Dormitory," the better chance she'll have of surviving in Hollywood. Running time 84 minutes. Played January 5-9.—Peter Panagos, Sipe Theatre, Kokomo, Ind. General patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon, Joan Davis—Not as good as "Wake Up and Live," but will entertain the customers. I don't like to pan any star, we are all just trying to make a living, but Simone Simon will have to do more than look cute and sing to get by with the boys and gals in these small Missouri towns. Ruth Terry puts over the best song. Played January 20-21.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power—Very entertaining light comedy. Marjorie Weaver looks promising. Pleased the customers. Played January 16-17.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power—Just an ordinary story that stepped out of the run-of-mine class of pictures as a result of splendid direction and superb acting. Business better than average. Running time, 79 minutes. Played January 9-11.—William Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

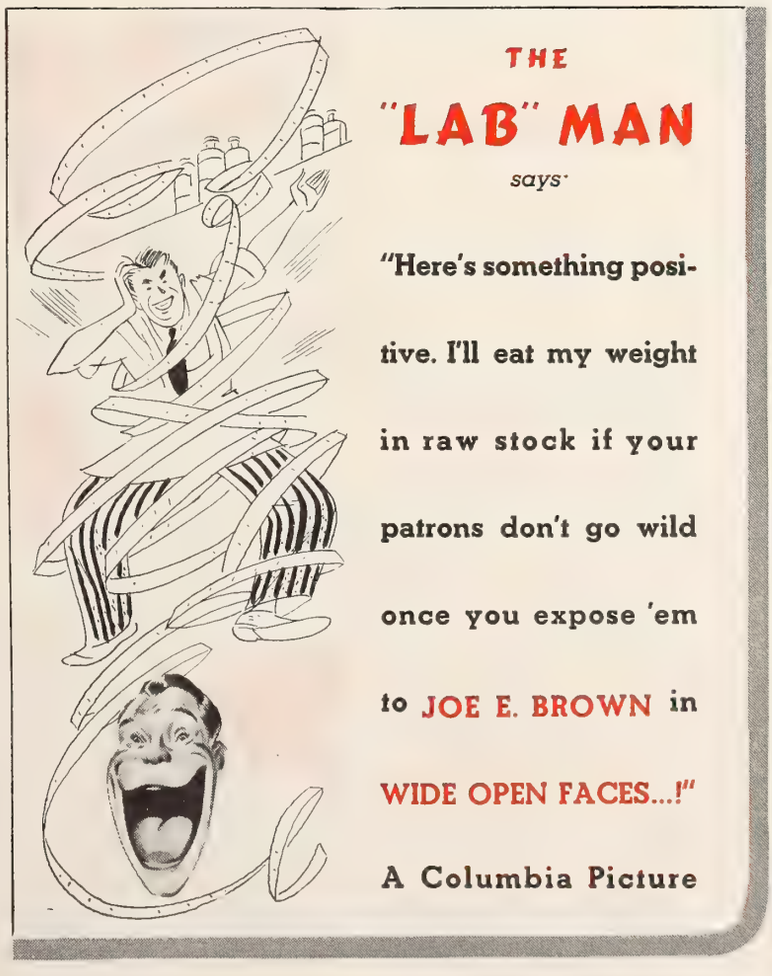
WEE WILLIE WINKIE: Shirley Temple, Victor McLaglen—I used this after "Heidi," but even though I played it on a three day run starting on Sunday, it did only half as much as "Heidi," which I used two nights midweek. The story is not really suited to Miss Temple and personally think it about the least entertaining of anything she has appeared in. At that, it is quite a show as compared to the rank and file of ordinary pictures.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

United Artists

DARK JOURNEY: Conrad Veidt, Vivien Leigh—Rather slow spy story that failed to satisfy many of those present. Naturally, no drawing power as expected. Played December 18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DEAD END: Sylvia Sidney, Joel McCrea—This was a class show, wonderful portrayal of the slum life of New York City and played by an unknown group of boys. It appealed to everyone I could get to come and

(*Continued on following page*)



(Continued from preceding page)

see it. I would say it was the type of show to work on Parent-Teachers or Women's Clubs or other such tieups, as they will be proud of it after seeing and thus build up goodwill and prestige. The public seems to require cast before they come in sufficient numbers to make a two day picture profitable.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LOVE FROM A STRANGER: Ann Harding, Basil Rathbone—I like Ann Harding and ran this picture against the family advice. Being afraid of it, I screened it before dating it. It was satisfactory and I sold it as a horror picture—don't come alone. In fact advertised "only three unescorted women will be sold admission to this as the management knows you will want someone to see you home safely and we have only two ushers." Novel idea helped create talk and made a nice profit from the picture. Once every six months is often enuf for this type of so-called entertainment.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

NOTHING SACRED: Carole Lombard, Fredric March—Swell picture with the same type of theme that seems to be clicking. "Topper" did it, and now this scores, although they do get realistic in getting a real "sock" in the picture. Running time, 74 minutes. Played January 9-11.—Peter Panagos, Sipe Theatre, Kokomo, Ind. General patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—The boys who have lined up with United Artists this season will go places, and "The Prisoner of Zenda" is one of the pictures that reduces the size of the ticket rolls plenty fast. Inasmuch as this class "A" production received excellent support in my situation (the smallest in the state), it is reasonable to suppose that it will do away above average business in any situation. —Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—This was swell entertainment. I did better than I expected, as I know that the public is against the costume form of entertainment. Think this is caused through the fact that most of our English made pictures to be forced down their throats during the last two years have been more or less costume stuff and thus they fear costume pictures, because they sure dislike the English pictures and mentally associate the two together. "Prisoner" was very entertaining.—Charles Lee Hyde, Grand Theatre Pierre, S. D. General patronage.

SANDERS OF THE RIVER: Paul Robeson, Leslie Banks, Nina Mae McKinney—Traded a new one for this and got the best of the deal, although "Sanders" didn't go over any too well.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—This was a very fine picture and did a better business than this type of heavy story usually draws. It pleased and seemed very well produced, with credit to the director for presenting the dramatic story so that you really enjoyed it.—Charles Lee Hyde, Grand Theatre, Pierre S. D. General patronage.

WALT DISNEY'S ACADEMY AWARD REVUE: Five Award Winners—This was swell entertainment. I had run all of the five cartoons but took this in three times during its run at my theatre. The five best of Walt Disney's fine color Silly Symphony entertainment. I made a liar out of myself by promising them Mickey Mouse. He isn't in them. The five shown are "Flowers and Trees," 1932 winner; "Three Little Pigs"; "Tortoise and the Hare"; "The Country Cousin" and "Three Orphan Kittens."—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—A beautiful show and the ladies fell for the style show. National Screen trailer on this was good and worth extra money. Believe it would pay anyone to use this trailer even if you don't use them regularly.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—This is about the craziest comedy I have ever seen. Did good business and pleased everyone, which after all is the most important. Running time, 79 minutes. Played January 14.—R. W. Crickmore Rainbow Theatre, Newport, Wash. General patronage.

Universal

LAW FOR TOMBSTONE: Buck Jones, Muriel Evans—One of the best Buck Jones that we have played. Running time, 60 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

PRESCRIPTION FOR ROMANCE: Wendy Barrie, Kent Taylor, Mischa Auer—A dandy little program picture with a few laughs and fairly interesting story. Ran with the Universal Special on Panay bombing and enjoyed a little above average business. Bombing pictures were very weak and received a great many comments of the same nature from patrons. Running time, 66 minutes.—J. M. Nass, Fort Theatre, Poplar Mont. Indiana and rural patronage.

WEST BOUND LIMITED: Lyle Talbot, Polly Rowles—Fine program picture. Very good for Friday and Saturday. Running time, 68 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

FOUR CONTRIBUTORS ADD THEIR REPORTS

In the columns of "What the Picture Did for Me" appears this week a number of reports from J. M. Nass, operating the Fort theatre, Poplar, Montana, and playing to a patronage comprised largely of Indians.

Reporting again after long absences are three showmen whose comment on pictures is wellknown to readers of the department both for their intelligent analysis of product in terms of receipts and for their straight-from-the-shoulder style of writing. They are:

J. Glenn Caldwell, Princess Theatre, Aurora, Mo.

Charles Lee Hyde, Grand Theatre, Pierre, S. D.

William Powell, Lonet Theatre, Wellington, Ohio.

Read the reports of these exhibitors in this week's issue.

WESTLAND CASE, THE: Preston Foster, Carol Hughes—This is a good detective yarn. Played December 22.—L. A. Irwin, Palace Theatre, Penacook N. H. General patronage.

Warner Brothers

FLY-AWAY BABY: Glenda Farrell, Barton MacLane—This was generally liked. The air scenes are good. Fair at box office, draw not due to feature entirely, however. In fact, several said they would sure have passed it up on its own. Yet after seeing it they were agreed it was okay. Played December 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GO GETTER, THE: George Brent, Anita Louise, Charles Winninger—Everyone who saw this raved about it said it should be called the surprise picture of the year. Winninger good for plenty of laughs and Brent and Louise are at their best. Running time, 92 minutes.—J. M. Nass, Fort Theatre, Poplar, Mont. Indiana and rural patronage.

GREEN LIGHT: Errol Flynn, Anita Louise, Margaret Lindsay—We picked this up rather late when liquidating our contract. It's a classic that everyone enjoyed. Play it. It may not sell out, but will make customers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LOVE IS ON THE AIR: Ronald Reagan, June Travis—Pretty good program picture. Running time 60 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SLIM: Pat O'Brien, Henry Fonda—Old picture to exceptionally fine midweek business. I remarked before we opened the ticket office last Wednesday that I felt business would be plenty slim on "Slim." The pay-off showed I made a bad guess, as business was about 40 per cent above normal. Show is also at least 40 per cent above average.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SLIM: Pat O'Brien, Henry Fonda—The most downright human picture we have run in a long time. It has all round drawing power. Fonda is at his best in this. Running time, 80 minutes.—J. M. Nass, Fort Theatre, Poplar, Mont. Indiana and rural patronage.

TOVARICH: Caludette Colbert, Charles Boyer—Another top that was a flop, here, anyway. We thought we had something here and said so, but no dice. Boyer is a wonderful actor, but darn hard to understand. Colbert gave her usual fine performance. I believe my patrons had to listen so carefully to the fast conversation and try so hard to understand what Boyer was saying that what humor there was failed to thaw them and, in addition to this, they had to look at a print that looked as though it had gone through a sanding machine. There's no doubt that "Tovarich" will go over big in the larger cities, but I'm glad it's over here. Running time, 98 minutes. Played January 16-18.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

VARSITY SHOW: Dick Powell, Fred Waring Rosemary Lane, Priscilla Lane—This is nothing to write home about; you won't need to sneak away when they come out, but this same producer has made much better ones, which causes the public to feel let down on this.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

VARSITY SHOW: Dick Powell, Fred Waring, Rosemary Lane, Priscilla Lane—One of the best musicals of the season. Running time, 121 minutes.—P. G. Held, Strand Theatre Griswold, Iowa. General patronage.

Short Features

Columbia

FIT TO WIN: Sport Thrills—An excellent sport reel that shows a little bit of everything. Girls doing calisthenics, big league ball players, Joe Louis, race horses and various other sporting activities. Running time, 9½ minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, Trenton, N. J. Prison patronage.

SPORT MAGIC: New World of Sport Series—Columbia seems to have what it takes when it comes to popular shorts. The kids are beginning to ask for more Columbia shorts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

BEAU HUNKS (Reissue): Laurel and Hardy—This is as funny as ever and pleased immensely. If any recalled seeing it before, they kept still and laughed anew.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GIVE TILL IT HURTS: Crime Doesn't Pay Series —We can add little to what we have said about this series. It is the tops of the business both from entertainment and educational value. We advertise these shorts along with the feature and feel that it does draw extra business. Running time, 19 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GLIMPSES OF JAVA AND CEYLON: Fitzpatrick Travel Talks—Very beautiful color travel reel.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GRAND BOUNCE, THE: Pete Smith Specialties—The life of a check. Pete's short subjects always rank ace high.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HONG KONG, HUB OF CHINA: Fitzpatrick Travel Talks—With Japan and China war going on, these Oriental travelogues are gaining popularity. Running time, 9 minutes.—R. W. Crickmore Rainbow Theatre, Newport, Wash. General patronage.

HOW TO START THE DAY: Robert Benchley Series—Personally, I didn't like this at all, however, it will get by if you haven't anything else to run in its place. Running time, 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

IT MAY HAPPEN TO YOU: Crime Doesn't Pay Series—This is, as usual, good stuff.—L. A. Irwin, Palace Theatre Penacook, N. H. General patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—You should play this by all means. It's class and your older patrons will get a great deal of enjoyment seeing the stars of yesteryear. You can't help but shed a tear at the fading as lovable Jean Harlow is told farewell. Running time, 19 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

NEWS OF THE DAY: The last issue we played we think is deserving of praise in the reviewing of the highlights of the news for 1937.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

PERFECT DAY, THE (RE-ISSUE): Laurel and Hardy—I haven't heard so many belly laughs as this one produced in a long time. Actually, I laughed myself until my sides hurt. Good, clean slapstick, just like they like it. Running time 2 reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ROCKY MOUNTAIN GRANDEUR: Fitzpatrick Travel Talks—Breathtaking color scenes that will awe any audience.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

FOUR SMART DOGS: Grantland Rice Sportlights (New Series)—Pretty good. The four smart dogs were good, but there was not enough action in this single reel to make it go over. Running time, 8 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

FOUR SMART DOGS: Grantland Rice Sportlights —An excellent subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HULA HEAVEN: Eddie Peabody—A lively and worthwhile subject. Folks like Eddie's banjo and in this one the Hawaiian setting and music is very suitable.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HULA HEAVEN: Headliner—Very good. Running time, 8 minutes.—P. G. Held Strand Theatre, Griswold, Iowa.

KILLER OF THE TONTO: Paragraphics—Too draggy and slow. Running time, 8 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa.

LET'S GO LATIN: Xavier Cugat and Orchestra—This is good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PICKING PETS: Grantland Rice Sportlights (New Series)—Again Paramount scores with Ted Husing's comments on this fine reel. One of the best we have had the privilege to play. Paramount had better put their short subject producer on the features and perhaps we would have some real product from them this season. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier Ind. Small town patronage.

PICKING PETS: Grantland Rice Sportlights—This is a fine animal short. The pets referred to are not of the generally accepted kind. It will please any audience.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SERVICE WITH A SMILE: Betty Boop Cartoons—Moderately funny cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR REPORTER, NO. 2, THE: Headliners—Ted Husing M. C.'s a good selection of acts. A singer with Vincent Lopez' orchestra; the Boswell Sisters; Jack Blair in a tap-dancing routine and Yasha Bunchuk's Cossack Choir. Worth showing. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison Trenton, N. J. Prison patronage.

THE INVENTOR: Paragraphics—Silly. Not a laugh in the whole reel. Running time, 8 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa.

TREES: Musical Romance Series—The most gorgeous color on trees anyone could wish for.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UNDERWATER ROMANCE, AN: Grantland Rice Sportlights—An excellent short, novel and distinctive. Ted Husing narrates throughout. The underwater shots are taken in a night club and there is an underwater wedding. Although a foreword states that there are no tricks or illusions, it is hard to believe. Running time 10 minutes.—J. A. Reynolds Director of Recreation New Jersey State Prison, Trenton, N. J. Prison patronage.

WHISPERS IN THE DARK: Screen Song—This is okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU CAME TO MY RESCUE: Screen Songs—Pretty good. Running time, 8 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

RKO-Radio

HAWAIIAN HOLIDAY: Mickey Mouse—This was the first RKO Disney we have played. The kids and adults eat them up and ask for more. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LEON ERROL COMEDIES: These seem to be the tops of the two-reelers for me. People certainly like them and old as well as young get real laughter from his troubles.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PATHE NEWS: This is like flour or sugar. You must have it for a program. I think Pathe is at the top of the news field. They took a licking on the Panay deal, but the next time they will be on the job. Their shot of Chinese anti-aircraft dropping a Japanese plane made about two months ago was better than anything Paramount or Universal had on the Panay and it came as "run of the mine" stuff.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PHONEY BOY: Nu-Atlas Production—Not bad, not good. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PLUTO'S QUINTUPLETS: Mickey Mouse—Good. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. Neighborhood patronage.

RHYTHM IN A NIGHT COURT: Nu-Atlas Productions—Good. Running time, nine minutes.—P. G. Held, Strand Theatre, Griswold, Iowa.

Twentieth Century-Fox

FILMING MODERN YOUTH: Adventures of the Newsreel Cameraman—Don't fail to play this one. Everyone liked it here.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

United Artists

MICKEY'S CIRCUS: Mickey Mouse—Orchids to Disney. Very clever.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WORM TURNS, THE: Mickey Mouse—Mickey is always good. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Universal

BOMBING OF THE U. S. S. PANAY: Universal Special—Ran this with "Prescription for Romance" and enjoyed a little above average business. Bombing pictures were very weak and received a great many comments of the same nature from patrons.—J. M. Nass, Fort Theatre, Poplar, Mont. Indian and rural patronage.

COCKTAIL PARTY, THE: Mentone Musical Comedies—Fair vaudeville acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FIREMAN'S PICNIC: Meany-Miny-Moe Cartoons—Amusing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING PLACES: No. 39—Only interesting for ping-pong fans. Running time, nine minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SCHOOL FOR SWING: Mentone Musical Comedies—Fair comedy. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TEDDY BERGMAN'S BAR-B-Q: Mentone Musical Comedies—Only fair two-reel musical. Running time, 19 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa.

Vitaphone

ATTIC OF TERROR: Floyd Gibbons' "Your True Adventure"—Here is something different to pep up a comedy program. It's heavy dramatic fare.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BACKYARD BROADCAST, THE: Broadway Brevities—A swell short done by juveniles in a radio station. Some of the finest acts I have ever seen. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

CASE OF THE STUTTERING PIG, THE: Looney Tunes—This story is all too scary for the subject of a cartoon which primarily is made for children. One of the poorest. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

"CHARLIE McCARTHY" REISSUES: These are good. I ran them all and yet I find that those who saw them before laugh the loudest and enjoy them the most 'cause they are sure when to laugh. Anyway, they are an asset to any program.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

LIFERS OF THE PARTY, THE: Yacht Club boys—Not up to the usual Yacht Club Boys, but pleased all who saw it. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LITTLEST DIPLOMAT, THE: Jason—This is eye for eye a condensed version of Shirley Temple's recent "Wee Willie Winkie." The plot is practical identical. But withal it's very well done and is fine entertainment.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LYIN' MOUSE, THE: Merrie Melodies—A good color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MAL HALLETT AND ORCHESTRA: Melody Masters—Very good musical with two good voices. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

PORKY CARTOONS: Looney Tunes—These have been built up nicely the last six months and the kiddies are almost as happy when Porky shows up as when Mickey comes on the screen. I would now rate the cartoons I run as first the Mickey Mouse, second Porky, third Silly Symphony and last Betty Boop. Haven't seen a Popeye for months, so don't know how they are standing up.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ROVER'S RIVAL: Looney Tunes—Good cartoon. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

SUNDAY ROUND-UP, THE: Broadway Brevities—Excellent. All in color. One of the best Broadway Brevities that we ever played. Dick Foran's singing was great. Give us more like it. Running time, 19 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

SWING FOR SALE: Broadway Brevities—A good two-reel musical comedy with a finale which is the equal of anything the big musical features can offer. There are singable songs in the swing fashion and some plain and fancy tap-dancing by Hal LeRoy. Worth a spot on any program. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

UPS AND DOWNS: Hal LeRoy—No good. Won't or didn't please here. Running time, 18 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.

WOODS ARE FULL OF CUCKOOS: Merrie Melodies—Very good. A take-off on quite a few Hollywood stars. About the cleverest cartoon in months. Running time, nine minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Small town and rural patronage.



DUFAYCOLOR PREPARING TO ENTER FILM FIELD

Process Used on George VI Coronation; Expanding Still Photography Activities First

Dufaycolor, Inc., will enter the motion picture field with its color process immediately after a contemplated expansion of its still photography activities, Pierpont Morgan Hamilton, president, announced this week. The process is now ready, Mr. Hamilton said. He called "simplicity, speed and convenience its major advantages." It would be one of the few competitors in color to Technicolor.

At present, Mr. Hamilton said, the company is not equipped to make its process available to the industry on a large scale, and for this reason, attention is being centered upon still photography. However, he pointed out, the process already has been used for the production of several films. Most prominent among these, he continued, are the official pictures of the coronation of King George VI.

Recently, the company announced, a private demonstration was held in Hollywood before the Society of Motion Picture Engineers and the advantages which evoked the greatest interest included:

1. "Faithful color rendition, free from artificiality. Absence of the 'picture postcard' characteristics. Accurate reproduction of even flesh tints and pastels."

2. "No special equipment needed. Any motion picture camera that will take a good black and white picture will take a good Dufaycolor picture. The same laboratory equipment is used and the same projection equipment is used."

3. "Slight change in speed. Both in shooting the picture, with a single strip of negative, and in exhibiting a picture in the theatre, speed of operation is practically the same as in the case of black and white films."

4. "Accuracy of sound reproduction. This result is due to the precision of the white light component of the film base."

5. "Speed and convenience in developing and printing. Because the studio can do its own processing, the director can see the rushes of one day's work on the following morning."

Dufaycolor, Inc., is a subsidiary of Dufay Chromex, Ltd., in London. When the American company starts operations, Mr. Hamilton said, it will be a separate organization.

"The operation and expansion of the American company will fall into two sharply defined periods," Mr. Hamilton said. "We are now in the first period during which we shall continue to import Dufaycolor film. Later, we will erect our own plant in the United States with complete production facilities."

Besides Mr. Hamilton, who was associated with RKO on the coast for two years, the officers of the new company are: Demetre Daponte, vice-president; Alton A. Brody, vice-president and general manager; Leslie R. Naftzger, vice-president, secretary and counsel; and William A. Smith, treasurer. The Board of directors consists of the general officers and William R. Morris, of the theatrical booking agency of the same name.

Dr. T. Thorne Baker is research director and Carl L. Oswald technical consultant. The company identified Mr. Oswald as the co-inventor of sound propection by means of monochromatic light.

Form Advisory Council For Screen Advertising

Sixteen prominent advertising men and theatre executives have accepted membership in a newly-organized National Advisory Council for Screen Advertising, formed to develop the full possibilities of the screen medium.

The council was formed by J. Don Alexander, president of the Alexander Film Co., Colorado Springs, and chairman of the board of General Screen Advertising, Inc., to align commercial film operations with the needs and desires of advertisers and exhibitors.

The council, which will have a rotating membership, will pass judgment from time to time on current national screen campaigns, appraising them in terms of audience and merchandising appeal. Opinions also will be rendered on trends in screen advertising.

First members of the council are: John K. Turner of the James H. Turner Co., Chicago; C. C. Cheadle of the Ford Motor Co., Detroit; Ralph Locke of Tracy-Locke-Dawson, Inc., Dallas; Robert T. Ranking of the William H. Ranking Co., New York, and T. T. McCarty of the McCarty Co., Los Angeles, all advertising men; E. C. Beatty of the Butterfield Theatres, Inc., Detroit; H. F. Kincey of Wilby-Kincey Theatre Enterprises, Charlotte, N. C.; Harry Brandt of Brandt Theatres, Inc., New York; Verne Taylor of the T. & D., Jr., Enterprises, San Francisco; Fred Wehrenberg, president of the M. P.-T. O. of St. Louis; George Mann of Redwood Theatres, Inc., San Francisco; O. K. Mason of Commonwealth Amusement Corp., Kansas City; P. R. Isley of Southwestern Theatres, Inc., Tulsa; Frank D. Rubel of Pioneer Theatre Corp., Des Moines; E. H. Rowley of Robb & Rowley Theatres, Inc., Dallas, and William Boxer of Johannesburg, South Africa, Alexander Film Co. distributor.

Hedwig Closes Deal

Gordon W. Hedwig, president of Nu Art Film Company, distributor of 16 mm. films, has closed a deal with Artcinema Associates for 10 features and seven one reel musical classics formerly released by United Artists. The pictures are being distributed on a franchise basis.

The Chakeres circuit will start construction about March 1st, on a new theatre at Hillsboro, Ohio, county seat of Highland County. The house will have 800 seats and will cost approximately $75,000 to build.

St. Louis Owners Fight New Law

The owners of 38 motion picture theatres have filed suit in circuit court in St. Louis to enjoin the enforcement of the ordinance covering the installation and operation of projection booths.

Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, in commenting on the suit said that virtually all of the 85 film theatres in St. Louis will have to make extensive and expensive alterations in order to comply with the provisions of the ordinance.

In their petition filed in circuit court theatre owners charge that the city ordinance in question is unconstitutional in that it will deprive them of their property without due process of law.

The ordinance provides that no one shall enter the projection booth of any motion picture theatre without permission from the officers of the Projectionists Union. There is also written into the ordinance the union's requirement for the employment of two operators in every theatre. It also provides that the approaches to the projection rooms shall be by stairs.

Further, that the projection booths shall be at least 12 feet in length and depth and 8½ feet in height. There are also provisions for a separate inspection or rewind room, also for the installation of lavatory facilities for the projectionists to be provided with both hot and cold water. Other provisions provide for fireproof doors, certain sizes of apertures, ventilation, generator or rectifier rooms, etc.

Mr. Wehrenberg said that the injunction suit was determined upon as a friendly proceeding to determine the legality of the ordinance and just what must be done to comply with its provisions. He said that the ordinance had been violated in no greater degree in the 38 theatres named in the suit which have been threatened with closing than in other theatres in the city.

Director of Public Safety George W. Chadsey contends on the other hand that the ordinance can be easily complied with. He said that a committee representing the theatre owners and the operators union had studied the bill before it was submitted to the Board of Aldermen.

Circuit Judge William S. Connor issued an order for the defendants to show cause why the court should not issue a temporary injunction against them. The order was returnable Tuesday but the court with the consent of counsel, continued the hearing until February 28th when the case will be tried on its merits. If they fail to obtain the necessary legal relief in the state courts it is likely that the case will be taken to federal court.

Canada Circuit Adds Two

Twentieth Century Theatres, Ltd. has added two theatres in Toronto, the Brock and Kenwood, headed by Sam Lent for many years. The circuit is identified with the Independent Theatre Association, Toronto, of which H. Friedman of the Circle is president. The new somerset has opened in Ottawa. It is operated by H. Berlin, connected with Exhibitors Booking Association of Toronto. The house seats 750.

IN COURTS

Stockholder Sues On Loew's Pacts

A stockholders' action to enjoin Loew's, Inc., from ratifying and placing in effect the profit sharing contracts for 11 company executives, which were overwhelmingly approved at the annual meeting of Loew's stockholders last week, was filed in New York supreme court on Monday.

The action was brought by Bernard Epstein, owner of 10 shares of preferred and 13 shares of Loew's common stock. In addition to the injunction, he asks "an accounting for acts of mismanagement, waste and extravagances, resulting in the loss of many millions of dollars to the defendant corporation and its stockholders."

Assurance that the suit will go on trial immediately was given Tuesday when an application for a temporary injunction was withdrawn at a hearing before Peter A. Schmuck, justice, in New York. Joseph M. Proskauer, attorney for Loew's, agreed for the company to an immediate trial of the issues on their merits. Justice Schmuck will set a trial date within the next few days and indications were that the trial will start early in March.

The suit originally was brought in advance of the Loew's stockholders' meeting, but was adjourned by consent of both sides. Named as defendants in the action are Nicholas M. Schenck, David Bernstein, Louis B. Mayer, J. Robert Rubin, Isidore Frey, Leopold Friedman, John R. Hazel, George M. Armsby, William A. Parker, Thomas N. Perkins, William A. Phillips, Charles C. Moskowitz, David Warfield and Loew's, Inc.

Trailer Firm Files Bankruptcy Petition

Theatre Trailer Corporation filed a voluntary petition in bankruptcy in the United States district court in New York this week. Mark Block, president, listed assets of $71,295 and liabilities of $47,171. Liabilities listed were: $27,700 in secured claims; $19,010 in unsecured debts; taxes $345, and wages, $115.

Assets listed were stock in trade consisting of trailers, negatives and prints, $53,837; machinery, subject to a chattel mortgage, $11,007; amounts receivable, $5,030; cash in hand, $650; deposits, $650. Principal unsecured creditors shown were Mr. Block, $13,000; Producers Film Laboratories, $1,494, Mercury Film Laboratories, $1,308. Leonard Bronner was named receiver.

Extension on GB Suits' Replies

RCA Manufacturing Company, Inc., wholly-owned subsidiary of Radio Corporation of America, and Electrical Research Products, Inc., wholly-controlled affiliate of Western Electric, defendants in two separate suits brought by British Acoustic Films, Ltd., wholly-owned subsidiary of Gaumont British, have been granted 30 day extensions to prepare to defend infringement charges.

Picquet Honored By Exhibitor Unit

In recognition of his work as president of the Theatre Owners of North and South Carolina, Charles W. Picquet last week was presented with a scroll and a gold wrist watch by fellow members of the association.

He also was honored at a meeting of the Sandhills Kiwanis Club. It was announced at the meeting that Mr. Picquet had received the scroll, which read:

"For fourteen years Charles W. Picquet has been president of the Theatre Owners of North and South Carolina, Inc. These fourteen years of unstinted outpourings of his splendid brain, his generous heart and his sympathetic understanding, have been inextricably moulded with the progress and achievements of the organization.

"If a man be indeed 'a part of all he has seen and met,' it is equally true that an organization into which a man has poured the vital things of his being must therefore be colored and toned by that infusion.

"The Theatre Owners of North and South Carolina, Inc., recognize and greatly appreciate Charles W. Picquet's high achievements, his sterling character and the strength and inspiration of his example."

Affirm "Zombie" Decision

The New York State court of appeals this week unanimously affirmed the lower court decision granting to Amusement Securities Corporation judgment in the amount of $10,878 and assessed costs on all defendants in the action against Academy Pictures, Edward Halperin, Producers Laboratory, Amer-Anglo Corporation, Midtown Theatres and Melbert Pictures. The defendents are also enjoined from using the title "White Zombie." Al Krellberg represented the complainant.

Order Skouras Payment

Payment of a sum in excess of $40,000 by Nelson Cunliff, trustee for Skouras Brothers Enterprises, Inc., bankrupt, to the Alexander Rieger Investment Company of St. Louis has been ordered by Elmer E. Pearcy, referee in bankruptcy. The sum to be paid represents slightly more than 51 per cent of a $79,397 promissory note. The balance of the principal will be paid by Mr. Cunliff to Thomas N. Dysart, chairman of the bondholders' protective committee, purchasers of the bankrupt's assets.

Altec Seeking Warehouse

To effect a further extension of its warehousing operations, Altec Service Corporation is negotiating a lease for a warehouse in New York City. Complete parts for all types of Western Electric sound systems, as well as parts for sound systems made by other manufacturers, will be stocked in the eastern warehouse.

The St. Petersburg, Fla., Cinema Club has been organized with Robert S. Fuller as temporary chairman. Charter members are J. Homer Livingston, Raye Shelmerdine, M. L. Peterson, John D. Harrington, Howard Taylor, Roy R. Baker, and Mr. Fuller. The club plans to hold its meetings on Tuesday nights.

OBITUARIES

Melville Brown

Melville W. Brown, 51, film writer and director, died at his home in Hollywood Monday of heart failure. He had returned to Hollywood from England three months ago where he had been directing.

George Carman

Funeral services were held this week for George Carman, employee of the Newman theatre, Kansas City, and charter member of Local 31, there.

H. Reeves-Smith

H. Reeves-Smith, English born actor, who for more than 40 years was a favorite of the American stage as well as that of his own country, died in Ewell, Surrey, England, at the age of 75.

Judson K. Vetter

Judson K. Vetter, 65, theatrical agent and former operator of traveling show companies, died in Kansas City last week.

Arthur Cambell, Jr.

Arthur Campbell, Jr., 31, former director of publicity for the Loew theatre interests in Memphis, Tenn., died there last week of pneumonia.

Seth Heywood

Lieutenant Colonel Seth Heywood, vice-president of Heywood-Wakefield Company, died in Gardner, Mass., at the age of 50 from a heart attack.

Priestly Morrison

Priestly Morrison, 66, theatrical producer and director, died this week at his Kew Gardens residence, New York, after an illness of three weeks. He had been closely identified with the New York stage since 1917.

Mary A. Brown

Miss Mary A. Brown, business secretary of the Professional Women's League and a former actress, died in a New York hospital after a lengthy illness. She was 85 years old.

Alvin Chapman

Alvin Chapman, 55, owner-manager of the Home Theatre, Smackover, Ark., died at his home in Smackover.

Mathew Betz

Mathew Betz, 57, stage and screen actor, died at the National Soldiers Home, Sawtelle, Cal., after a prolonged illness.

Columbia Moves at Washington

Columbia's headquarters in Washington have been moved into the Warner Brothers' quarters. The two companies will share the building until February 15th, when a new Warner building is completed.

Cosmograph Pictures Corporation has been formed in Hollywood by J. M. Souland, formerly associated with Ashland Productions, Inc. Mr. Souland said he plans to produce six features.

GOVERNMENT CONCLUDES STUDY OF LEGALITY OF CHANCE GAMES

Assistant Solicitor Weighs Evidence After Hearings on Bank Night; Utah Trade Commission Orders Discontinuance

The fate of Bank Nights, reputedly a million dollar industry, this week rested in the hands of the Post Office Department, following extended investigation into the question whether the methods pursued by Affiliated Enterprises, Inc., Denver, Col., copyright owners of the plan, constitute a lottery within the meaning of the prohibitions of the postal laws.

In Utah several theatres were ordered by the Utah Trade Commission to discontinue Bank Night and another giveaway game.

In Minneapolis, W. A. (Al) Steffes took issue with Gradwell L. Sears' criticism of giveaways, and in New York the Independent Theatre Owners Association through its official publication challenged Warner Brothers to support Mr. Sears' criticism by abandoning double featuring in the circuit.

Investigation of Bank Night was undertaken by postal officials last year, the first time they had directed their attention to the owners of the scheme, although the department from time to time had barred the mails to the advertising of exhibitors exploiting their Bank Night operations.

Following the investigation, the department on October 15 issued a citation charging that the company "by means of written and printed matter sent through the mails and by means of agents or distributors procures the contract and agreement of theatre operators in various parts of the United States to conduct a scheme variously described as Bank Night, Money Night, Cash Night, Silver Night, Gold Night and by other titles," in violation of the prohibition against lotteries.

Final Argument Heard

Following the filing of charges, a number of hearings were held on the matter, culminating last week in final argument before Assistant Solicitor Calvin W. Hassell.

Attorneys for the department contended that the methods used in holding Bank Nights, as set forth in the contract which Affiliated Enterprises offered exhibitors, constituted a lottery in that winners were not decided by the skill or ability shown by the contestants but by lot or chance.

Holding that the plan did not constitute a lottery as envisaged in the postal laws, Emmet Thurman, general counsel for the company, argued that it constituted a legitimate advertising medium for theatres.

Issuance of an order by the Post Office Department barring the use of the mails, officials, said, is tantamount to putting a respondent out of business, since such an order prohibits him from either sending or receiving any mail relating in any way whatosever to the scheme or practice which the department has outlawed. Letters deposited for mailing by a respondent against whom an order has been issued are not accepted, and letters addressed to him are diverted and returned to the senders.

Games Barred in Utah

Bank Night and Ten-o-win at 11 Utah theatres have been ordered discontinued with the mailing of cease and desist orders by the Utah Trade Commission. The games, which so far have not been proved to be lotteries in Utah, are said to be contrary to the unfair practices act.

The orders, prepared by Edward F. Richards, attorney for the commission, and signed by Gus P. Blackman, chairman, and J. H. McGibbeny, executive secretary, charged the games were carried on "for the purpose of injuring competition or where the effect thereof may be substantially to lessen competition."

Theatres cited in the complaints are: Tower and Roxy, Salt Lake City; Ogden, Egyptian, Paramount, Lyceum and Colonial, Ogden; Roxy, Grand, Capitol and Lyric of Logan.

Requests for formal hearings have been filed with Mr. McGibbeny by theatre owners affected by the commission's orders.

Steffes Blames Weak Films

Mr. Steffes, Allied leader in the Northwest, replying to the recent criticism of giveaways and prize games by Mr. Sears, general sales manager of Warner Brothers, said in Minneapolis that giveaways, country store, and turkey nights would not be necessary to draw business to theatres if poor pictures were not produced.

"The double feature menace is 10 times as bad as giveaways, and I am certainly recommending at our convention that no theatre in this territory play any Warner pictures on giveaway nights, especially if they have bought them on percentage," he said.

The ITOA of New York, in its house organ, The Independent, commenting on Mr. Sears' criticisms, said: "This is a particularly bright chance for Mr. Sears and Warner Brothers. Let them dispense with all such contraband and really go back to the theatre business."

District Attorney Pledges Ban

District Attorney Robert E. McCreary of Beaver County, Pa., said that he would ban all cash and merchandise giveaways in the county after next Monday. Mr. McCreary said that the ban will include all Bingo games and merchandise promotion contests but that he would permit charity contests without cash awards. He termed promotion schemes "as another gambling situation which is being imposed on the people by outside owners of copyrighted, protected schemes of promotion." He said that Bank Night violates the state gambling laws.

Six of the seven Civic theatres in Denver are using the new game, Race Night, for a trial period of 10 weeks, with a renewal option. Three dime grinds, the Gem, Tivoli and Colorado there have added giveaways for every night in the week except Tuesday.

The Richland county grand jury, Mansfield, Ohio, returning indictments in 19 cases, ignored the charges against Hal D. Shreffler, manager of Schine's Castamba, Shelby, Ohio, and Milton Schosburg, associated with Schine home office at Bellefontaine, Ohio, both charged with promoting a lottery in the operation of Bank Night at the Castamba. Both men pleaded guilty when arraigned and were released on bond after being bound over.

Warner Brothers' Ohio theatre at Mansfield, has inaugurated "Quizz Bee" night each Thursday. Free tickets are awarded persons who submit questions and correct answers, and these, in turn, are submitted to five persons on the stage on the designated night. Three cash prizes are awarded persons answering the greatest number of questions correctly. The name, "Quizz Bee," was selected through a name contest.

Sweepstakes Insurance Barred

Sale of insurance by which theatre patrons may win at Sweepstakes when absent from the theatre at the time of drawings, has been banned in East Liverpool, Ohio, by Mayor Lee Copenhaver, who has instructed police to stop the practice and arrest future participants. It is held to be a violation of the gambling law.

New Haven, Conn., Bank Night attorneys in the Connecticut test case of Ernest Dorau, manager of the Capitol theatre, Middletown, report that the case will not now reach the supreme court of errors on appeal before the March term. The record is being printed in the superior court and will be submitted immediately upon completion, to the higher court.

Following the edict of Prosecutor John J. Breslin of Bergen County, N. J., that theatre games are lotteries, Maurice T. Katz, Lyndhurst theatre manager, was arrested and subsequently released in $500 bail for holding a Bango game.

Representative F. T. Munford has introduced a bill (H. B. 182) in the Kentucky legislature to legalize Bank Nights.

Alfred Hewitt, manager and Richard J. and Reginald Ashmun, owners of the Family theatre, Tawas City, Mich., face examination in justice court on a charge of conducting a lottery by operating Bank Night in their theatre.

MEXICAN IMPORT RATES INCREASED

The increase in import duties on many luxury and socalled non-essential articles now in effect in Mexico will heavily affect film apparatus and raw stock imports into the country. The increase in duties is for the announced purpose of reducing purchases abroad and to strengthen Mexican currency at home and in relation with the American dollar.

The duties are for two periods—one very high until April 30th, the other from May 1st until further notice. The tariffs which particularly affect the motion picture industry are:

All apparatus, each piece of which weighs up to 20 kilograms, former rate, 28 cents the net kilogram; rate up to April 30th, 83 cents the net kilogram, from May 1st, 70 cents.

Blank films: former rate, 14 cents the gross kilogram; up to April 30th, 42 cents, and from May 1st, 21 cents.

Cleveland Office Opened

National Screen Service opened its new Cleveland office building last week with a complete line of prevues and lobby displays to serve the exhibitors in the Cleveland territory. Nat Barach is manager.

Thompson Succeeds Ginsberg

James J. Thompson has succeeded Murrey Ginsberg, resigned, as chief booker for the Springer and Cocalis circuit, New York. Mr. Ginsberg had served with the circuit for three and a half years.

THEATRE RECEIPTS

The total of theatre receipts for the calendar year ended January 29, 1938, from 63 theatres in 13 major cities of the country was $930,020, an increase of $62,143 over the total for the preceding week ended January 22, 1938, when 59 theatres in 12 large cities aggregated $867,877.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston							
Boston	3,246	25c-55c	$17,700	"Wise Girl" (RKO) and "The Black Doll" (Univ.) (30c-65c)	8,600	"You're a Sweetheart" (Univ.) and "The Jury's Secret" (Univ.)	10,000
RKO Memorial	2,907	25c-55c	13,600	"I Met My Love Again" (U.A.) (stage: Mitzi Green-Harriet Hoctor (35c-65c)	18,000	"Wise Girl" (RKO) (stage: Mischa Auer)	17,600
Loew's Orpheum	2,970	25c-55c	14,500	"The Hurricane" (U.A.) and "Beg, Borrow or Steal" (MGM)	19,500	"Nothing Sacred" (U.A.) and "Paid to Dance" (Col.)	18,000
Metropolitan	4,332	25c-65c	26,200	"Hollywood Hotel" (F.N.) (plus stage show)	19,500	"Tovarich" (W.B.) (on stage: Sylvia Clark)	20,000
Paramount	1,793	25c-55c	8,000	"Love and Hisses" (20th Cent.-Fox) and "Thank You, Mr. Moto" (20th Cent.-Fox) (30c-55c)	7,000	"Wells Fargo" (Para.) and "Borrowing Trouble" (20th Cent.-Fox)	10,000
Chicago							
Chicago	4,000	35c-75c	35,500	"The Buccaneer" (Para.) (stage: Phil Spitalny and Girl Orch.)	42,000	"Hollywood Hotel" (F.N.) (plus stage show)	33,000
Garrick	900	35c-65c	6,800	"Marihuana" (Roadshow Att.) (2nd week)	6,700	"Marihuana" (Roadshow Att.) (1st week)	10,500
Oriental	3,490	35c-75c	17,500	"Penitentiary" (Col.) (plus vaudeville revue)	13,600	"Wells Fargo" (Para.) (plus vaudeville revue)	20,200
Palace	2,509	35c-75c	19,900	"She's Got Everything" (RKO) (stage: Mischa Auer and revue)	20,000	"Wise Girl" (RKO) (stage: Ken Murray and revue)	17,300
Roosevelt	1,591	35c-75c	13,000	"Bad Man of Brimstone" (MGM) (3rd week)	8,000	"Bad Man of Brimstone" (MGM) (2nd week)	10,500
State-Lake	2,776	20c-55c	14,800	"They Won't Forget" (W. B.) (plus stage show)	14,200	"She Married an Artist" (Col.) (plus stage show)	13,500
United Artists	1,700	35c-75c	17,500	"The Hurricane" (U. A.) (2nd week)	21,000	"The Hurricane" (U.A.) (1st week)	27,300
Cleveland							
Allen	3,000	30c-55c	5,700	"Stage Door" (RKO) (2nd week)	6,000	"Stage Door" (RKO) (1st week)	8,000
Hippodrome	3,800	30c-55c	12,700	"Hollywood Hotel" (F.N.)	13,000	"You're a Sweetheart" (Univ.)	13,000
RKO Palace	3,100	30c-75c	17,800	"Manhattan Merry-Go-Round" (Rep.) (stage: Ethel Waters and revue)	16,000	"Hitting a New High" (RKO) (stage: Phil Spitalny and Girl Orch.)	17,500
State	3,500	30c-55c	17,200	"Navy Blue and Gold" (MGM)	12,000	"The Hurricane" (U.A.)	18,000
Denver							
Denham	1,500	25c-40c	6,700	"Every Day's a Holiday" (Para.)	7,500	"Wells Fargo" (Para.) (3rd week)	8,000
Denver	2,500	25c-50c	9,600	"Dead End" (U. A.)	9,000	"Hollywood Hotel" (F.N.)	9,000
Orpheum	2,600	25c-40c	7,300	"Mannequin" (MGM) and "Crashing Hollywood" (RKO)	10,600	"Bad Man of Brimstone" (MGM) and "Wise Girl" (RKO)	10,000
Los Angeles and Hollywood							
Carthay	1,518	50c-$1.50	11,800	"Snow White and the Seven Dwarfs" (RKO) (5th week)	12,105	"Snow White and the Seven Dwarfs" (RKO) (4th week)	13,214
Chinese	2,500	30c-75c	11,600	"Bad Man of Brimstone" (MGM) and "Love Is a Headache" (MGM)	12,113	"Man-Proof" (MGM) and "Charlie Chan at Monte Carlo" (20th Cent.-Fox)	11,617
Four Star	900	50c-$1.50	4,000	"In Old Chicago" (20th Cent.-Fox) (2nd week)	9,200	"In Old Chicago" (20th Cent.-Fox) (6 days-1st week)	12,700
Hillstreet	2,700	30c-65c	8,000	"You're a Sweetheart" (Univ.) (2nd week) and "Crashing Hollywood" (RKO)	5,600	"You're a Sweetheart" (Univ.) (1st week) and "Prescription for Romance" (Univ.)	8,800
Loew's State	2,500	30c-75c	14,700	"Bad Man of Brimstone" (MGM) and "Love Is a Headache" (MGM)	17,151	"Prescription for Romance" (Univ.) "Man-Proof" (MGM) and "Charlie Chan at Monte Carlo" (20th Cent.-Fox)	13,100
Pantages	3,595	30c-65c	8,100	"You're a Sweetheart" (Univ.) (2nd week) and "Crashing Hollywood" (RKO)	5,800	"You're a Sweetheart" (Univ.) (1st week) and "Prescription for Romance" (Univ.)	8,500
Paramount	3,595	30c-65c	18,400	"Thrill of a Lifetime" (Para.) (stage: Olsen and Johnson)	18,900	"Wells Fargo" (Para.) (plus stage show) (2nd week)	15,600
W. B. Hollywood	3,000	30c-65c	10,400	"The Hurricane" (U.A.) (2nd week) and "Missing Witnesses" (F.N.) (2nd week)	14,700	"The Hurricane" (U.A.) (1st week) and "Expensive Husbands" (W.B.)	22,500
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Nothing Sacred" (U.A.)	11,000	"Tovarich" (W.B.)	9,000
RKO Orpheum	2,900	25c-40c	7,200	"Beg, Borrow or Steal" (MGM)	6,500	"Love and Hisses" (20th Cent.-Fox)	6,000
State	2,400	25c-55c	5,600	"Merry-Go-Round of 1938" (Univ.)	5,500	"Rosalie" (MGM)	3,200

[THEATRE RECEIPTS—CONTINUED]

Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Montreal							
Capitol	2,547	25c-60c	9,300	"Hitting a New High" (RKO) and Braddock-Farr Fight Film	9,500	"Man-Proof" (MGM) and "You're Only Young Once" (MGM)	9,000
Loew's	3,115	25c-50c	11,000	"Thoroughbreds Don't Cry" (MGM) and "Fit for a King" (RKO)	7,500	"Submarine D-1" (F.N.) and "Expensive Husbands" (W.B.)	8,000
Palace	2,600	25c-65c	10,500	"Wells Fargo" (Para.)	9,500	"Victoria the Great" (RKO)	9,000
Princess	2,272	25c-65c	7,600	"Tovarich" (W.B.) and "Love Is on the Air" (F.N.)	7,000	"The Last Gangster" (MGM) and.. "Borrowing Trouble" (20th Cent.-Fox) (2nd week)	6,000
New York							
Astor	1,142	55c-$2.20	15,600	"In Old Chicago" (20th Cent.-Fox) (3rd week)	17,000	"In Old Chicago" (20th Cent.-Fox) (2nd week)	17,546
Capitol	4,700	25c-85c	33,400	"Mannequin" (MGM)	30,000	"Man-Proof" (MGM)	26,000
Criterion	1,700	25c-75c	12,000	"Bordertown" (W.B.-reissue)	9,000	"She's Got Everything" (RKO)..	8,000
Paramount	3,700	25c-99c	36,100	"Every Day's a Holiday" (Para.).. (stage: Benny Goodman's Orch.)	57,000	"Wells Fargo" (Para.) (stage: Fred Waring and Orch.) (4th week)	27,000
Rialto	594	25c-55c	7,700	"She Loved a Fireman" (F.N.)	5,000	"The Spy Ring" (Univ.)	7,000
Rivoli	2,200	25c-99c	23,100	"The Hurricane" (U.A.) (2nd week)	28,000	"The Hurricane" (U.A.) (1st week)	35,000
RKO Music Hall	6,200	40c-$1.65	79,000	"Snow White and the Seven Dwarfs" (RKO) (plus stage show) (2nd week)	110,000	"Snow White and the Seven Dwarfs" (RKO) (plus stage show) (1st week)	108,000
Roxy	5,954	25c-75c	35,400	"Happy Landing" (20th Cent.-Fox) (plus stage show)	52,000	"I Met My Love Again" (U.A.)..	28,800
Strand	3,000	40c-99c	20,800	"Swing Your Lady" (W.B.)	14,000	"Hollywood Hotel" (F.N.) (2nd week)	24,000
Oklahoma City							
Criterion	1,300	10c-40c	5,300	"Hollywood Hotel" (F.N.)	6,500	"Love and Hisses" (20th Cent.-Fox)	4,300
Midwest	1,500	10c-40c	4,300	"Ebb Tide" (Para.)	4,000	"52nd Street" (U.A.)	4,000
Tower	1,100	10c-35c	....	"Merry-Go-Round of 1938" (Univ.)	2,400	"You're Only Young Once" (MGM)	3,100
Omaha							
Brandeis	1,200	25c-40c	4,900	"Alcatraz Island" (F.N.) and "Victoria the Great" (RKO)	4,500	"Wise Girl" (RKO) and "Sh! the Octopus" (F.N.)	4,200
Omaha	2,200	25c-40c	6,900	"Man-Proof" (MGM) and "Dangerously Yours" (20th Cent.-Fox)	7,100	"True Confession" (Para.) and "Sophie Lang Goes West" (Para.)	6,300
Orpheum	3,000	25c-40c	9,200	"Bad Man of Brimstone" (MGM).. and "Borrowing Trouble" (20th Cent.-Fox)	9,300	"Love and Hisses" (20th Cent.-Fox) and "Lancer Spy" (20th Cent.-Fox)	7,200
Philadelphia							
Aldine	1,300	40c-65c	9,200	"Love Is a Headache" (MGM)	8,500	"I Met My Love Again" (U.A.)..	8,500
Boyd	2,400	40c-65c	14,800	"Mannequin" (MGM)	18,000	"Wise Girl" (RKO)	10,500
Fox	3,000	40c-65c	17,000	"Every Day's a Holiday" (Para.)..	17,500	"Rosalie" (MGM) (5 days-3rd week)	8,500
Stanley	3,700	40c-65c	15,700	"Hollywood Hotel" (F.N.) (2nd week)	13,000	"Hollywood Hotel" (F.N.) (1st week)	19,000
San Francisco							
Fox	5,651	15c-75c	11,000	"Every Day's a Holiday" (Para.).. and "City Girl" (20th Cent.-Fox)	16,000	"Hollywood Hotel" (F.N.) and "You're Only Young Once" (MGM)	16,000
Golden Gate	2,850	15c-55c	16,600	"Prescription for Romance" (Univ.) (plus vaudeville)	15,500	"Crashing Hollywood" (RKO) (plus vaudeville)	14,000
Orpheum	2,440	15c-75c	8,200	"She Married an Artist" (Col.) and "Mr. Boggs Steps Out" (G.N.)	5,300	"I'll Take Romance" (Col.) and "A Girl with Ideas" (Univ.) (2nd week)	5,200
Paramount	2,670	15c-75c	13,300	"Bad Man of Brimstone" (MGM).. and "Beg, Borrow or Steal" (MGM) (3rd week)	11,000	"Bad Man of Brimstone" (MGM) and "Beg, Borrow or Steal" (MGM) (2nd week)	12,000
United Artists	1,200	15c-65c	6,900	"Nothing Sacred" (U.A.) (5th week)	4,000	"Nothing Sacred" (U.A.) (4th week)	5,400
Warfield	2,680	15c-75c	15,300	"Man-Proof" (MGM) and "King Solomon's Mines" (GB) (2nd week)	13,000	"Man-Proof" (MGM) and "King Solomon's Mines" (GB) (1st week)	13,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"Hollywood Hotel" (F.N.) and "Beg, Borrow or Steal" (MGM)	8,100	"Tovarich" (MGM) and "You're Only Young Once" (MGM)	8,250
Liberty	1,800	30c-55c	7,700	"The Hurricane" (U.A.) (4th week)	6,800	"The Hurricane" (U.A.) (3rd week)	8,400
Orpheum	2,450	30c-40c	6,000	"You're a Sweetheart" (Univ.) and "The Westland Case" (Univ.)	5,800	"Bad Man of Brimstone" (MGM) and "Breakfast for Two" (RKO) (2nd week)	5,650
Paramount	3,050	30c-40c	5,200	"Every Day's a Holiday" (Para.) "Prescription for Romance" (Univ.)	5,450	"Man-Proof" (MGM) and "Night Club Scandal" (Para.)	5,800

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

1938 AWARDS

Inquiries have been trickling into this department concerning several points in connection with the system governing the Quigley Awards for 1938.

Foremost among these is the question as to whether or not an entrant should wait until the end of each three-month period to submit his material. As has been mentioned before, the answer is emphatically "No." Shoot your stuff in to us as soon as it is ready. We will take excellent care of it for you and undoubtedly much of your material will find its way into print in our pages, besides being credited to you for Award consideration. No duplicate copies of entries are necessary.

In this week's Round Table section may be found a column devoted to all information pertaining to the new system of Awards. It has been condensed for quick reading and understanding and covers the entire situation.

For your reference, a complete listing of cities with the various classifications under which they fall, has been printed in the issue of January 15th, informing you just exactly with whom you are competing.

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THEATRE-MINDED NEWSPAPERMEN

Appalling as it may sound, we have been confronted with many situations in which newspapermen take little or no interest in the activities of the local movie houses. In some cases they even take a decided and stubborn stand against printing theatre news.

We believe this state of affairs can be cleared up by patience and a logical approach to the right persons. Since newspapers comprise one of your largest avenues for the dissemination of publicity, a little pressure, when necessary, should be applied in the proper direction. It can be tactfully brought to light, that you and your theatre can be of aid to your local newspaper in many ways.

It has been proven beyond doubt that news of Hollywood and the movies is eagerly read by the American populace. This is attested to by the fact that the largest newspaper chains in the country are devoting more and more space each year to this fascinating reading matter.

Various pitfalls confront the theatre manager who has to do business with a gentleman of the fourth estate who happens to be a "tough nut to crack." First and foremost, it must be remembered that any newspaperman resents being told "how" to run his newspaper. Most of these gentlemen, however, are open to logical and sensible suggestions that may be of mutual benefit. Also, a word of caution: there is no newspaper "break" big enough for you to "pull a fast one" on; in other words, shoot straight with these newspaper gents from the opening gun.

On the brighter side of the picture is the gratifying report concerning the activities of the veteran newspaper editor Jack Malloy of the Boston Evening American, whose attitude towards theatres and motion pictures is widely known for its broad-mindedness.

Mr. Malloy has tied up practically every theatre in Boston on a tremendous movie contest. He goes further than that: each year he sends his ace newspaperwoman to Hollywood for daily stories resulting from personal contacts. At the end of each interview or story, he invariably credits the theatre which will eventually play that star in the picture he or she is making at the time.

Needless to say, the theatres are all for him. They publicize his paper in their lobbies and sometimes on their screens, so it becomes a give and take proposition for all concerned, with mutual happiness and harmony prevailing.

Malloy recognizes the tremendous interest created by motion picture tie-ups; when the price of his newspaper was recently raised, he chose a day coincident with the "breaking" of a serial story which was tied in along motion picture lines. This has been credited with maintaining the paper's "largest evening circulation in New England."

Jack Malloy is a typical newspaper editor—yet he is distinctly and unequivocally movie-minded.

*

Worthy of editorial salute is the feat of Eddie Miller and Manny Pearlstein of Warner Bros. in Cleveland. They have won no less than six First or Honorable Mentions in this past year of the Quigley Awards Competitions.

*

Let's Hear From You.

Jack Goldstein



Shown above is "Lost Horizon" ballyhoo in Singapore, S. S., for Julius Fisher's date at the Capitol there. Left to right in photo are Johs Albeck, Columbia Far Eastern representative; Morton Goldstein, manager, Columbia Films, and Mr. Fisher.

Manager Clyde Young's campaign on "Vogues of 1938" certainly laid no egg at the Greer, Mangum, Okla. Young managed to sell all grocers idea of stamping eggs as shown below.



Round Table In Pictures



Eye arresting lobby display on "Souls at Sea" was created by Manager L. R. Davis, Berkshire Theatre, Brooklyn. Cutouts of George Raft and Gary Cooper were planted at either side of display, miniature ships and lighthouse added further atmosphere.

And from New Zealand comes still another attractive lobby display conceived by W. M. Maxwell, manager of the Regent Theatre in Masterton for "The Good Earth." Chinese effect was carried out with girl seated in ricksha.



For his "Second Honeymoon" engagement at the Haven Theatre, Olean, N. Y., Ray Fabrenholz broke into local parade with his own treet ad. Couple dressed as Tyrone Power and Loretta Young in full bridal finery toured in car properly bannered. Also attached to machine were old shoes, tin cans, etc., etc.





Shown at left is one of the many hundred billboards used for the world premiere of Paramount's "The Buccaneer" at the Saenger Theatre in New Orleans. Since "The Buccaneer" was produced and directed by Cecil B. DeMille, these billboards served a two-fold purpose: that of advertising the picture, and also as a personal welcome to the famed producer who was part of a large entourage of Hollywood and New York visiting celebrities.

Through "Wells Fargo" tieup arranged by Frank LaFalce, Warners' Theatres, Washington, Gay Cunkleman, modern pony express rider delivered a message from Gov. Merriam of California to Postmaster Farley and Senator McAdoo on the Capitol steps in Washington. Message traveled over original Wells Fargo route and was picked up by Cunkelman at Washington airport and rushed to capitol. Shown left to right in photo are Gay Cunkelman, Postmaster Farley and Senator McAdoo.





Constructed at a reported cost of forty-five cents was Frank Aydelotte's "Wife, Doctor and Nurse" display. Large triangle in center was made of scrap and covered with gold crepe paper. Heads of Baxter, Bruce and Young were mounted on red hearts and cut out. Smaller triangles were placed at each corner with stars' names. Tie-in copy was included stressing part each star played in picture. Centerpiece was planted in front of theatre during run and entire staff wore hospital uniforms.

Unusual was the front of the New York Strand Theatre for Warners' "Hollywood Hotel" run. The centerpiece was composed of a background of gold sequins with a black velvet trim upon which were mounted gold foil letters spelling out the title. The side pieces also had a gold sequin background with blue silk letters superimposed. In the center and in back of the box office was a motor driven mirrored ball reflecting light from two colored spots focussed upon it. Credit is given to B. F. Moore for this excellent flash.



QUICK REPORTS FROM THE FIELD

Bowling Tieup

Through a nation-wide poster and letter campaign for "Set 'Em Up," Columbia is addressing over 80,000 bowling alley proprietors in an effort to reach all tenpin fans to sell their new bowling short. Tieup was also effected with the Brunswick-Balke-Collender Company calling for the distribution of 15,000 posters to bowling alleys as advance bally for the subject. In addition the Brunswick people have sent letters urging proprietors to cooperate with the theatres.

Radio

Special screening and broadcast from the lobby over WCAO was held opening night by William Saxton, Loew's Century Theatre, Baltimore, for "Hurricane." Celebrities were interviewed over the air and huge banner hung across main street heralded the picture's openig week ahead. As a goodwill gesture Marama dolls were sent to newspaper critics; contests were planted in papers one addressed to children under 12 asking them to write in telling why they would make good mothers to a Marama doll. 15 dolls were given as prizes. Second was a feather guessing contest and broke three days before and closed opening day. A reported first time was use of full page cut in Sunday paper, special art was also secured on women's page and story.

Contest

Selling "Life Begins in College" with newspaper contest, Joseph Samartano, Loew-Poli Theatre, Meriden, Conn., offered guest tickets to those correctly guessing the amount of plays, touchdowns, etc., in local football games. Contest brought theatre fourteen inch art layout and mention on football page. Huge banner was carried across field during halves of game day ahead of opening.

KEEP SENDING ALONG CAMPAIGN MATERIAL

Many inquiries have reached us as to whether or not to hold entries to be submitted for the Quigley Awards, and send them in at the end of each three months. Keep sending this material in **as soon as it is ready,** and we will take excellent care of it for you.

This material which finds its way into print in the Round Table pages will be saved by us for Award consideration, so it is not necessary for you to save a duplicate of your campaigns.

Again we urge you to send your stuff in as soon as it is completed. We'll do the rest.

Anniversary

When Dwight Van Meter, Astor Theatre, Reading, Pa., found himself playing "Ali Baba" coincidentally with Eddie Cantor celebrating his 25th anniversary in showbusiness, things started happening. First was the promotion of local baker who donated birthday cake which was shipped to the star in Hollywood air express. Pictures were taken at local airport and again when Cantor received the cake, these together with wire from the star made news break in papers.

Week ahead of opening, giant book was placed at busy street corner with usher requesting folks to sign their names thereby conveying their congratulations to Cantor. While persons signed, usher gave brief sales talk on the picture. Street bally consisted of man with camera trying to take picture of friend in third story window across the street. Much ado was made over position of man in window with shouted instructions drawing crowds, as folks assembled, man in window released rolled window blind lettered with picture copy.

Fight Angles

Labeling his campaign "the battle of the century," Wally Caldwell, Loew's Valentine, Toledo for "Nothing Sacred" printed bright yellow paper directional arrows with copy "this way to the big fight" and spotted them about town. Cards simulating ringside fight tickets, Lombard vs. March, were distributed as were bookmarks and heralds all carrying fight copy. On Sundays all stores in business area had door hangers reading "closed, gone to see," etc., etc.

With temperature below freezing point in his city, Wally placed four foot cake of ice in front of theatre with 18 inch Lombard oil painting back to back with picture and playdate copy frozen in center. Through tieup with local Civic Auditorium, at which weekly fights are held, Caldwell staged a bout between an amazon woman and young man in evening attire. Announcer read specially prepared material winding up with punch copy on the picture. One and three sheet posters were planted throughout auditorium at which over 5,000 spectators were present. Various merchants came through with window displays, beauty shop featured a Lombard coiffure and drug stores plugged a Lombard Sundae.

Newspaper Tiein

Held in conjunction with the Cleveland *News,* Manager Ed Miller and publicity man Manny Pearlstein of Warner's Hippodrome Theatre for "The Awful Truth" planted a contest for which pedigreed pooch was promoted as first prize and awarded to person submitting best 50 word letter on their most embarrassing experience. In connection with the contest, proprietor of the dog shop devoted entire window to display of the coveted pooch with signs relating to the contest and the picture.

Crime Display

Concentrating on the gangster angle, Dominick Lucente, Alhambra Theatre, Philadelphia, for "Trapped by G-Men" promoted special photos, newspaper pictures and Department of Justice "wanted" notices on ex-convicts and public enemies. These were used in a special lobby display built around a blowup of the star, Jack Holt, with a gun in hand. Plugs were arranged for at local ball games, scene mats planted in Italian papers and spot announcements landed on Stations WRAX and WPEN.



THE ACE OF ALL PRIZES

Boost Your Attendance with

INTERNATIONAL MOTOR-BYKE

It's the latest sensation all over the country! Creates a world of excited comment when displayed in theatre lobby. Greatest attendance booster yet discovered! Get all the facts now! Send your attendance skyrocketing to new high records!

PHONE, WIRE, OR WRITE FOR DETAILS:

International Enterprises, Inc.

724 South Wabash Avenue

Chicago, Illinois

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Round Table Cartoonist Milt Rosenfeld

VICE PRESIDENT: "Let's forget the Smythe dinner, dear; it's Bank Night at the Bijou Theatre."

Newspaper Contest Plus Merchants Aid Stutenroth

Gene Stutenroth, formerly of the Howard Theatre in the heart of the colored belt in Brooklyn, New York, tied up the largest Negro newspaper publication in New York, along with many merchants, to put over a bang-up stage show which hit a reported high gross for his house. Since reporting his campaign, Gene has moved over to the Sun Theatre in Brooklyn.

Learning of the desire of the Negro newspaper the *Amsterdam News,* to conduct a contest to find the most popular colored girls in the community, Stutenroth approached the editor and asked what he had planned as a grand finale for his contest; he was told that the girls selected would have their photographs printed in the newspaper.

Holds Stage Revue

It was then that Gene went into action. He suggested that they present the winning girls in person at his theatre, play the occasion up big in the paper and have the various colored organizations get behind the affair. To top it off he added that he would call this stage show the "Amsterdam News Jubilee Revue," which made a big hit with the editor.

Gene also discovered that the editor of the paper was the business manager of an excellent colored orchestra, and using this band as a nucleus for his revue, obtained many other acts from various night clubs.

Smashing campaign was then under way, with the newspaper devoting reams and reams of publicity to this coming event, including big front page breaks. Every colored section of the community was plastered with window cards, special heralds, and extra window streamers and banners were printed by the *Amsterdam News.* All delivery trucks of the newspaper carried signs and copy on this occasion, in addition to Stutenroth's own ballyhoo truck, which cruised the colored residential section and business areas for three days prior to the playdate.

The colored Junior League and the colored Elks made announcements at every social gathering, and the *News,* through its connections with certain colored radio programs, arranged for many "spot" announcements.

Tieup with merchants resulted in the promotion of many free gifts and flowers to the girl contest winners.

Special displays were created for the front and inside of the theatre; effective trailers were used in advance and huge panels erected for photos of the winning girls.

Needless to say the show was a tremendous hit, and the receipts soared to a new high, according to Stutenroth.

Let's Hear from You

"March of Time" Broadcast

An excellent publicity break was given the Paramount Theatre in New York on a recent "March of Time" broadcast. The characters on this air show enacted the parts of a young couple, who had built a bonfire in front of the theatre at five o'clock in the morning to keep warm, until the doors opened.

Poor Lighting Is Cause of Needless Theatre Accidents

Following is the first article on "Safety" as reported in a special manual issued by the M. & P. Theatres in New England. As explained editorially last week, one of these articles will appear each week for the next several weeks, each dealing with a different aspect of this important phase of theatre operation. Quoting from this manual:

"To you, the manager, your theatre is like an open book; you know your way around in the dark. You can tell where every seat is, where every stair is, and where every aisle ends. But how about your patrons?

"The average patron knows nothing about the inside of your theatre. When he steps into your house his eyes are unaccustomed to the change of light, and for a few minutes he can see but a few feet in front of him. He depends almost entirely upon the aisle lights. And that's why accidents occur.

"We haven't accurate statistics to confirm our belief, but it is our firm conviction that a major part of the accidents in our theatres are due to poor lighting. We witnessed an accident of this sort in a theatre recently. A patron was making his way down the balcony, and because of the poor light was having a difficult time. Two or three times he stepped down where there wasn't any step, and narrowly missed falling. Finally he came to a particularly dark spot. Hesitantly he stepped down, suddenly slipped, and fell a number of steps to the landing below. Luckily he was unhurt. But an accident of this sort is certainly a bad ad for any theatre.

"Accidents like this are happening every day in poorly lighted houses. There is absolutely no reason for them in theatres. Careful and constant inspection will determine whether or not your lights throw sufficient voltage on the stairways and landings. Your ushers surely know if aisle lights do not reflect on the carpet, and if your wall brackets are insufficiently lighted to reflect on the aisle below.

"Once seated and absorbed in the picture, your patron is oblivious of the lights around him. But certainly he wants to be sure he can get into his seat ond out of it without carrying along a personal flashlight."

Let's Hear from You

"Boy of Streets" Preview

A special preview of Monogram's "Boy of the Streets," starring Jackie Cooper, held at the Queen Theatre in Wilmington, Delaware, by Art Cohn, was atended by Governor Richard C. Mullen, and leading social service, civic and educational leaders. Others present were Mrs. Marshall Bantt, chairman of the Slum Clearance Committee and Social Workers Club; Edna Hutchinson, girls' supervisor of the People's Settlement Association; and Reverend J. Francis Tucker, pastor of St. Anthony's Roman Catholic Church.

VIRGINIA THEATRES OPENING CAMPAIGNS

Special Souvenir Programs, Newspaper Cooperation and Goodwill Promotion Shown

The Neighborhood Theaters, Inc., of Richmond, Virginia, have recently opened several new theatres, including the Pulaski, Bellevue, Halifax, Princess and the Wilson, in the vicinity of Richmond.

Under the general managership of Sam Bendheim, advertising manager Dave Kamsky has been on his toes from early morning till late at night busily engaged in appropriate campaigns for these new houses.

Deserving of high honors are the inaugural souvenir programs that Kamsky has made up for these theatre openings. Without running into much cost, he has achieved excellent results; each program contains commendable institutional material, eye-arresting attractiveness, effective civic spirit, neat program presentation, merits of the auditorium itself, and a word on the newest sound equipment.

Newspapers were used a great deal in each of Dave's campaigns. In many instances he secured front page "breaks," as well as many co-operative ads from merchants in the communities. In some instances he promoted full sections.

In some cases direct mail advertising in the form of a friendly letter to each resident in the community, signed by the manager of the theatre, was used. Also, a questionnaire was enclosed as well as a contest.

This letter was followed up a short time afterward with another, calling attention to the many fine facilities offered at the new theatre.

Builds Good Will

Of significant importance is the method employed by Neighborhood Theatres, Inc., in the opening of theatres in communities where the residents are prejudiced against a theatre in their neighborhood. In these cases some woman's club or other worthwhile organization is contacted to sponsor the opening, and give them anywhere from 10 to 50 per cent of the first day's receipts. This breaks down prejudice or hard feelings and is instrumental in building up good will.

Gala atmosphere is usually provided for each opening night, with lights, etc., and a remote control broadcast from the lobby. The manager has a message for the public, and as many patrons as they can get to the "mike" say a few words, while the announcer, in the intervals, exploits the beauties, conveniences, etc., of the theatre.

Book matches, heralds, special window cards, etc., are also used to the best advantage possible.

In practically every instance the Mayor is invited to make a welcoming address from the stage of the theatre and prominent officials of the vicinity are in attendance.

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In next week's Round Table section, third of this series on campaigns for theatre openings will be continued.

"AWARDS STIMULATE BOX OFFICE" SAYS ADDISON

"I shall be delighted to serve as one of your judges for the Quigley Awards for 1938.

"It is my emphatic belief that these Awards have a definite value in stimulating enthusiasm, creating new ideas in advertising and exploitation and serve to sustain wideawake showmanship,—all having a direct bearing upon the box office."—H. M. ADDISON, District Manager, Loew's Northeastern Division Manager, Boston, Mass.

"Mannequin" Date Opened with Contest

In their campaign on "Mannequin" at the Boyd Theatre, Philadelphia, Jules Seltzer for Warners' and Jimmy Ashcraft for MGM planted a contest, conducted by Mrs. Barbara Boyd, president of the WCAU Women's Club of the Air, to determine foremost among Philadelphia's leading professional mannequins. It was made necessary that the girls be nominated by the establishments they represented or that they be duly registered members of Models' Guild.

Judges were fashion editors of five local papers, photographer, artist, sculptor and president of the Air Club, who is a recognized stylist. Thirty entrants and judges were tendered a luncheon, with all attendant publicity. Mannequins appeared before judges twice; once in street attire and once in evening clothes, identified by number only. Winner was presented with handbag sent by Joan Crawford from Hollywood together with note of congratulations and check for $500.

Mention by Mrs. Boyd in her daily afternoon broadcast, as well as a 15-minute interview with the winner by her, brought four radio plugs with picture mention. Event was also covered photographically by the News of the Day. International News Service, A. P., U. P., World Wide Service and the Philadelphia papers. Within 24 hours of the contest all theatres in the city showing News of the Day had a flash of the event in its newsreel and additional clips were made for the Warner Theatres not using this material.

Let's Hear from You

"Alcatraz" Break

With the recent sensational escape of two convicts from Alcatraz, a help to showmen playing that date, the manager of the Penn Theatre, Wilkes-Barre, took a large ad in local paper, superimposing picture and theatre copy on the headline newspaper article dealing with the escape. While in the Easton, Pa., *Plain Dealer*, the paper included a box at the end of the front page story of the escape mentioning that the feature coincidentally was playing at the Embassy Theatre.

Quigley Awards Information At a Glance

Awards will be made quarterly; that is, your material will be judged on a basis of three-month periods. You "start from scratch" every three months. Quarterly competitions run: WINTER: Jan. 1-March 31; SPRING: April 1-June 30; SUMMER: July 1-Sept. 30; FALL: Oct. 1-Dec. 31.

△

There are five different classifications under which you are eligible: "A", cities of 250,000 or over; "B", cities of 100,000 to 250,000; "C", cities of 25,000 to 100,000; "D", cities under 25,000; "E", suburban or subsequent runs.

△

Silver Plaques will be awarded to *each entry* voted best in the above five classifications. An additional citation will be voted for the best entry selected as best from among these five winners, regardless of classification.

Citation of Merit Sheepskin Certificates will be awarded for the runner-up in each classification. First and Honorable Mention Sheepskins will also be voted entries not awarded plaques of Citations of Merit, but deemed worthy of recognition.

△

Every contribution from the field to Managers' Round Table that has to do with Advertising, Exploitation or Publicity in the theatre during each three-month period will be considered in determining the Quarterly Awards.

△

Complete campaigns are not necessary, although they are desirable.

△

Institutional campaigns such as anniversaries, festivals, new theatre openings, new season drives, kiddies' clubs, civic tie-ups, etc., will also be eligible for recognition.

△

Selections by the Judging Committee will be based upon an entrant's efforts during the three-month competition and not upon *any one single picture campaign*, as heretofore.

The Quigley *Annual* Awards will be continued in 1938, the winners to be chosen from among entrants earning the highest ratings in the year's four quarterly Competitions.

△

It is important and of vital interest to you that you keep sending material from week to week or such time as you have activities ready, since these Awards are based upon the most consistent efforts of entrants over the entire three-month period. In other words, each man may submit as many campaigns and material of any sort as he cares to during each Quarterly Competition.

WARNERS' PHILADELPHIA ZONE ADS

These newspaper ads are typical of the style employed by the Astor Theatre, York, Pa., in the Warner Philadelphia Zone. They are submitted by Douglas George, publicity head, who operates under the supervision of "Skip" Weshner. Art work is credited to Leo Weisz.













YOU ARE INVITED TO JOIN UP

W. M. PINCKARD

started his theatre career at the Knickerbocker Theatre in Nashville, Tenn., under the tutelage of another Round Tabler, Dewey Mousson. Going from usher to sign painter, Pinckard was later transferred to the Princess Theatre as doorman and then given charge of advertising displays. From there our friend was transferred to the Elite as assistant and then went on the road as relief manager, at which job he remained until taking over the managerial reins of the new Princess Theatre in Carthage.

▽

JOE KANNON

manages the Crest Theatre in the Bronx for Cocalis, having started in 1933 as usher at the Lane Theatre, New York City. Working from doorman to chief of service and then assistant manager, in the short span of three years, Kannon was promoted to his present spot. Well, Joe, you're close enough to headquarters to drop in and say hello, so we'll be looking for you.

▽

ROY E. WILLIAMS

is the assistant manager of the Tift Theatre, Tifton, Ga., and started as usher at the Polk Theatre, Lakeland, Fla., later doorman and then artist. From there Roy went to the Grand at Fitzgerald, Ga., as artist, then transferred to Lake City, Fla., and from there to Tifton, where he joins the Round Table.

▽

WILLIAM W. BIRCHFIELD

manages the Best Theatre, Kanawha City, Charlestown, West Va., and was connected with Fox Theatre at Lineville, Ala., the Paramount in Ashland and then moved to North Carolina where he operated a house in Henderson. From there our friend left showbusiness for a spell only to return to showbusiness and work for Lester Rosenfeld, his present boss and owner of the Best Theatre.

▽

OATY H. ELMORE

is the assistant manager to Birchfield at the Best Theatre, Kanawha City, and he started at the Kearse Theatre as usher and learned projection. Later we find Elmore at the Greenbrie Theatre in Charlestown at which spot he remained for a while and then left showbusiness, but the lure was too great and so we have him back again assisting Mr. Birchfield. With both you folks at the Best and members of the Round Table, there's no reason why we shouldn't hear from you frequently.

▽

JAMES WALKER DOOLEY

is the assistant manager of the Warner Madison, Mansfield, Ohio. Jim began as usher at the Circle, Indianapolis, Ind., working for Skouras-Publix, advanced to doorman then chief. From there he went to the Roosevelt as assistant, also worked at Loew's Palace, Indiana Theatre all in Indianapolis. For a short time Dooley was out in Los Angeles at the Criterion, returning to the east where he started at Bair's Ritz before taking over his present duties.

Birthday Greetings

Sam J. Aaron	H. O. Larson
David W. Bayne	W. A. Lee
C. J. Bolender	Norman M. Linz
John Capano	Jerry Lynch
Frestle F. Chenoweth	John F. MacKenzie
Joseph W. Crocket	Charles Martin
William G. Cooke, Jr.	Ralph G. Maser
Charles C. Coolbroth	Joe Miklos
Laurin J. Derenzy	David Newell
Thomas P. Dowd	T. W. North, Jr.
Ben A. Dyer	F. Mallory Pittman
Boydell J. Edwards	Paul D. Rainsberger
J. B. Edwards	Frank Reid
James A. Field	Truman Riley
Harry E. Finley	Israel Schancupp
Fred R. Fisher	Fletcher L. Shea
Stanley Gartside	John D. Schultz
H. T. Grissom, Jr.	Lloyd E. Sinclair
Ben Gross	Edward Spengeman
Arthur B. Hahn	N. J. Stockwell
Basil R. Hall	Larry Stone
Russell Hardwick	George F. Strandt
Paul H. Harrell	Ted Stump
Milton S. Harris	Milton Swanson
G. Otto Hartsoe	Morris Swartz
George Heliotes	William E. Tinkler
George A. Hodge	Ken Veach
Earle M. Holden	Harry Wade
Russell N. Hurt	Dick Walsh
George W. Jinks	Leon Webb
Jack Kleinman	Ernest Williams
Albert Knopp	A. Milam Wilson
Dan E. Krendel	Herman G. Wilson
Martin S. Lane	Herman D. Wood
George E. Langness	Warren Wood

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

VERN MANNING

in McPherson, Kansas, manages the Helstrom Theatre an independent house, at which spot he has been for the past five years. Vern tells us he has been in the business since he was nine years old chasing props in an old legit house and from there went to stage work and then to rewinding and operating. Manning started as an operator when he was 14 and remained at that and stage managing combined for 13 years, and says he has worked in every branch of the theatre from janitor to exhibitor. With your knowledge of every angle of the business, you should be able to send us some mighty interesting accounts of your activities, how about it?

▽

FRANK COLLINS

manages the State Theatre in Greenville, Ohio, for Chakeres Circuit and we are glad to welcome still another member from this outfit. Collins started just a year ago, first managing the Princess in Springfield, Ohio, then was moved to the home office there to book shows for the circuit and five months ago assumed his present job.

▽

G. M. DAVEY

is one more Famous Players Canadian man to join us as manager of the Family Theatre in Toronto, Ontario. Davey began his career as usher at the Imperial Theatre, under Round Tabler Dan Krendel and worked for Dan until he was made assistant. From that post he was promoted to his present spot at which place we hope to hear from him at not too infrequent intervals.

▽

GEORGE F. SUTERMASTER

manages the Hippodrome Theatre in Springfield, Ohio, and he too is from the Chakeres outfit. George started as usher and then chief of service at the Regent Theatre there at which post he remained a year before being transferred to the State as assistant manager. From that spot we find him transferred to the Murphy in Wilmington, Ohio, where he remained for a short spell when he was recalled to Springfield assume his present post.

▽

WILLIAM MARKWELL

in Spruce Pine, N. C., manages the Carolina for the Carolina Theatres Chain. Bill reports that he started as a hoofer and comic acrobat with an act playing all tank towns. Then he left the legit stage and started as usher at a small house in Henderson, Ky., from there to other spots winding up at his present job from where he promises to keep in touch.

▽

GEORGE E. DOWBIGGIN

manages the Gaiety Theatre in Winnipeg, Manitoba, for Western Theatres. Dowbiggin started as booker and shipper with Paramount in Vancouver and was transferred to Winnipeg working for First National then RKO and the Crescent Theatre. As you doubtless know, George, our Canadian brother members are very active in our pages and we are hopeful that you too will report from time to time.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Joe Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Roaring Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60.	Nov. 13,'37
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15,'37†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Fields (G)	Helen Beverley-M. Goldstein	Oct. 11,'37†	105.	Jan. 15,'38
Coming				
Yankel the Blacksmith				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86.)				
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61.	Nov. 6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68.	July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85.	Dec. 25,'37
I Promise to Pay (G)	Leo Carillo-Chester Morris	Apr. 21,'37	65.	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68.	Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65.	July 24,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 4,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56.)				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†	64	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 8,'37†	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary	Walter Connolly-Jean Parker	Jan. 17,'38†	79	
Rangers Step In, The	Bob Allen-Eleaner Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65.	Aug. 28,'37
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
She Married an Artist	John Boles-Luli Deste	Nov. 25,'37†	78	
(See "In the Cutting Room," Oct. 9,'37.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76.	Feb. 13,'37
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	67.	Nov. 20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68.	Feb. 13,'37
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59	
Coming				
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†		
Crime of the Year	Robert Paige-Jacqueline Wells			
Extortion	Scott Colton-Mary Russell			
Flight into Nowhere	Jack Holt-Jacqueline Wells			
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†		
Holiday	Katharine Hepburn-Cary Grant			
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 17,'38†		
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	*65.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
Outlaws of the Big Bend	Chas. Starrett-Iris Meredith			
Paris on Broadway	Lanny Ross			
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†		
Special Inspector	Chas. Quigley-Rita Hayworth			
Start Cheering	Jimmy Durante-Joan Perry	Mar. 3,'38†		
(See "College Follies of 1938," "In the Cutting Room," Oct. 9,'37.)				
There's Always a Woman	Joan Blondell-Melvyn Douglas			
When G-Men Step In	Don Terry-Jacqueline Wells	Mar. 24,'38†		
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†		
(See "In the Cutting Room," Jan. 22,'38.)				

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60.	June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It On Love	Szleczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Dec. 24,'37†	88	
I Married for Love	Kabos-Radai	Feb. 4,'38†	84	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Once a Week	Kabos-Perczel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Storm on the Pusta	Kiss-Kemcar	Apr. 5,'37	78	
Tempest in a Charda	Javor-Lazar	Jan. 7,'38†	90	
Tomi (G)	Pecsi-Adam	Sept. 11,'37†	81.	Oct. 30,'37
Vicki (Country Bail)	Javor-Rose Barsony	Sept. 25,'37†	87	
Coming				
Noszty Lad, The	Javor-Szorenyi		97	
Texas Mammy	Fedak	Feb. 15,'38†	89	
Yellow Roses	Kabos	Mar. 1,'38†	90	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61.	Sept. 11,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67.)				
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64	May 1,'37
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58	Aug. 29,'36
(Exploitation: Nov. 27,'37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79	June 26,'37
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15,'38†	109	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Oct. 16,'37†	63	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57	Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54	Nov. 13,'37
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27,'37†	105	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58	Mar. 27,'37
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation; Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30,'37	65	July 17,'37
(Reviewed under the title, "War Lord.")				

Coming

Adventures of Robin Hood	Errol Flynn-O. de Havilland	Apr. 16,'38†		
(See production article, Dec. 25,'37, p. 14.)				
Beloved Brat 278	Bonita Granville-Dolores Costello	Apr. 30,'38†	62	
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12,'38†		
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19,'38†	97	Jan. 22,'38
He Couldn't Say No (G)	Frank McHugh-Jane Wyman		*60	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Slight Case of Murder, A 259	Edw. G. Robinson-Jane Bryan	Mar. 5,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
Women Are Like That	Kay Francis-Pat O'Brien	Apr. 9,'38†		
(See "This Woman Is Dangerous," Oct. 23,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82	
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept. 5,'37†	96	
Greece of 1938	Newsreels	Jan. 9,'38†	90	
Kalneurgea Zoe	Rita Karmen	Nov. 7,'37†	115	
Reborn	Elene Papadake	Dec. 5,'37†	90	
True Love	Sophea Domogloy	Oct. 3,'37†	85	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81	Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88	Aug. 28,'37
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89	Sept. 23,'33
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15,'38†		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70	Oct. 2,'37
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37	83	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Wife of General Ling 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70	
You're in the Army Now (G) 3620	Wallace Ford-Anna Lee	Mar. 1,'37	73	Feb. 20,'37
(Reviewed under the title, "O. H. M. S.")				

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Asking for Trouble	Jessie Matthews			
Empty World	Nova Pilbeam			
Floating City No. 1 (re-issue)	Leslie Fenton-Conrad Veidt	Apr. 1,'38†		
Girl Must Live, A	Anna Lee			
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
Illegal Holiday	John Lodge-Margaret Lockwood			
Sailing Along 7003	Jessie Matthews-Roland Young	Mar. 15,'38†		
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15,'38†		
Strange Boarders	Tom Walls-Renee Saint Cyr			
To the Victor	Will Fyffe-John Loder	Mar. 1,'38†	78	
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3,'37†	56½	
Damaged Goods 175	Pedro de Cordoba	Aug. 21,'37	59	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½	June 12,'37
Frontier Town 220	Tex Ritter	Nov. 19,'37†	58	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3,'37†	76½	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½	May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22,'37†	58	Oct. 9,'37
Hideout in the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17,'37†	71	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12,'37†	68	Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 13,'37	56	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8,'37†	57	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56	
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept. 10,'37†	61½	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59	June 5,'37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24,'37†	61	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Sept. 30,'37†	93	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 29,'37†	66	Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5,'37†	63	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29,'37†	66	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept. 24,'37†	57	
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct. 15,'37†	61	Mar. 6,'37

Coming

Death Takes a Cruise				
Don't Lead With Your Heart	Anna Sten			
Flash Casey, Candid Cameraman	Eric Linden			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek			
Love Me Again	Anna Sten			
Love Runs Into Money				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Renfrew Rides North	James Newill			
Rollin' Plains 217	Tex Ritter			
Shadow Murder Case, The	Rod La Rocque-Astrid Allwyn			
(See "In the Cutting Room," Jan. 8,'38.)				
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas		98	Oct. 10,'36
Utah Trail	Tex Ritter			
Wallaby Jim in Trouble	George Houston			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is China		Dec. 1,'37†	68	

Coming

Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			
Jeanne	Gaby Morlay			
Luck of the Irish	Richard Hayward	Mar. 15,'38†	63	

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct. 15,'37†	82	
Business In Distress	Czech Film	Oct. 15,'37†	90	
Kathleen	Sally O'Neil-Irish Cast	Jan. 22,'38†	75	

(THE RELEASE CHART--CONT'D)

TITLE	Star	Rel. Date	Running Time Minutes	Reviewed
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec. 12,'37†	74.	Feb. 2,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug. 1,'37†	75.	
Song of the Lark	Czech Film	Dec. 8,'37†	90.	
Student's Romance, The (G)	Patric Knowles	Oct. 10,'37†	78.	Aug. 10,'35
Voice of India	Hoefler Expedition	Jan. 28,'38†	70.	
Coming				
I Give My Heart	Gitta Alpar		78.	
Invitation to the Waltz	Lilian Harvey		74.	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept. 11,'37†	9 rls.	
All Men Are Wild	Paul Javor	Oct. 21,'37†	9 rls.	
Anniversary	Imre Raday-Ida Turay	Dec. 10,'37†	10 rls.	
Bride from Toroeke	Paul Javor	Oct. 1,'37†	10 rls.	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov. 19,'37†	8 rls.	
Exception Granted	Imre Raday-Klari Tolnay	June 11,'37	9 rls.	
Hotel Springtime	Gy Kabos-Anna Tekes	Nov. 30,'37†	10 rls.	
I Picked You for My Husband	Paul Javor	Nov. 4,'37†	9 rls.	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept. 21,'37†	9 rls.	
Man Sometimes Errs	A. Tekes-A. Pager	Feb. 4,'38†	10 rls.	
Pay, Madame	Paul Javor	May 30,'37	8 rls.	
Sport of Love, The	Gy Kabos-Ida Turay	Dec. 24,'37†	8 rls.	
Sutyi, the Lucky Child	Adam Klari	Jan. 11,'38†	9 rls.	
Two Prisoners	Paul Javor	Oct. 12,'37†	10 rls.	
Village Rogue, The	M. Dayka-Z. Gregor	Jan. 21,'38†	10 rls.	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept. 15,'37†	73.	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Jan. 2,'38†	80.	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr. 15,'37	90.	
Coming				
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
Night of Crime				
Sky Girl				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27,'37	69.	Aug. 28,'37
Bad Man at Brimstone (G) 812	Wallace Beery-V. Bruce	Dec. 31,'37†	89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec. 3,'37†	72.	Dec. 4,'37
Between Two Women (G) 737 (Exploitation: Jan. 1'38, p. 58.)	Virginia Bruce-Franchot Tone	July 9,'37	89.	July 3,'37
Big City (A) 801 (Exploitation: Dec. 4,'37, p 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)	Spencer Tracy-Luise Rainer	Sept. 3,'37†	80.	Sept. 4,'37
Bride Wore Red, The (G) 804 (Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)	Joan Crawford-Franchot Tone	Oct. 8,'37†	103.	Oct. 2,'37
Broadway Melody of 1938 (G) 739 (Exploitation: Nov. 13,'37, p. 62.)	Eleanor Powell-Robt. Taylor	Aug. 20,'37	110.	Aug. 21,'37
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)	F. Bartholomew-Spencer Tracy	June 25,'37	116.	Apr. 3,'37
Conquest (A) 805 (Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)	Greta Garbo-Charles Boyer	Oct. 22,'37†	112.	Oct. 30,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67.)	Marx Brothers-Allan Jones	June 11,'37	111.	June 19,'37
Double Wedding (G) 807 (Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82.)	William Powell-Myrna Loy	Oct. 15,'37†	87.	Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July 2,'37	89.	July 3,'37
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb. 4,'38†	91.	Jan. 22,'38
Family Affair, A 632	Lionel Barrymore-Cecilia Parker	Mar. 12,'37	69.	Mar. 20,'37
Firefly, The (G) 809 (Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)	Jeanette MacDonald-Allan Jones	Nov. 5,'37†	138.	July 24,'37
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)	Paul Muni-Luise Rainer	Aug. 6,'37	139.	Feb. 6,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr. 23,'37	76.	Apr. 24,'37
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June 4,'37	109.	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov. 12,'37†	81.	Nov. 13,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct. 29,'37†	78.	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July 30,'37	69.	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan. 14,'38†	73.	Jan. 15,'38
Madame X (A) 806	Gladys George--Warren William	Oct. 1,'37†	72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July 2,'37	90.	Apr. 28,'34
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan. 21,'38†	95.	Dec. 18,'37
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan. 7,'38†	71.	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June 18,'37	70.	June 26,'37
Maytime (G) 720 (Musical analysis: Mar. 27,'37, p. 15; exploitation: Feb. 27,'37, p. 85; Apr. 4,'37, p. 64; Apr. 17,'37, p. 78; May 22,'37, p. 89; June 5,'37, pp. 68, 69; July 24,'37, p. 80.)	J. MacDonald-Nelson Eddy	Mar. 26,'37	132.	Mar. 13,'37
My Dear Miss Aldrich (G) 803 (Exploitation: Dec. 25,'37, p. 56.)	Edna May Oliver-W. Pidgeon	Sept. 17,'37†	73.	Sept. 11,'37
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug. 6,'37	105.	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov. 19,'37†	94.	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr. 30,'37	117.	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr. 23,'37	67.	Feb. 6,'37
Paradise for Three (G) 818	Frank Morgan-Robt. Young	Jan. 28,'38†	*75.	Jan. 22,'38
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June 4,'37	119.	June 12,'37
Personal Property (G) 725 (Exploitation: May 1,'37, p. 79; June 12,'37, p. 93.)	Jean Harlow-Robert Taylor	Mar. 19,'37	84.	Mar. 20,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May 21,'37	70.	Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 93; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr. 16,'37	127.	July 17,'36
Rosalie (G) 816 (See production article, Nov. 6,'37, p. 34.)	Eleanor Powell-Nelson Eddy	Dec. 24,'37†	122.	Dec. 25,'37
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July 23,'37	94.	July 24,'37
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr. 2,'37	69.	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May 14,'37	94.	May 15,'37
Thirteenth Chair, The (G) 732.	Madge Evans-Henry Daniell	May 7,'37	66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov. 26,'37†	80.	Nov. 20,'37
Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66.)	Constance Bennett-Cary Grant	July 16,'37	97.	July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May reissue	126.	Jan. 24,'31
Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.)	Laurel and Hardy	Apr. 16,'37	64.	Jan. 2,'37
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept. 10,'37†	61.	Sept. 11,'37
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec. 10,'37†	77.	Nov. 27,'37
Coming				
Arsene Lupin Returns (G) 824.	Virginia Bruce-Melvyn Douglas	Feb. 25,'38†	81.	Jan. 29,'38
Fanny (See "Madelon," "In the Cutting Room," Jan. 15,'38.)	Wallace Beery-M. O'Sullivan	Apr. 29,'38†		
Girl of the Golden West	Jeanette MacDonald-N. Eddy	Mar. 18,'38†		
Marie Antoinette	Norma Shearer-Tyrone Power			
Merrily We Live	Constance Bennett-Brian Aherne	Mar. 4,'38†		
Of Human Hearts 822 (See "Benefits Forgot" "In the Cutting Room," Dec. 4,'37.)	Walter Huston-James Stewart	Feb. 11,'38†	105.	
Swiss Miss	Laurel and Hardy			
Test Pilot (See "In the Cutting Room, Jan. 8,'38.)	C. Gable-M. Loy-S. Tracy	Apr. 15,'38†		
Wooden Wedding	Robt. Montgomery-V. Bruce	Mar. 11,'38†		
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb. 18,'38†	103.	Jan. 29,'38

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug. 25,'37†	59.	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July 4,'37†	65.	Nov. 20,'37
Boy of the Streets (G) (Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70.)	Jackie Cooper-Maureen O'Connor	Dec. 8,'37†	76.	Dec. 11,'37
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept. 29,'37†	58.	Oct. 2,'37
County Fair (G)	John Arledge-Mary Lou Lender	Nov. 24,'37†	72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov. 3,'37†	53.	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct. 30,'37†	61.	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept. 2,'37†	56.	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July 7,'37†	62.	July 3,'37
Legion of Missing Men	Ralph Forbes	July 28,'37†	62.	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov. 17,'37†	59.	
Outer Gate	Ralph Morgan-Kay Linaker	Aug. 4,'37†	62.	
Paradise Isle (G) (Exploitation: Sept. 18,'37, p. 83.)	Warren Hull-Movita	July 21,'37†	73.	Aug. 14,'37
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July 14,'37†	55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec. 15,'37†	53.	
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb. 2,'38†	65.	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug. 18,'37†	69.	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept. 22,'37†	62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec. 8,'37†		
Thirteenth Man	Weldon Heyburn-I. Courtney	June 30,'37†	70.	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan. 12,'38†		
Where Trails Divide	Tom Keene	Oct. 13,'37†	59.	
Coming				
Code of the Range	Tim McCoy			
Female Fugitive				
Marines Are Here, The				
My Old Kentucky Home	Grant Richards-Evelyn Venable	Feb. 9,'38†		
Painted Trail	Tom Keene	Feb. 16,'38†		
Port of Missing Girls	Judith Allen-Milburn Stone	Feb. 23,'38†		
Ridin' Gent	Tim McCoy			
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande	Movita			
Wanderer of the West	Jack Randall	Mar. 16,'38†		
Where the West Begins	Jack Randall	Feb. 2,'38†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714 (Exploitation: Jan. 29,'38, p. 84.)	Marlene Dietrich-H. Marshall	Oct. 29,'37†	98.	Sept. 25,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37†	97. Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37†	*93. Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37†	67. Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37†	82. Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb.	4,'38†	126. Jan. 15,'38
(See production article, Oct. 23,'37, p. 14.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept.	24,'37†	64. Sept. 11,'37
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan.	7,'38†	60. Nov. 6,'37
Crime Nobody Saw, The (G) 3635	Lew Ayres-Ruth Coleman	Mar.	12,'37	60. Apr. 17,'37
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec.	17,'37†	67. Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37†	95. Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37†	88. July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26,'38†	94. Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan.	14,'38†	80. Dec. 25,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37	85. July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37	56. July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37	61
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37	70. July 24,'37
Her Husband Lies (A) 3636	Ricardo Cortez-Gail Patrick	Mar.	19,'37	76. Mar. 20,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37†	112. July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37	79. Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8,'37†	65. Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37†	67. Oct. 23,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37	66. May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37	86. May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37	79. Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37	78. Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37	77. June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37†	65
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37	92. May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37	65. June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37	77. June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37	71. Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37†	70. Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37	75. May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37	70. June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37†	73. Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37†	62
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan.	28,'38†	68. Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37	113. Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,'37	60. July 10,'37
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37†	68. Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37†	62. Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37†	65. Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37†	92. Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37	97. Mar. 20,'37
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37†	63. Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37†	63. Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan.	21,'38†	72. Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,'37†	58. Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37†	84. Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37	80. May 29,'37
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar.	26,'37	89. Apr. 3,'37
(Exploitation: May 1,'37, p. 31; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37†	115. Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83.)				
Wild Money 3651	Edward Everett Horton	July	9,'37	69

Coming

Booloo	Colin Tapley-Suratna Asmaka			
Big Broadcast of 1938	W. C. Fields-Martha Raye	Mar.	4,'38†	
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper	Mar.	18,'38†	
(See "In the Cutting Room," Jan. 8,'38.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar.	25,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
Cassidy of Bar 20 3756	Wm. Boyd-Frank Darien	Feb.	25,'38†	
College Swing	Martha Raye-Burns & Allen			
Cocoanut Grove	Fred MacMurray-Ben Blue			
Dangerous to Know	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	
(See "In the Cutting Room," Jan. 29,'38.)				
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Apr.	15,'38†	
(See "In the Cutting Room," Jan. 15,'38.)				
Good Night, Ladies	Eleanore Whitney-J. Downs			
Heart of Arizona	Wm. Boyd-Natalie Moorhead	Apr.	22,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
Her Jungle Love	Dorothy Lamour-Ray Milland	Apr.	29,'38†	
(See "In the Cutting Room," Dec. 25,'37.)				
Professor Beware	Harold Lloyd-Phyllis Welch			
Romance in the Dark	Gladys Swarthout-John Boles	Feb.	18,'38†	
(See "In the Cutting Room," Nov. 13,'37.)				
Scandal Street	Lew Ayres-Louise Campbell	Feb.	11,'38†	
(See "In the Cutting Room," Dec. 4,'37.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
Tipoff Girls	Lloyd Nolan-Mary Carlisle	Apr.	1,'38†	
Tropic Holiday	Dorothy Lamour-Ray Milland			
You and Me	George Raft-Sylvia Sidney			

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37	56. June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37	61. Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37†	56
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37	59. Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37	53
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37†	59. Nov. 13,'37
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37	62. July 31,'37
Circus Girl 6014	June Travis-Bob Livingston	Mar.	1,'37	62
(See "In the Cutting Room," Feb. 13,'37.)				
Colorado Kid (G) 7123	Bob Steele-Marian Weiden	Dec.	6,'37†	55. Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37	57. May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,'37	57. July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37	53
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37†	64. Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37†	64. Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37†	64. Dec. 18,'37
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37	62. Apr. 3,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,'37†	60. May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37	53
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37	56
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37	56
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37†	56
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37	83. Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	3,'37	57
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37	64
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37	67. Mar. 27,'37
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan.	5,'38†	70. Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37	61
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37	60
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38†	67. Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37†	84. Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37	63. July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37	67
(See "In the Cutting Room," Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37	68. May 1,'37
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan.	29,'38†	60. Jan. 15,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38†	55. Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov.	8,'37	72. Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37†	59. Oct. 9,'37
Purple Vigilantes 7114	Three Mesquiteers	Jan.	24,'38†	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June 30,'37	56. July 24,'37	
Red Rope, The 6338	Bob Steele-Lois January	July 19,'37	60	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62. July 3,'37	
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	56	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60. May 8,'37	
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16,'37	64. Aug. 14,'37	
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,'37	68	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov. 15,'37†	60. Nov. 27,'37	
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37	54	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56. Dec. 18,'37	
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37†	62. Sept. 25,'37	
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60. June 26,'37	
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62. Oct. 23,'37	

Coming

Born To Be Wild	Ralph Byrd-Doris Weston			
Call the Mesquiteers	Three Mesquiteers-Lynn Roberts	Feb. 21,'38†		
Hollywood Stadium Mystery	Neil Hamilton-Evelyn Venable			
Outside of Paradise	Phil Regan-Penny Singleton	Feb. 7,'38†		
Prison Nurse	Henry Wilcoxen-Marian Marsh			
Sidewalks of New York	Lew Ayres-Helen Mack			
Stormy Weather	Alison Skipworth-Polly Moran			
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Mar. 7,'38†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	65. Aug. 21,'37	
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37	58. June 12,'37	
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'37	60. July 31,'37	
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67. May 29,'37	
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†	65. Oct. 9,'37	
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37	65. Apr. 24,'37	
Crashing Hollywood 816 (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
Damsel in Distress, A (G) 738 (Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)	Fred Astaire-Burns & Allen	Nov. 19,'37	101. Nov. 27,'37	
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60. Nov. 20,'37	
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37	62. Feb. 27,'37	
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62. Jan. 29,'38	
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67. Jan. 1,'38	
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67. Oct. 2,'37	
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15,'37†	73. Sept. 4,'37	
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20,'37	67. Aug. 14,'37	
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24,'37†	63. Sept. 4,'37	
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13,'37	58. July 31,'37	
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70. Nov. 20,'37	
Hitting a New High (G) 814	Lily Pons-John Howard	Dec. 24,'37†	85. Dec. 4,'37	
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64. July 31,'37	
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept. 3,'37†	77. Aug. 28,'37	
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61. Oct. 30,'37	
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	77. Sept. 4,'37	
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37	67. Mar. 13,'37	
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60. May 29,'37	
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1,'37†	81. Sept. 18,'37	
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July 2,'37	100. July 10,'37	
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37	68. July 17,'37	
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68. Mar. 20,'37	
Quality Street, (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37	84. Mar. 30,'37	
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59. Nov. 27,'37	
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73. Nov. 27,'37	
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71. June 12,'37	
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60. Sept. 18,'37	
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May 7,'37	116. May 8,'37	
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72. Dec. 18,'37	
Snow White and the Seven Dwarfs (G) 891 (Special) (Exploitation: Jan. 29,'38, p. 82.)	Walt Disney	Feb. 4,'38†	86. Dec. 25,'37	
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr. 9,'37	85. Feb. 27,'37	
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58.)	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†	92. Sept. 18,'37	
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70. July 17,'37	
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74. June 5,'37	
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†	65. Oct. 2,'37	
Toast of New York (G) 719 (Exploitation: Aug. 28,37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)	Edward Arnold-Frances Farmer	July 30,'37	109. July 17,'37	
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37	61. Apr. 17,'37	
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.)	Anna Neagle-Anton Walbrook	Nov. 12,'37†	113. Sept. 25,'37	
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug. 6,'37	58	
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70. Jan. 1,'38	
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37	88. Apr. 24,'37	
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62. June 5,'37	
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61. May 1,'37	

Coming

Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant	Feb. 18,'38†		
Certified (See "In the Cutting Room," Jan. 29,'38.)	Joan Fontaine-Allan Lane	Mar. 4,'38†		
Condemned Women (See "In the Cutting Room," Jan. 29,'38.)	Louis Hayward-Anne Shirley	Mar. 18,'38†		
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	May 27,'38†		
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Mar. 11,'38†		
Joy of Loving (See "In the Cutting Room,' Jan. 8,'38.)	Irene Dunne-D. Fairbanks, Jr.	May 6,'38†		
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb. 25,'38†	72	
Radio City Revels (See "In the Cutting Room,' Jan. 8,'38.)	Bob Burns-Jack Oakie	Feb. 11,'38†	90	
This Marriage Business	Victor Moore-Vicki Lester			
Vivacious Lady (See "In the Cutting Room," Jan. 15,'38.)	Ginger Rogers-James Stewart	Apr. 15,'38†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55. Nov. 27,'37	
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75 Aug. 7,'37	
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37	*55. Apr. 10,'37	
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16,'37	76. Oct. 23,'37	
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60. Mar. 27,'37	
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57. June 12,'37	
Zamboanga (G)	Native Cast		July 17,'37	*65. July 17,'37	

Coming

Rangers Roundup (See "In the Cutting Room," Dec. 25,'37.)	Fred Scott	Spectrum		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815 (Exploitation: Jan. 29,'38, p. 85.)	Eddie Cantor-June Lang	Oct. 29,'37†	81. Oct. 23,'37	
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71. May 8,'37	
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61. Apr. 17,'37	
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70. Nov. 13,'37	
Borneo 807 (Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58. June 26,'37	
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60. Oct. 30,'37	
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May 7,'37	83. May 8,'37	
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58. July 10,'37	
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	*65. Jan. 8,'38	
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71. Nov. 6,'37	
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May 21,'37	71	
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68. Aug. 7,'37	
City Girl 833 (See "In the Cutting Room," Dec. 18,'37.)	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60	
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81. Oct. 2,'37	
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62. Sept. 25,'37	
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85. Mar. 8,'34	
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77. Nov. 13,'37	
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37	68. Jan. 23,'37	
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr. 16,'37	81. Apr. 3,'37	
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71. Oct. 23,'37	
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May 14,'37	59. Mar. 6,'37	
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81. May 5,'34	
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28,'38†	102. Jan. 29,'38	
Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.)	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct. 15,'37†	88. Oct. 16,'37	
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58. July 17,'37	
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4,'38†	84. Jan. 29,'38	
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79. Sept. 28,'34	
King George VI Coronation 870	Technicolor Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63. June 5,'37	
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84. Oct. 9,'37	
Life Begins In College (G) 810 (Exploitation: Nov. 13,'37, p. 68; Jan. 1,'38, pp. 57, 60.)	Ritz Bros.-Gloria Stuart	Oct. 1,'37†	94. Oct. 2,'37	
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31,'37†	84. Dec. 25,'37	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37	73	Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37	84	Mar. 20,'37
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug. 13,'37†	68	July 24,'37
Roll Along Cowboy 812	Smith Ballew-Cecelia Parker	Oct. 8,'37†	55	
Second Honeymoon (G) 818	Loretta Young-Tyrone Power	Nov. 19,'37†	79	Nov. 13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37	57	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar. 26,'37	102	Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74	Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June 25,'37	64	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July 2,'37	92	June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37	69	Jan. 30,'37
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70	Jan. 15,'38
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec. 24,'37†	67	Nov. 27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70	Mar. 6,'37
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)	Sonja Henie-Tyrone Power	Sept. 3,'37†	78	Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82	June 12,'37
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr. 23,'37	91	Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)	Shirley Temple-V. McLaglen	July 30,'37	99	July 3,'37
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56	Sept. 11,'37
Wife, Doctor and Nurse (G) 813 (Exploitation: Nov. 13,'37, p. 62.)	Loretta Young-Warner Baxter	Sept. 17,'37†	85	Sept. 11,'37
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64	July 24,'37
You Can't Have Everything (G) 801 (Exploitation: Jan. 8,'38, p. 82.)	Alice Faye-Don Ameche	Aug. 3,'37†	99	July 31,'37

Coming

Baroness and the Butler 835 (See "In the Cutting Room," Jan. 8,'38.)	Annabella-William Powell	Feb.	18,'38†
Charlie Chan at the Ringside	Warner Oland-Keye Luke		
Four Men and a Prayer	Loretta Young-Richard Green		
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb.	11,'38†
Gypsy (See "In the Cutting Room," Jan. 29,'38.)	Jane Withers-Robt. Wilcox		
In Old Chicago (G) (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye		
Island in the Sky	Gloria Stuart-Michael Whalen		
Josette 839 (See "In the Cutting Room," Jan. 29,'38.)	Simone Simon-Don Ameche	Apr.	1,'38†
Kentucky Moonshine	Ritz Brothers-Tony Martin		
Kidnapped	Warner Baxter-F. Bartholomew		
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb.	25,'38†
Mr. Moto's Gamble	Peter Lorre-Keye Luke		
Mr. Moto Takes a Chance (G) 819 (Reviewed under the title, "Look Out, Mr. Moto.")	Peter Lorre-Rochelle Hudson	Mar.	25,'38†
Raw Hide	Smith Ballew-Evalyn Knapp		
Rebecca of Sunnybrook Farm 837 (See "In the Cutting Room," Nov. 6,'37.)	Shirley Temple-Gloria Stuart	Mar.	18,'38†
Sally, Irene and Mary 827 (See in the Cutting Room," Dec. 4,'37.)	Alice Faye-Fred Allen	Mar.	4,'38†
Walking Down Broadway (See "In the Cutting Room," Jan. 15,'38.)	Claire Trevor-Michael Whalen	Mar.	11,'38†

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan.	14,'38† 83	Aug. 14,'37
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37† 82	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)	Sylvia Sidney-Joel McCrea	Aug.	27,'37† 93	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May	28,'37 78	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 31,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)	Native Cast	Apr.	23,'37 80	Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct.	8,'37† 83	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov.	19,'37† 82	Oct. 9,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar.	5,'37 89	Jan. 16,'37
Goldwyn Follies, The (G) (See production article, Nov. 13,'37, p. 14.)	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou	Feb.	4,'38† *120	Jan. 29,'38
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p.. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89; Jan. 15,'38, p. 64.)	Charles Boyer-Jean Arthur	Apr.	2,'37 97	Mar. 13,'37
Hurricane, The (G) (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94.)	Dorothy Lamour-Jon Hall	Dec.	24,'37† 102	Nov. 13,'37
I Met My Love Again (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Joan Bennett-Henry Fonda	Jan.	28,'38† 74	Jan. 15,'38
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July	23,'37† 107	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37 87	Feb. 13,'37
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37 82	Jan. 2,'37
Murder on Diamond Row (G) (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Dec.	10,'37† 77	Sept. 11,'37
Nothing Sacred (G) (See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88.)	Carole Lombard-Fredric March	Nov.	26,'37† 75	Nov. 27,'37
Prisoner of Zenda (G) (Exploitation: Dec. 18,'37, p. 64.)	Ronald Colman-M. Carroll	Sept.	3,'37† 101	Sept. 4,'37
Stand-In (A) (Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)	Leslie Howard-Joan Blondell	Oct.	29,'37† 91	Oct. 9,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)	Janet Gaynor-Fredric March	Apr.	30,'37 111	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.)	Barbara Stanwyck-John Boles	Aug.	6,'37† 111	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June	18,'37† 44	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84.)	Warner Baxter-Joan Bennett	Sept.	17,'37† 108	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June	4,'37 87	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)	Miriam Hopkins-Joel McCrea	May	7,'37 71	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan.	29,'37 86	Jan. 30,'37

Coming

Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Mar.	4,'38†
Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.)	Tommy Kelly-May Robson	Feb.	11,'38†
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Feb.	18,'38† 91 Jan. 15,'38
Gaiety Girls, The (Reviewed under the title, "Paradise for Two.")	Jack Hulbert-Patricia Ellis	Mar.	18,'38† 70 Nov. 6,'37
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77 Dec. 18,'37
Mutiny in the Mountains	Vivien Leigh-Paul Lukas		
Over the Moon	Merle Oberon-Jack Harrison		
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Mar.	25,'38† 90 Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb.	25,'38† 86 June 12,'37
South Riding (A)	Edna Best-Ralph Richardson		90 Jan. 22,'38

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec.	5,'37† 63	Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37 64	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37 81	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept.	26,'37† 68	
Black Aces 2050	Buck Jones-Kay Linaker	Sep.	5,'37† 58	
Black Roll (G) 2014	Nan Grey-Donald Woods	Jan.	30,'38† 66	Jan. 22,'38
Boss of Lonely Valley 2052	Buck Jones	Nov.	14,'37† 59	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May	2,'37 67	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct.	3,'37† 66	
Courage of the West 2054 (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January	Dec.	5,'37† 57	
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36 62	Oct. 24,'36
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov.	7,'37† 66½	Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July	4,'37 68	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct.	10,'37† 62½	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan.	16,'38† 65	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept.	19,'37† 63	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37† 59	
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37 63	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37 73	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37 66	July 10,'37
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37 67	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug.	29,'37† 66	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov.	14,'37† 87	Oct. 23,'37
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May	2,'37 67	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May	16,'37 67	Apr. 24,'37
100 Men and a Girl (G) 2001 (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)	Deanna Durbin-Adolphe Menjou	Sept.	12,'37† 84	Sept. 11,'37
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec.	12,'37† 66	Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug.	15,'37 63	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)	Richard Cromwell-John King	Aug.	1,'37 103	June 26,'37
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan.	23,'38† 56	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37 59	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov.	28,'37† 64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan.	9,'38† 61	Jan. 29,'39
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec.	19,'37† 59	
That's My Story 2034 (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan	Oct.	24,'37† 62	

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Joan Barclay	Dec.	10,'37†...58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37†...55	
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37...56	
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37...62	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov.	30,'37†...56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct.	1,'37†...62. Nov.	20,'37
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37...55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec.	30,'37†...55	
Sky Racket	Herman Brix-Joan Barclay	Sept.	1,'37†...63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106 (See production article, Mar. 6,'37, p. 16.)	Kay Francis-Errol Flynn	June	26,'37...73. Apr.	10,'37
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37...55	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb.	5,'38†	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37...89. Mar.	13,'37
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37...52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov.	27,'37†...62. Sept.	11,'37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37...60. June	12,'37
First Lady (G) 210	Kay Francis-Preston Foster	Dec.	4,'37†...*82. Sept.	11,'37
Footloose Heiress 123 (See "In the Cutting Room," Apr. 10,'37.)	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
Go Getter, The (G) 115 (Exploitation: Sept. 4,'37, pp. 94, 97.)	George Brent-Anita Louise	May	22,'37...92. June	19,'37
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct.	30,'37...89. Oct.	2,'37
Invisible Menace (G) 224 (Reviewed under the title, "Without Warning.")	Boris Karloff-Marie Wilson	Jan.	22,'38†...55. Oct.	23,'37
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov.	20,'37†...90. July	31,'37
Kid Galahad (G) 102 (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)	Edw. G. Robinson-Bette Davis	May	29,'37...101. May	8,'37
King and the Chorus Girl (G) 104 (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)	Fernand Gravet-Joan Blondell	Mar.	27,'37...95. Mar.	6,'37
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37...54	
Life of Emile Zola, The (G) 203 (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85.)	Paul Muni-Gale Sondergaard	Oct.	2,'37†...116. July	10,'37
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37...68. Aug.	14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37...60. Jan.	16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37...60. Mar.	13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37...58	
Ready, Willing and Able (G) 112 (Exploitation: May 1,'37, p. 78.)	Lee Dixon-Ruby Keeler	Mar.	6,'37...93. Feb.	6,'37
Singing Marine, The (G) 101 (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)	Dick Powell-Doris Weston	July	3,'37...105. July	10,'37
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan.	1,'38†...*60. Dec.	11,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37...80. July	3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan.	8,'38†...79. Jan.	8,'38
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec.	25,'37†...98. Dec.	4,'37
Varsity Show (G) 202 (See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)	Dick Powell-Fred Waring	Sept.	4,'37†...121. Aug.	21,'37
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37...60. Mar.	13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept.	11,'37†...64. July	24,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accidents Will Happen	Ronald Reagan-Gloria Blondell	Apr.	23,'38†	
Amazing Dr. Clitterhouse, The				
Boy Meets Girl	James Cagney-Pat O'Brien			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane			
Crime School	Gloria Dickson-H. Bogart			
Defense Rest, The	Ronald Reagan			
Fools for Scandal	Fernand Gravet-Carole Lombard (See "In the Cutting Room," Jan. 22,'38.)			
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			
Jezebel 204 (See "In the Cutting Room," Dec. 11,'37.)	Bette Davis-Henry Fonda	Mar.	26,'38†	
Kid Comes Back, The (G) 214 (Reviewed under the title, "Don't Pull Your Punches.")	Wayne Morris-June Travis	Feb.	19,'38†...61. Jan.	30,'37
Little Lady Luck	Ann Sheridan-John Litel			
Love, Honor and Behave (See "In the Cutting Room," Jan. 15,'38.)	Wayne Morris-Priscilla Lane			
Men Are Such Fools (See "In the Cutting Room," Jan. 22,'38.)	Wayne Morris-Priscilla Lane			
Mystery of Hunting's End (See "In the Cutting Room," Dec. 11,'37.)	Dick Purcell-Ann Sheridan			
Over the Wall	Dick Foran-June Travis	Apr.	2,'38†	
Penrod and His Twin Brother (G) 226 (See "In the Cutting Room," Oct. 30,'37.)	Billy and Bobby Mauch	Feb.	26,'38†...63. Jan.	15,'38
Penrod's Double Trouble (See "In the Cutting Room," Jan. 22,'38.)	Billy and Bobby Mauch			
Singing Cop, The	Dick Foran-Anne Nagel			
Torchy Blane in Panama	Paul Kelly-Lola Lane			
White Banners	Claude Rains-Fay Bainter			

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	Sept.	'37†...78. July	8,'37
Life and Loves of Beethoven (G)	Harry Baur	Dec.	15,'37†...82. Dec.	4,'37
My Song of Love	Tito Schipa	Mar.	31,'37...79	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Grand Illusion (A) (Reviewed under the title, "La Grande Illusion")	Erich von Stroheim-Dita Parlo		120. July	3,'37
Itto	Simone Berriau			
Love on Skis	Walter Rimil			
Monastery				
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Ski Chase	Hannes Schneider	Feb.	15,'38†...84	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adventures of Chico (G)		Woodward Bros.		60. Nov.	27,'37
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Big Fella (G)	Paul Robeson	British Lion		73. July	10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma		Oct.	2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct.	19,'37...89. Oct.	23,'37
Dance Program (A)	Harry Baur	Films Vog		120. Jan.	29,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80. Aug.	14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Episode (A)	Paula Wessely	Metropolis	May	15,'37...90. June	5,'37
Fury Over Spain (G)		Modern Film		55. Aug.	14,'37
Gang Show, The (G)	Ralph Reader	General		May	1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80. Jan.	29,'38
Gobsek (A)	Leonid Leonidov	Amkino		74. Aug.	14,'37
In the Far East (G)	N. Begollubov	Amkino	Oct.	19,'37...81. Oct.	30,'37
Jericho (G)	Paul Robeson	General		77. Sept.	4,'37
Kimiko (A)	Sachiko Chiba	International	Apr.	12,'37...73. Apr.	24,'37
King's People, The (G)	John Drinkwater	Mindlin	May	11,'37...70. May	22,'37
La Grande Illusion (A)	Jean Gabin	Realization d'Art Cinematographique		120. July	8,'37
Last Night, The (G)	I. R. Peltser	Amkino	Apr.	27,'37...90. May	8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar			Apr.	10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct.	15,'37...95. Sept.	25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct.	12,'37...78. Oct.	23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105. May	1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70. July	10,'37
Mayerling (A) (Exploitation: Nov. 6,'37, p. 56.)	Charles Boyer	Pax Films	Sept.	13,'37...91. Sept.	25,'37
Meriusse (G)	Henri Poupon	French M. P.	Jan.	'38...67. Dec.	25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77. June	5,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77. Sept.	18,'37
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105. May	15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77. Sept.	18,'37
Our Fighting Navy (G)	H. B. Warner	General		75. May	8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115. June	5,'37
Pygmalion (G)	Lily Bouwmeester	Filmex Cinetone		Apr.	17,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis	Oct.	15,'37...120. Oct.	30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70. July	17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125. Dec.	25,'37
Sol Over Danmark (G)	Henrik Malberg	Scandinavian	Apr.	13,'37...73. Apr.	24,'37
Spanish Earth, The (A)		Prometheus	Aug.	20,'37...58. Sept.	4,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr.	26,'37...85. May	1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85. July	17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov.	23,'37...77. Nov.	27,'37
Wave, The (G)	Native Cast	Garrison	Apr.	20,'37...60. May	1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90. May	29,'37
World's in Love, The (A)	Marta Eggerth	Viennese	May	18,'37...65. Nov.	20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Weeds (3 Stooges)	May 14,'37	19½..
Big Squirt, The (10-2-37) Charlie Chase	Sept. 17,'37†	18....
Bury the Hatchet (8-21-37)	Aug. 6,'37	19....
Calling All Curtains	Oct. 1,'37†	16....
Calling All Doctors	July 22,'37	19½..
Cash and Carry (9-11-37) (3 Stooges)	Sept. 3,'37†	18½..
Dizzy Doctors (4-17-37) (3 Stooges)	Mar. 19,'37	17½..
Doggone Mixup	Feb. 4,'38†	.2 rls.
Fiddling Around (Collins-Kennedy)	Jan. 21,'38†	17½..
From Bad to Worse Charlie Chase	June 4,'37	17....
Goofs and Saddles	July 2,'37	17½..
Gracie at the Bat Andy Clyde	Oct. 29,'37†	17½..
Grand Hooter (6-5-37) Charlie Chase	May 7,'37	19½..
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15,'37	19....
He Done His Duty (12-18-37) Andy Clyde	Dec. 10,'37†	17½..
Knee Action (2-27-37) Andy Clyde	Jan. 9,'37	17....
Lodge Night Andy Clyde	June 11,'37	18....
Man Bites Love Bug (1-22-38) Charlie Chase	Dec. 24,'37†	18....
My Little Feller	May 21,'37	18....
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½..
Oh What a Knight (Herman Bing)	Nov. 22,'37†	16½..
Playing the Ponies (3 Stooges)	Oct. 15,'37†	17....
Sitter Downers, The (3 Stooges)	Nov. 26,'37†	16....
Stuck in the Sticks Andy Clyde	Mar. 26,'37	18....
Termites of 1938 (1-22-38) (3 Stooges)	Jan. 7,'38†	17....
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17....
Wee Wee Monsieur (3 Stooges)	Feb. 18,'38†	.2 rls.
Wrong Miss Wright, The... Charlie Chase	June 18,'37	17....

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15,'37†	10½..
Drug Store Follies (9-11-37)	Sept. 3,'37†	10½..
Rooftop Follies (10-16-37)	Oct. 1,'37†	11....
Timberland Revels (11-27-37)	Nov. 5,'37†	10....

COLOR RHAPSODIES

Air Hostess, The	Oct. 22,'37†	.8....
Bluebird's Baby	Jan. 21,'38†	.1 rl..
Foxy Pup, The (6-5-37)	May 21,'37	.6½..
Gifts from the Air (re-issue)	Dec. 18,'37†	.7½..
Hollywood Picnic (1-15-38)	Dec. 18,'37†	.8....
Horse on the Merry-Go-Round, The	Feb. 17,'38†	.1 rl..
Indian Serenade	July 16,'37	.8....
Let's Go (4-17-37)	Apr. 10,'37	.7½..
Little Match Girl (11-27-37)	Nov. 5,'37†	.8½..
Merry Mannequins	Mar. 19,'37	.6½..
Mother Hen's Holiday	May 7,'37	.7....
Scary Crows (9-11-37)	Aug. 20,'37	.8....
Skeleton Frolic (2-20-37)	Jan. 29,'37	.7½..
Spring Festival (8-21-37)	Aug. 6,'37	.8....
Stork Takes a Holiday, The	June 11,'37	.8....
Swing, Monkey, Swing (10-2-37)	Sept. 10,'37	.7½..

COLUMBIA TOURS

Fifty Years of Barter	May 28,'37	.9½..
Haiti's Black Napoleon (8-21-37)	Aug. 6,'37	.9....
Pirate Parts of the Caribbean	July 2,'37	.9....

COMMUNITY SING

(1st Series)

Community Sing (No. 3) (6-5-37)	May 20,'37	.10....
Community Sing (No. 4)	June 18,'37	.10½..
Community Sing (No. 5) (9-11-37)	July 24,'37	.10½..

(2nd Series)

No. 1 (9-11-37)	Aug. 20,'37†	.10....
No. 2 (10-16-37)	Sept. 17,'37†	.10....
No. 3 (10-16-37)	Oct. 15,'37†	.10½..
No. 4 (12-11-37)	Nov. 26,'37†	.10½..
No. 5—(1-22-38)	Jan. 21,'38†	.10....
No. 6—	Feb. 25,'38†	.1 rl..

FEATURETTES

Herald of the Skies	Apr. 2,'37	.9½..

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18,'37†	.3 rls.
Goose Girl, The	May 30,'37	.3 rls.
Old Woman in the Woods, The	Apr. 23,'37	.3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time (6-26-37)	May 6,'37	.7....
19. Masque Raid, The	June 25,'37	.7....
20. Railroad Rhythm	Nov. 20,'37†	.9½..

SCRAPPY CARTOONS

Canine Capers	Sept. 16,'37†	.6½..
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16,'37†	.6....
Dizzy Ducks (12-19-36)	July 18,'37	.6½..
Fire Plug, The (11-13-37)	Oct. 16,'37†	.6....
New Homestead, The	Jan. 7,'38†	.7....
Puttin' Out the Kitten	Mar. 26,'37	.7....
Scrappy's Band Concert	Apr. 29,'37	.7....
Scrappy's Music Lesson	June 4,'37	.7....
Scrappy's News Flashes (1-22-38)	Dec. 8,'37†	.6....
Scrappy's Trip to Mars	Feb. 4,'38†	.1 rl..

SCREEN SNAPSHOTS

No. 6—	Feb. 19,'37	.10....
No. 7—	Mar. 23,'37	.9½..
No. 8—(5-29-37)	Apr. 30,'37	.9½..
No. 9	May 22,'37	.10....
No. 10—	June 4,'37	.9....
No. 11—	June 25,'37	.10½..
No. 12—(10-16-37)	Aug. 13,'37	.10....
No. 13—(10-16-37)	Sept. 10,'37	.10....

(New Series)

No. 1—(10-16-37)	Sept. 17,'37†	.10....
No. 2—	Oct. 15,'37†	.9½..
No. 3—(12-11-37)	Nov. 18,'37†	.9½..
No. 4—	Dec. 24,'37†	.10....
No. 5—	Jan. 7,'38†	.9½..
No. 6—	Feb. 4,'38†	.1 rl..

SPECIAL SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17,'37†	.9½..
Fit to Win (6-12-37)	May 7,'37	.9½..
Fleet Hoofs (4-17-37)	Mar. 5,'37	.10....
Fun in the Water (4-17-37)	Apr. 10,'37	.10....
Future Stars	Aug. 30,'37	.....
Golf Magic (9-11-37)	Aug. 16,'37	.9....
Modern Maidens	Feb. 18,'38†	.9½..
Riding the Waves	June 4,'37	.10....
Set 'Em Up	Oct. 29,'37†	.9½..
Snow Foolin'	Jan. 21,'38†	.1 rl..
Sport of the Seasons	June 25,'37	.9....
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	.9....
Trotting Thoroughbreds (10-16-37)	Sept. 30,'37†	.9½..

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec. 10,'37†	.9½..
Little Jack Horner (10-2-37)	Sept. 16,'37†	.6½..
Silver Threads (12-11-37)	Nov. 12,'37†	10½..

WORLD IN COLOR

Beautiful Bermuda	Sept. 10,'37†	.....
City of the Golden Gate (11-20-37)	Oct. 10,'37†	.9½..
El Salvador	Dec. 30,'37†	.1 rl..

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
Ask Uncle Sol (10-23-37)	Oct. 8,'37†	11....
Big Apple, The (10-2-37)	Sept. 17,'37†	.9....
Calling All Crooners (12-4-37)	Nov. 19,'37†	10½..
How to Dance the Shag	Dec. 17,'37†	.8....
Love Goes West (1-15-38)	Dec. 31,'37†	10½..
Miss Lonely Hearts (10-30-37)	Sept. 24,'37†	10½..
Pot Luck (8-14-37)	Aug. 6,'37†	11....
Rhythm Saves the Day (12-4-37)	Oct. 29,'37†	11....
Trailer Paradise	Nov. 26,'37†	.9....
TERRY-TOONS		
Barnyard Boss, The	Dec. 24,'37†	.6½..
Billy Goat's Whiskers, The	Dec. 10,'37†	.6½..
Bug Carnival (4-17-37)	Apr. 16,'37	.7....
Bugs Beetle and His Orchestra	Jan. 21,'38†	.6½..
Close Shave, A	Oct. 1,'37†	.6½..
Dancing Bear, The (11-6-37)	Oct. 15,'37†	.6½..
Dog and the Bone, The (11-27-37)	Nov. 12,'37†	.6....
Farmer Al Falfa in Trailer Life	Aug 29,'37†	.5½..
Hay Ride, The	Apr. 2,'37	.6....
His Off Day	Feb. 4,'38†	.6½..
Homeless Pup, The	July 23,'37	.7....
Just Ask Jupiter	Feb. 18,'38†	.1 rl..
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37†	.6½..
Lion Hunt, The (1-15-38)	Jan. 7,'38†	.7....
Mechanical Cow, The	June 25,'37	.7....
Ozzie Ostrich Comes to Town	May 28,'37	.7....
Paper Hangers, The (8-14-37)	July 30,'37	.7....
Pink Elephants	July 9,'37	.7....
Play Ball	June 11,'37	.6....
Puddy's Coronation	May 14,'37	.7....
Saw Mill Mystery, The	Oct. 29,'37†	.6½..
School Birds	Apr. 30,'37	.7....
Timid Rabbit, The	Nov. 26,'37†	.6½..
Villian Still Pursued Her, The	Sept. 3,'37†	.6½..
TREASURE CHEST		
Crystal Ballet	May 28,'37	11....
Grey Owl's Little Brother	Dec. 24,'37†	10....
How to Ski	Aug. 20,'37†	11....
Not So Dumb	Dec. 10,'37†	.9....
Ornamental Swimming	June 4,'37	10....
Private Life of the Gannets (9-25-37)	Sept. 10,'37†	11....
Songs of the Danube	May 7,'37	.9....
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6,'37†	19....
Air Parade	Jan. 14,'38†	19....
Bashful Ballerina (10-2-37)	Sept. 17,'37†	20....
Bashful Buckaroo, The	Dec. 3,'37†	19½..
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18....
Cupid Takes a Holiday	Feb. 4,'38†	15....
Dates and Nuts (1-15-38)	Dec. 31,'37†	19....
Dime a Dance	Dec. 24,'37†	19½..
Freshies	May 7,'37	17....
Getting an Eyeful (1-22-38)	Jan. 21,'38†	18....
Girls Ahoy!	June 11,'37	17....
Going, Going, Gone	Oct. 6,'37†	18....
Hamlet and Eggs	June 18,'37	16....
Heir Today	Nov. 5,'37†	18....
Her Accidental Hero	May 21,'37	17....
Hi-Ho Hollywood	Jan. 7,'38†	16....
His Pest Girl	Apr. 30,'37	18....
Hi-ya Doc?	Apr. 23,'37	20....
Holding the Bag	May 14,'37	19....
Hurray for Hooligan (12-4-37)	Nov. 19,'37†	17....
Koo-Koo Correspondence Skool, The	Nov. 19,'37†	18....
Love in Arms	May 28,'37	18....
Meet the Bride	Oct. 29,'37†	17....
Melody Girl	Apr. 16,'37	17....
Miss They Missed, The	Jan. 28,'38†	.....
Montague the Magnificent (8-14-37)	Aug. 27,'37†	18....
Playboy Number One (12-4-37)	Nov. 26,'37†	17....
Silly Night (10-23-37)	Oct. 1,'37†	19....
Slacks Appeal	Aug. 13,'37†	19....
Smart Way, The (10-30-37)	Oct. 15,'37†	18....
Songbirds of the North Woods	Feb. 11,'38†	.1 rl..
Sweeties	Sept. 3,'37†	15....
That's the Spirit	June 25,'37	17....
Timid Ghost, The	Sept. 24,'37†	16....
Uncle Sol Solves It		.2 rls.
Who's Crazy?	Aug. 20,'37†	19....
Will You Stop! (10-2-37)	Sept. 10,'37†	17....
Who's Who?	Oct. 22,'37†	20....

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		.....
Bamboo (5-29-37)	July 16,'37	.10....
Blow, Bugle, Blow		.....
Broadway Dance Parade	June 15,'37	.10....
Hollywood Magic (5-29-37)		.10....
In Shanghai (6-5-37)	Juy 16,'37	.12....
Isle of Paradise	July 30,'37	.20....
Skiing on Your Feet	Jan. 14,'38†	.....
Spanish Interlude, A	June 15,'37	.....
MAGNACOLOR		
Catalina Island	Nov. 12,'37†	.....
Personalities on Parade		.....
Yellowstone Park		.....

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		.8....
Early in the Mornin'		.9....
Old Prospector, The		.9....
NOVELTIES		
Napoleon's Waterloo		.8....
Nero		.8....
PORT O' CALL		
City of the Sun		.9....
Last Resort, The		.9....
Mother Ganges		.9....
WORLD IN COLOR		
Dream Harbor		.8....

MGM

Title	Rel. Date	Min.
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5,'37	21....
No. 11—Soak the Poor (10-2-37)	Aug. 21,'37	16....
No. 12—Give Till It Hurts (11-13-37)	Sept. 18,'37	20....
No. 13—Behind the Criminal (12-4-37)	Oct. 30,'37	21....
No. 14—What Price Safety	Feb. 5,'38†	.....
FITZPATRICK TRAVEL TALKS		
Chili, Land of Charm (11-20-37)	Oct. 30,'37†	.9....
Copenhagen	Nov. 27,'37†	.9....
Floral Japan	July 24,'37	.8....
Glimpses of Austria	Feb. 19,'38†	.....
Glimpses of Peru (10-2-37)	Sept. 4,'37†	.8....
Hong Kong, Hub of China (6-26-37)	May 1,'37	.8....
Land of Incas	Dec. 25,'37	.8....
Natural Wonders of the West	Jan. 22,'38†	.9....
Rocky Mountain Grandeur (7-24-37)	May 29,'37	.9....
Serene Slam (6-26-37)	Oct. 2,'37†	.9....
Stockholm, Pride of Sweden (11-13-37)	Oct. 2,'37†	.9....
HARMAN-ISING (Happy Harmonies)		
30—Bosko and the Pirates (5-8-37)	May 1,'37	.8....
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	.8....
32—Wayward Pups (8-14-37)	July 10,'37	.9....
33—Bosko and the Cannibals	Aug. 28,'37	.10....
34—Little Buck Cheeser (1-8-38)	Dec. 15,'37	.8....
35—Bosko in Bagdad	Jan. 1,'38	.10....
36—Pipe Dream	Feb. 5,'38	.....
HISTORICAL MYSTERIES		
Captain Kidd's Treasure	Jan. 22,'38†	.10....
King Without a Crown, The (11-20-37)	Oct. 9,'37†	.9....
Man in the Barn, The (1-1-38)	Nov. 20,'37†	.10....
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1,'37	.10....
Have Courage (7-24-37)	June 12,'37	.10....
Pacific Paradise (10-16-37)	Aug. 28,'37	.10....
Rainbow Pass (10-30-37)	Oct. 9,'37	.10....
What Do You Think, No. 2	Dec. 25,'37†	.10....
What Do You Think, No. 3	Jan. 15,'38†	.11....
MUSICAL COMEDIES		
Canary Comes Across, The	Jan. 29,'38†	21....
Carnival in Paris (6-26-37)	May 29,'37	.21....
Girl's Best Years, A (2-20-37)	Dec. 25,'37	.19....
Our Gang Follies of 1938 (1-8-38)	Dec. 18,'37†	21....
Stroke of Genius	Feb. 5,'38†	11....
Sunday Night at Trocadero (10-23-37)	Oct. 2,'37†	20....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
OUR GANG		
Fishy Tales	Aug. 28,'37.	11....
Framing Youth (10-2-37)	Sept. 11,'37†	11....
Hearts Are Thumps	Apr. 3,'37.	11....
Mail and Female	Nov. 13,'37†	11....
Night 'n' Gales	July 24,'37.	11....
Pigskin Palooka (11-27-37)	Oct. 23,'37†	11....
Roamin' Holiday (7-31-37)	June 12,'37.	11....
Three Smart Boys (5-8-37)	Mar. 13,'37.	11....
PETE SMITH SPECIALTIES		
Candid Cameramaniacs (1-1-38)	Dec. 11,'37†	9....
Decathlon Champion (11-27-37)	Nov. 20,'37†	10....
Equestrian Acrobatics	Aug. 14,'37.	8....
Friend Indeed (1-1-38)	Jan. 1,'38†	10....
Golf Mistakes (6-26-37)	June 12,'37.	10....
Grand Bounce, The (6-26-37)	May 22,'37.	11....
Jungle Juveniles (11-6-37)	Oct. 2,'37†	9....
Jungle Juveniles, No. 2	Jan. 29,'38†	9....
Olympic Ski Champions (11-7-36)	July 3,'37.	10....
Penny Wisdom (5-8-37)	Apr. 10,'37.	10....
Pigskin Champion (9-25-37)	Aug. 14,'37.	11....
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium (10-23-37)	Oct. 23,'37.	10....
Ski Skill (4-10-37)	Oct. 23,'37.	10....
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37.	10....
Tennis Tactics (5-8-37)	May 1,'37.	10....
Three on a Rope	Feb. 19,'38†	.....
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept. 18,'37†	37....
Blotto (2-15-30)	Oct. 30,'37†	26....
County Hospital (4-23-32)	Jan. 22,'38†	17....
Perfect Day, The (3-18-27)	Dec. 11,'37†	20....
ROBERT BENCHLEY		
How to Start the Day (10-16-37)	Sept. 11,'37†	10....
Night at the Movies, A (11-20-37)	Nov. 6,'37†	10....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38)	Jan. 8,'38†	20....
New Audioscopiks, The		.....
Servant of the People (3-20-37)	Apr. 9,'37.	21....
(Exploitation: Feb. 27,'37, p. 87.)		
TABLOID MUSICALS		
Song of Revolt (7-24-37)	May 29,'37.	11....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date	Feb. 25,'38†	.....
Candid Candidates, The (9-25-37)	Aug. 27,'37†	7....
Ding Dong Doggies	July 23,'37†	7....
Foxy Hunter, The	Nov. 26,'37†	1 rl..
Impractical Joker, The (7-3-37)	June 18,'37.	7....
New Deal Show, The (10-16-37)	Oct. 22,'37†	7....
Pudgy Takes a Bow-Wow	Apr. 9,'37.	7....
Pudgy Picks a Fight (5-22-37)	May 14,'37.	8....
Riding the Rails	Jan. 28,'38†	.....
Service With a Smile	Sept. 24,'37†	7....
Zula Hula (1-15-38)	Dec. 24,'37†	7....
COLOR CLASSICS		
Car-Tune Portrait, A (7-3-37)	June 25,'37.	7....
Chicken a la King	Apr. 16,'37.	8....
Educated Fish (11-13-37)	Oct. 29,'37†	7....
Little Lamby (1-8-38)	Dec. 31,'37†	7....
Peeping Penguins (9-18-37)	Aug. 27,'37†	7....
Tears of an Onion	Feb. 25,'38†	.....
HEADLINERS		
Blue Velvet Music (Mark Warner and Orch.)	Apr. 9,'37.	10....
Friml Favorites (7-3-37) (Rudolf Friml, Jr., and Orch.)	June 4,'37.	11....
From the Minuet to the Big Apple	Nov. 19,'37†	.....
Himber Harmonies	Jan. 28,'38†	.....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29,'37†	11....
Hula Heaven (10-16-37) (Eddie Peabody)	Oct. 1,'37†	11....
Installment Collector, The (Fred Allen)	July 2,'37.	10....
Let's Go Latin (9-25-37) (Xavier Cugat and Orch.)	Sept. 10,'37†	11....
Listen to Lucas	Feb. 18,'38†	.....
Meet the Maestros	Jan. 7,'38†	.....
Night in Manhattan	July 30,'37.	11....
Oh Kay, Rhythm (1-8-38)	Dec. 17,'37†	10....
Queens of Harmony (Phil Spitalny and Girl Orch.)	Aug. 20,'37†	11....
Swing, Hutton, Swing (Ina Ray Hutton and Orch.)	May 7,'37.	11....
MUSICAL ROMANCE (In Color)		
Schubert's Serenade	July 23,'37.	9....
Song of the Islands (5-22-37)	May 21,'37.	10....
Trees (3-20-37)	Mar. 19,'37.	9....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec. 31,'37†	10....
California Giant	Jan. 28,'38†	.....
Aviator Shorty	July 23,'37.	10....
Circus Comes to Town, The (7-3-37)	June 25,'37.	10....
Cowboy Shorty (10-16-37)	Oct. 8,'37†	10....
Gold	Feb. 25,'38†	.....
Game Trails	Apr. 30,'37.	10....
Inventor, The (10-23-37)	Nov. 5,'37†	11....
It's a Good Stunt (9-25-37)	Sept. 10,'37†	10....
It's a Living	Mar. 5,'37.	11....
Killer of the Tonto	Aug. 13,'37†	10....
Nobody Home	Apr. 2,'37.	10....
Safety in the Air (5-22-37)	May 28,'37.	10....
Tuna	Dec. 3,'37†	.....
PARAMOUNT PICTORIAL		
No. 8—Tides of Fundy—Home of the Rainbow—Meet the Lorias	Mar. 12,'37.	10....
No. 9—Moonlight and Shadows—Rooftops of Manhattan—Blackie and Brownie	Apr. 9,'37.	10....
No. 10—Sailboat Time—Twilight on the Trail—Magnetic Music (5-22-37)	May 7,'37.	10....
No. 11—Fishing Highlights	June 4,'37.	11....
No. 12—(7-3-37)	July 2,'37.	10....
NEW SERIES		
No. 1—Ain't Nature Old Fashioned—Where East Meets West—Hollywood Music Man	Aug. 6,'37†	1 rl..
No. 2—Let's Count Horses—Nova Scotia Faces the Sea—Record Making (9-18-37)	Sept. 3,'37†	10....
No. 3—Modern Czechoslovakia—Southern Sketches—Doing Broadway in Style (10-16-37)	Oct. 1,'37†	10....
No. 4—Tropical Toppers—Huckleberry Harvest—Steel Never Dies (11-6-37)	Nov. 5,'37†	10....
No. 5—	Dec. 3,'37†	.....
No. 6—	Jan. 7,'38†	.....
No. 7—	Feb. 4,'38†	.....
POPEYE THE SAILOR		
Football Toucher Downer	Oct. 15,'37†	.....
Fowl Play	Dec. 17,'37†	.....
Hospitality	Apr. 16,'37.	7....
I Like Babies and Inflnks (10-2-37)	Sept. 17,'37†	7....
I Never Change My Altitude	Aug. 20,'37†	7....
Learn Polikeness	Feb. 18,'38†	....
Let's Celebrake	Jan. 21,'38†	.....
Lost and Foundry	July 16,'37.	7....
Morning, Noon and Night Club (6-26-37)	June 18,'37.	7....
Paneless Window Washer, The (2-27-37)	Jan. 22,'37.	7....
Popeye the Sailer Meets Ali Baba and the Forty Thieves (Color Special)	Nov. 26,'37†	2 rls.
Protex the Weakerist (11-20-37)	Nov. 19,'37†	7....
Twisker Pitcher, The	May 21,'37.	7....
PARAMOUNT SOUND NEWS Two Editions Weekly		
POPULAR SCIENCE (In Color)		
No. 5	Apr. 30,'37.	11....
No. 6	July 2,'37.	11....
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37†	10....
No. 2 (11-20-37)	Nov. 12,'37†	10....
No. 3	Jan. 14,'38†	.....
No. 4	Mar. 18,'38†	.....
SCREEN SONGS		
Magic on Broadway (Jay Freeman and Orch.)	Nov. 26,'37†	1 rl..
Please Keep Me In Your Dreams (5-22-37) (Henry King and Orch.)	May 28,'37.	8....
Whispers in the Dark (10-9-37)	Sept. 24,'37†	7....
You Came to My Rescue (Shep Fields and Orch.)	July 30,'37.	8....
You Took the Words Right Out of My Heart	Jan. 28,'38†	.....
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37.	10....
No. 37—Swing Stars (5-22-37)	May 14,'37.	10....
No. 38—Pan-American Champion (7-3-37)	June 11,'37.	10....
No. 39—Rhythm of the Game (7-10-37)	July 9,'37.	10....
No. 40—Aquabats	Aug. 13,'37†	10....
No. 41—Picking Pets (10-2-37)	Sept. 10,'37†	10....
No. 42—Four Smart Dogs (10-16-37)	Oct. 8,'37†	10....
No. 43—Pick Your Favorite (11-6-37)	Nov. 5,'37†	10....
No. 44—Ball Tossers	Dec. 3,'37†	.....
No. 45—Water, Water Everywhere (1-15-38)	Dec. 31,'37†	10....
No. 46—Good Looking Winners	Jan. 28,'38†	.....
No. 47—A Fascinating Adventure	Feb. 25,'38†	.....
UNUSUAL OCCUPATIONS (In Color)		
No. 1	Aug. 6,'37†.	1 rl..
No. 2 (10-16-37)	Oct. 8,'37†	10....
No. 3 (1-22-38)	Dec. 10,'37†	.....
No. 4	Feb. 11,'38†	.....
No. 5	Apr. 15,'38†	.....
SPECIAL 3-REEL SHORT (Distributed by Paramount)		
River, The (12-11-37)		31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept. 17,'37†	10....
Murder in Swing Time (9-4-37)	Sept. 27,'37†	10....
Prairie Swingeroo (12-25-37)	Oct. 15,'37†	10....
LEON ERROL COMEDIES		
Dummy Owner, The (1-1-38)	Jan. 7,'38†	19....
His Pest Friend	Mar. 11,'38†	18....
Rented Riot, A	Nov. 5,'37†	17....
Should Wives Work (10-9-37)	Sept. 10,'37†	19....
HEADLINER SERIES		
3—Rhythm on the Rampage (4-24-37)	Apr. 2,'37.	18½..
4—Swing Fever	July 25,'37.	20....
1937-38		
No. 1—Trailing Along (10-16-37)	Oct. 8,'37†	16....
No. 2—Music Will Tell (1-1-38)	Feb. 11,'38†	.....
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11,'37.	18....
Ears of Experience (1-1-38)	Jan. 28,'38†	18....
Edgar and Goliath (12-25-37)	Nov. 19,'37†	17....
False Roomers	Mar. 25,'38†	.....
Locks and Bonds	Apr. 16,'37.	19....
Morning Judge (10-16-37)	Sept. 24,'37†	18....
Tramp Trouble	Aug. 6,'37.	16....
MARCH OF TIME		
No. 9 (4-17-37)	Apr. 16,'37.	21....
No. 10	May 14,'37.	18....
No. 11	June 11,'37.	18....
No. 12	July 9,'37.	18....
No. 13	Aug. 6,'37.	18....
1937-38		
No. 1 (9-11-37)	Sept 3,'37†	17....
No. 2	Oct. 1,'37†	20....
No. 3	Oct. 29,'37†	21....
No. 4	Nov. 26,'37†	20....
No. 5 (1-1-38)	Dec. 25,'37†	18....
No. 6	Jan. 21,'38†	16....
MICKEY MOUSE		
Boat Builders	Feb. 25,'38†	7....
Clock Cleaners, The (8-28-37)	Oct. 15,'37†	8....
Donald's Ostrich (1-1-38)	Dec. 10,'37†	9....
Hawaiian Holiday (9-4-37)	Sept. 24,'37†	8....
Lonesome Ghosts (12-25-37)	Dec. 24,'37†	9....
Old Mill, The	Nov. 5,'37†	9....
Pluto's Quintuplets	Nov. 26,'37†	9....
Self Control (1-22-38)	Feb. 11,'38†	8....
NU-ATLAS PRODUCTIONS		
Devilled Ham (1-22-38)	Apr. 28,'38†	10....
Phoney Boy (12-25-37)	Nov. 19,'37†	11....
Radio Hookup, A	Jan. 25,'38†	10....
Rhythm in a Night Court (9-4-37)	Sept. 24,'37†	9....
Sweet Shoe (1-1-38)	Jan. 14,'38†	11....
PATHE NEWS Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept. 10,'37†	13....
No. 2 (12-18-37)	Nov. 5,'37†	11....
No. 3 (1-22-38)	Dec. 31,'37†	10....
PATHE REVIEWS Released once a month		
PATHE TOPICS Released seven times a year		
RADIO FLASH COMEDIES		
Many Unhappy Returns	Oct. 22,'37†	17....
Stupor-Visor, The (1-22-38)	Feb. 25,'38†	17....
RADIO MUSICAL COMEDIES		
Harris in the Spring (12-25-37)	Dec. 3,'37†	20....
Mississippi Moods (7-31-37)	July 23,'37.	17....
That Man Samson	May 28,'37.	19....
Twenty Girls and a Band (1-22-38)	Apr. 8,'38†	18....
RKO PATHE SPORTSCOPE		
White Magic	Jan. 28,'38†	10....
SMART SET		
Inlawful	Apr. 30,'37.	17....
Rhythm Wranglers (12-25-37)	Dec. 17,'37†	19....
SPECIAL		
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37.	9½..
Big League	May 7,'37.	11....
Foreign Sports	Apr. 9,'37.	10....
Golf Timing (8-21-37)	July 23,'37.	11....
Royal Steeds	July 2,'37.	10....
STRUGGLE TO LIVE		
Desert Land	Apr. 5,'37.	9....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July 9,'37.	16....
Wrong Romance, The	May 14,'37.	19....
WORLD ON PARADE		
Circus Winter Quarters	May 14,'37.	11....
Florida Cowboy	June 11,'37.	9½..
Jungle Playmate	July 30,'37.	9....
Workshops of Old Mexico	July 9,'37.	11....

STATE RIGHTS

Title	Rel. Date	Min.
AMERICAN RED CROSS		
Behind the Flood Headlines (5-8-37)		11....
ASTOR		
Carmen (5-29-37)		9....
Halt! Who Goes There? (5-29-37)		9....
JAM HANDY		
New Day, A (12-25-37)		12...
MODERN		
America Marching On (1-29-38)		10....
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl..
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11....

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The (8-14-37)	Aug. 6,'37.	10....
Filming Modern Youth	Oct. 1,'37†	.....
Filming Nature's Wonders	Dec. 3,'37†	.....
Laughing at Fate (11-27-37)	Nov. 5,'37†	9½..
Motor Maniacs (9-25-37)	Sept. 3,'37†	10....
Trailing Animal Stories (1-22-38)	Jan. 14,'38†	9....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct. 8,'37†	.....
Italian Libya (12-4-37)	Nov. 12,'37†	10....
Land of the Maple Leaf, The (1-22-38)	Dec. 10,'37†	10....
Mexican Mural (10-16-37)	Sept. 3,'37†	9½..
Modern Dixie	Jan. 28,'38†	.....
Portraits of Portugal (8-7-37)	Aug. 6,'37.	10....

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17,'37	†.8½
110. Magician Mickey	June 17,'37	†.8½
111. Mickey's Amateurs (6-19-37)	June 4,'37	†.1 rl.
112. Moose Hunters	Aug. 5,'37	†.9
SILLY SYMPHONIES		
112. Little Hiawatha (6-26-37)	May 11,'37	†
113. Modern Invention (6-26-37)	June 17,'37	†

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 35 (4-17-37)	Apr. 12,'37	..7
No. 36 (5-15-37)	May 10,'37	..9½
No. 37 (5-15-37)	June 7,'37	..9½
No. 38 (7-24-37)	July 26,'37	.10
No. 39 (10-23-37)	Oct. 18,'37†	.9
No. 40 (12-4-37)	Nov. 1,'37†	.9
No. 41 (12-11-37)	Nov. 15,'37†	.9
No. 42	Nov. 22,'37†	.9
No. 43	Dec. 6,'37†	.9
No. 44	Jan. 3,'38†	.9
No. 45	Jan. 29,'38†	.9
No. 46	Feb. 28,'38†	.9
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20,'37†	.6
Country Store (8-7-37)	July 5,'37	..7
Fireman's Picnic (10-16-37)	Aug. 16,'37	..6½
Lumber Camp (3-20-37)	Mar. 15,'37	..7
Ostrich Feathers (10-2-37)	Sept. 6,'37†	.7
Rest Resort (10-16-37)	Aug. 23,'37	..7
Steel Workers (5-15-37)	Apr. 26,'37	..7
Stevedores, The	May 24,'37	..7
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec. 1,'37†	17
Alpine Cabaret (8-14-37)	Aug. 4,'37	.10
Bargain Matinee (3-20-37)	Apr. 14,'37	.10
Cocktail Party, The (5-15-37)	May 12,'37	.10
Down On the Barn	Feb. 23,'38†	
Hawaiian Capers (9-18-37)	Sept. 8,'37†	17
It's On the Record	Mar. 17,'37	.10½
Oh, Say Can You Hear? (12-18-37)	Dec. 29,'37†	15
Rhapsody in Zoo (12-11-37)	Jan. 26,'38†	15½
Shoes With Rhythm (5-15-37)	June 9,'37	.10
Show for Sale (10-30-37)	Nov. 3,'37†	21
Singing Bandit, The (7-3-37)	July 7,'37	.10
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6,'37†	19
OSWALD CARTOONS		
Dumb Cluck (12-11-37)	Dec. 20,'37†	.7
Football Fever (12-4-37)	Nov. 15,'37†	.7
Keeper of the Lions (11-13-37)	Oct. 18,'37†	.7
Lamplighter, The	Jan. 10,'38†	.7
Love Sick (11-6-37)	Oct. 4,'37†	.8
Man Hunt	Feb. 7,'38†	
Mechanical Handy Man (10-30-37)	Nov. 8,'37†	.7
Mysterious Jug, The (12-11-37)	Nov. 29,'37†	.7
Playful Pup, The (7-31-37)	July 12,'37	.7
Trailer Thrills (5-15-37)	May 3,'37	.7
Wily Weasel, The	June 7,'37	.7
STRANGER THAN FICTION SERIES		
No. 35—Novelty (4-17-37)	Apr. 26,'37	.9
No. 36—Novelty (4-17-37)	May 24,'37	.8
No. 37—Novelty (7-3-37)	June 21,'37	..8½
No. 38—Novelty (5-15-37)	July 19,'37	.9
No. 39—Novelty (7-24-37)	Aug. 16,'37	.9
No. 40—Novelty (9-18-37)	Sept. 6,'37†	.9
No. 41—Novelty	Oct. 4,'37†	.9
No. 42—Novelty	Nov. 1,'37†	.9
No. 43—Novelty (12-4-37)	Nov. 29,'37†	.9
No. 44—Novelty (12-11-37)	Dec. 27,'37†	.9
No. 45—Novelty	Jan. 17,'38†	
No. 46—Novelty		.9
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay	Dec. 30,'37†	23
Breathless Moments	Feb. 28,'38†	.2 rls.
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions Smith and Dale	Apr. 3,'37	.10
Nickel Lowdown Charles Kemper	May 1,'37	.10
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	.11
Vaude-Festival Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37	.10
BROADWAY BREVITIES		
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	.21
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	.16
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	.21
Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton	Apr. 24,'37	.21
Movie Mania Dave Apollon	May 8,'37	.20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	.20
Day at Santa Anita Sybil Jason	May 22,'37	.18
Sound Defects (6-12-37) Rufe Davis	June 5,'37	.22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	.20
Rhythm Roundup, The Estelle Taylor	June 19,'37	.21
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	.19
Newsboy's Nocturne (7-10-37) Lane, Tree & Edwards	July 10,'37	.20
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37	.22
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right Irene Bordoni	Aug. 7,'37	
Doctor Cupid Ken Murray-Oswald	Sept. 4,'37†	
Postal Union Georgie Price	Sept. 11,'37†	
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37†	20
Ups and Downs Hal LeRoy	Oct. 9,'37†	
Starlets (11-20-37) Fifi D'Orsay-Rufe Davis	Oct. 23,'37†	20
Toot Sweet Joe Palooka in "Calling All Kids"	Nov. 6,'37†	
Man Without a Country, The John Litel	Nov. 27,'37†	
Here's Your Hat Cookie Bowers	Dec. 11,'37†	.2 rls.
One On the House Willie, West, McGinty	Dec. 18,'37†	.2 rls.
Wedding Yells Ken Murray-Oswald	Jan. 1,'38†	20
Script Girl Cross and Dunn	Jan. 15,'38†	
Romance Road Walter Cassell	Jan. 29,'38†	
Candid Kid, The Josephine Huston	Feb. 12,'38†	
COLORTOUR ADVENTURE (In Color)		
Cradle of Civilization	Apr. 17,'37	.10
Alpine Grandeur	May 15,'37	.10
Gateway to Africa (6-12-37)	June 12,'37	.10
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	
Long Bright Land (9-11-37)	Sept. 25,'37†	10
It's Work	Oct. 23,'37†	
Mysterious Ceylon	Nov. 20,'37†	
Land of the Kangaroo (11-20-37)	Dec. 18,'37†	10
India's Millions	Jan. 8,'38†	
Malayan Jungles	Feb. 5,'38†	
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept. 18,'37†	12
Playing with Danger (11-20-37)	Oct. 30,'37†	13
Danger—High Voltage	Dec. 4,'37†	.1 rl.
Alibi Mark	Dec. 25,'37†	.1 rl.
Bolted Door, The	Jan. 22,'38†	
LOONEY TUNES		
No. 33—Porky's Romance	Apr. 17,'37	.8
No. 34—Porky's Duck Hunt	Apr. 17,'37	.8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	.8
No. 36—Porky's Building	June 19,'37	.8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	.8
No. 38—Porky's Bad Time Story	July 24,'37	.7
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	.7
No. 40—Get Rich Porky	Aug. 28,'37	
No. 41—Porky's Garden	Sept. 11,'37	
No. 42—Rover's Rival	Oct. 9,'37†	
No. 43—The Case of the Stuttering Pig	Oct. 30,'37†	
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13,'37†	.7
No. 45—Porky's Hero Agency	Dec. 4,'37†	.7
No. 46—Porky's Poppa	Jan. 15,'38†	
No. 47—Porky at the Crocadero	Feb. 5,'38†	
MELODY MASTERS		
Jam Session, The Clyde McCoy and Orch.	Apr. 17,'37	.10
Rimac Orchestra, The	May 8,'37	.10
Jack Denny and Orch.	May 29,'37	.10
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	.10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	.10
David Mendoza and Orch. (8-21-37)	July 31,'37	.10
Russ Morgan and Orch.	Sept. 11,'37†	
Milt Britton and Orch.	Oct. 2,'37†	
Mal Hallett and Orch.	Oct. 23,'37†	
Arnold Johnson and Orch. (9-11-37)	Nov. 13,'37†	10
Jan Rubini and Orch.	Dec. 4,'37†	.1 rl.
Henry King and Orch.	Dec. 25,'37†	.1 rl.
Leon Navara and Orch.	Jan. 15,'38†	
Eric Madriguera	Jan. 29,'38†	
MERRIE MELODIES (In Color)		
No. 34—She was an Acrobat's Daughter	Apr. 10,'37	.8
No. 35—Ain't We Got Fun	May 1,'37	.8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	.8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	.8
No. 40—Egghead Rides Again	July 17,'37	.8
No. 41—Plenty of Money and You	July 31,'37	.7
No. 42—Sunbonnet Blue	Aug. 21,'37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	.7
No. 44—Dog Daze	Sept. 18,'37	
No. 45—I Wanna Be A Sailor	Sept. 25,'37†	
No. 46—The Lyin' Mouse	Oct. 16,'37†	
No. 47—Little Red Walking Hood	Nov. 6,'37†	
No. 48—Woods Are Full of Cuckoos	Dec. 4,'37†	.1 rl.
No. 49—September In the Rain	Dec. 18,'37†	.1 rl.
No. 50—Daffy Duck and Egghead	Jan. 1,'38†	
No. 51—My Little Buckaroo	Feb. 5,'38†	
PICTORIAL REVIEWS		
No. 8—Coiffeurs—Shoes	Apr. 10,'37	.10
No. 9—Hats—Bathing Suits	May 11,'37	.10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	.10
No. 11—Milk—Rugs	June 19,'37	.10
No. 12—Pianos—Art (8-14-37)	July 17,'37	.10
No. 13—Books—Furs	Aug. 28,'37	
(NEW SERIES)		
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept. 18,'37	.10
No. 2—Mauch Twins—Table Tennis	Oct. 16,'37†	
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13,'37†	10
No. 4—Boxers—Dolls	Dec. 11,'37†	
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8,'38†	11
No. 6—Hockey-Shoes	Feb. 5,'38†	
VITAPHONE NOVELTIES		
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	.11
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	.9
Check Your Cash Louis Zingone	May 22,'37	.10
Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June 26,'37	.10
Palm Beach Knights Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	.10
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov. 6,'37†	11
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept. 4,'37†	11
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37†	10
Roping 'Em Alive	Nov. 6,'37†	
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec. 4,'37†	10
Unreal Newreel	Jan. 8,'38†	
Ski Flight	Jan. 22,'38†	
Alibi Time Radio Ramblers	Feb. 12,'38†	

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10
Men of Ships	Sept. 10,'37†	.9
Paper Hanger, The (Cartoon)	Feb. 15,'38†	

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept. 1,'37†	20 (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	21 (each)
Secret of Treasure Island, The (15 episodes)	Mar. 17,'38†	

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug. 20,'38†	
Fighting Devil Dogs, The 7501	May 28,'38†	
Hawk of the Wilderness 7301	Dec. 3,'38†	
Lone Ranger, The 7401 Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	
Painted Stallion, The, 6421 Ray Corrigan-Hoot Gibson	June 5,'37†	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov. 20,'37†	

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon's Trip to Mars Larry Crabbe-Jean Rogers	Mar. 22,'38†	
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37†	.2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37	.2 rls. (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†	.2 rls.
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37†	.2 rls. (each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	

J C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

Those exhibitors who have customers who like football pictures would do well to get "Over the Goal" and show it. Not that it is an exceptional picture at all, but it is a fairly good college football story that is fairly well played.

Whenever we see an upper classman requiring a freshman to wash the windows, scrub the floors and black his shoes, we are inclined to forget ourself and shuck off our coat and say "Come out in the back yard." If we were ever to send another boy to college we'd put him in the hands of a boxing trainer for a year, and after he had been in college for six months if some of the upper classmen didn't go around with beefsteak on their eyes we'd call him back home and set him to plowing for corn.

We'd be like the old farmer we saw in a cartoon once. His boy had just come home from college and was lying on the lounge in a sports suit, with long hair parted in the middle and smoking a cigaret and telling his mother about the wonderful success he had playing fullback on the college team. His father laid his paper down and said: "Well, son, now that you are back, we will have your hair cut and you can put on a pair of overalls and play whoaback with the home team."

The chief ambition of a bulk of students is to win a letter on the football field, or on the track or the basketball court. Many a father has wasted a lot of money on a damphool, and many an athletic instructor should be driving a truck. This doesn't mean that people shouldn't go to college; they should, but after college, then what?

▽

Last night we saw "Damsel in Distress" with Fred Astaire, George Burns and Gracie Allen. It was the third night showing. The first night drew good business, the second night was just so, and the third night there were six paid customers. If they had left Burns and Allen out of the picture there wouldn't have been much to it.

From the remarks we heard from the audience, it's a good think they're going to put Astaire and Ginger Rogers together again. "Carefree" is the title.

▽

Jimmy Fidler says that Lyle Talbot said that a man came down to Hollywood from the Arctic Circle and married a screen actress and froze to death. Well, that isn't so surprising; we'd probably want to freeze to death ourself if we married some of 'em. The Hollywood folks say that it never snows in Hollywood, but we saw two kids making a snow man on their front lawn once. Baron Munchausen must have grown up in Hollywood.

▽

A teacher in a country school out in western Nebraska asked the scholars to name two well known birds. One boy held up his hand and said, "Pheasants and storks."

▽

Twice a day we go out to the mail box on our front porch expecting a barrel of letters from our exhibitor friends. Sometimes that's it; sometimes they're chiefly sales bills or chain store advertisements. Doggone the doggone luck, anyhow.

▽

"They Won't Forget" is a picture that we think should have never been made. It is well played and has a splendid cast, including Claude Rains, Gloria Dickson, Otto Kruger, Edward Norris. The story is of the murder of a girl in a southern college and the arrest and conviction of a teacher from the north. Claude Rains is attorney for the prosecution and Otto Kruger for the defense and both give excellent performances.

We have been in the South and are fairly well acquainted with the Southern people, and it is our belief that there are no better people on earth than those living south of the Mason and Dixon line, so why rake up that old forgotten feud? This country stands today as a united people, one for all and all for one, and we should strive to keep it so.

This criticism will no doubt meet with objections from some people, but it comes from a "Northerner" whose aim is to tell the truth as he sees it regardless of what anyone thinks about it.

▽

Charlie McCarthy sometimes puts more pep in a program that some of the stars, even though he is a dummy. There are a lot of dummies writing for the press and magazines (including ourself) who could benefit from Charlie's logic. Charlie gets a lot of credit, but how about Bergen?

▽

As a rule, Westerns are pretty much the same. The ranchmen and the sheriff get into a gun fight with a bunch of cattle rustlers and the picture usually winds up with the hero marrying the rancher's daughter. But "Border Cafe" is somewhat different. In this one Harry Carey comes back to his former self. Harry is cast as the owner of a large ranch and Senator Whitney's boy becomes his partner. The comedy of the picture comes when the Senator and Harry, after a few rounds of drinks, start telling of the wonderful exploits of their ancestors. Of course, there are the usual love scenes, and all that kind of stuff, but those two old pelicans could make Ananias seem like a Sunday school superintendent. We call it a pretty good western. Play it if you want to, but don't charge us with a darn thing, and for fear you might we are going to stop right here.

Colonel J. C. JENKINS
The HERALD's Vagabond Colymnist

The HERALD covers the field like an April shower.

IN THE NEWSREELS

MOVIETONE NEWS—No. 40, Vol. 20.—Terrific ice jam imperils the bridge over Niagara....Last pictures of lost Clipper in New Zealand....Air liner saved after being lost six hours in gale....Names in the news; Princess Baba, King Ghazi, King Farouk, Bruno Mussolini .... Boxing....Yachting....Bowling. ...Lew Lehr.

MOVIETONE NEWS No. 41, Vol. 20.—Niagara's famous honeymoon bridge falls into river....Nation celebrates President's birthday....Admiral Bloch takes command of the U. S. Navy....Fashions in spring hats....International air show in Chicago.... Lew Lehr....Sports in Florida, California, Washington and Minnesota.

NEWS OF THE DAY—No. 238, Vol. 9.—Air liner thought lost outrides gale in sky drama....G-Men again capture kidnap suspect....Canton drills new legions to fight attack....Leviathan sails for scrap heap....The Woman's Page....Amateur boxers open carnival....Europe's crack ski jumpers show skill.

NEWS OF THE DAY—No. 239, Vol. 9.—Record cold, big blizzards hit mid-west....Niagara bridge crashes ....Fleet gets a new commander....Oriental new year finds saddened San Francisco Chinatown.... Millions dance to aid paralysis fight....Aviation world hails progress....Pompoon surprises race fans.

PARAMOUNT NEWS—No. 51.—Leviathan sails for scrapping grounds in Scotland....Eamon de Valera. ....Suspect arraigned on kidnapping charge....Princess Baba....Air liner lost in sky returns safely.... England's drive to convert Hong Kong into a fortress....Georgia abolishes chain gangs.

PARAMOUNT NEWS—No. 52.—Washington and California Universities take to water for crew drill.... Royal baby in Holland....Sports in Miami, Boston, St. Paul....Niagara's menace....U. S. dances for health fund....U. S. fleet hails new chief.

PATHE NEWS—No. 55, Vol. 9.—G-Men deliver kidnapping suspect to court....Old Leviathan off to junk yard....Justice Reed thanks Senators....Railroad engineer reaches 100 years....Ice jam perils Niagara bridge....Federal coal act aids miners.... Girls shoulder arms for China....Mussolini's son flies the Atlantic....Motor racers hit fast pace.

PATHE NEWS—No. 56, Vol. 9.—Nation dances in health crusade....Niagara's honeymoon bridge falls ....Firecracker money for war relief donated by Chinatown....Crowds flock to indoor air show.... U. S. fleet changes high command....Blizzard maroons Michigan town....Blast way for 1,000 Islands bridge....St. Paul enthrones king winter.... Cunningham races to new triumph.

UNIVERSAL NEWSPAPER NEWSREEL—No. 636, Vol. 10.—Leviathan sails on last voyage....Ice crushes Niagara span....Young Mussolini flies Atlantic.... Bobsled racing....Princess Baba and wrestler husband....French solve cabinet crisis....Golden Gloves championships....Youngsters open own "night" club in Miami....Women honor unknown soldier.

UNIVERSAL NEWSPAPER NEWSREEL—No. 637, Vol. 10.—U. S. fetes President's birthday....Ice destroys Niagara's bridge....Admiral Bloch heads fleet ....Freeze halts costly floods....Daredevil drivers perform in Florida....Ice coats burning building.... Mid-west hails King Boreas....Coast oarsmen in training....Air progress seen in show....Roller-skating derby in Miami.

Using RCA Recording

RCA High Fidelity recording equipment is being used at the Biograph Studio in the Bronx, N. Y., which has been offered for sale by its owners, the Empire Trust Company of New York. The lessee of the studio is Consolidated Film Industries, whose lease expires in October of this year.

Acquires 16mm. Films

Commonwealth Pictures has acquired distribution in United States and Canada on four 16 mm. musical short subjects, "Sing, Bing, Sing," and "Blue of the Night," starring Bing Crosby; "Singing Plumber" and "Singing Boxer," starring Donald Novis. The subjects were originally produced by Mack Sennett and released by Paramount Pictures.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 100

Question No. 100 *was: (A) At what minimum speed should a projector fire shutter rise and fall? (B) What should the size of upper and lower loops be? What, if any, permissible variation is permissible? (C) Tell us what you know about projector fire shutter mechanisms, their operation, care and what items make for maximum accuracy in their functioning.*

The following made acceptable answers: C. Rau and S. Evans; W. E. Doe; H. Edwards; C. Oldham; L. Cimikoski; J. R. Prater; S. O. Sears; W. H. Edmonds; M. and J. Devoy; L. F. Hayes; R. and K. Wells; W. Limmroth; L. H. Kelley; J. A. Zachritz; J. J. Petersen; L. J. Rubin; W. Scholeman; D. Coates; J. K. Robinson and R. E. Bullard; G. L. Goss; B. S. Stanton; T. and W. Turk; R. H. Carter; R. and K. Wells; H. Bunker; T. D. Williams; J. Morton; M. F. Robinson and L. A. Beachwood; E. Exline; F. H., S. and P. Dalbey; R. R. Robbins and W. Winkler; K. L. Brant; H. T. Rainer; R. M. Schnider; A. W. Baxter and L. B. Daniels; F. W. Brandenburg; S. Hewitt; A. D. Lonby; W. R. Davis and B. L. Bunt; C. L. Brant; C. H. Lowrie; O. L. Goldstein and M. Samuels; E. F. and M. Wentworth; T. W. Redhouse; L. and F. L. Saylor; B. and M. Walker; G. T. Vieller; N. S. Reid and H. T. Watkins; P. and L. Felt; D. and W. Porter; S. L. Maxwell; G. T. Jones and A. Leonard; J. R. Davidson and W. R. Matthews; R. R. Jacobs and B. B. Hornstein; L. Johnson; H. T. Randolph; Q. G. Roldon; B. L. Kent; L. E. Dodson and H. T. Todd; F. E. Dorp and H. A. Ames; L. F. and G. Brown; A. C. Greene; D. A. Shea and H. T. Plum; L. G. Dillon and W. B. Myers; H. M. Jackson and W. V. Henderson; F. D. Scanlon; M. D. McGuire; P. F. Maxwell and S. U. Lamont; R. Davis and F. M. Brown; L. R. Whitmore; K. Erwin.

(A) R. and K. Wells answer thus: "The intense heat of the spot at the projector aperture under present day practice is such as will set fire to film very quickly. The concentration of heat is in some cases sufficient to start a blaze in less than two seconds, were the film stationary for that period of time. It has even been asserted that half that time will do the trick, but that is uncertain, I think. However, the highest authority I know of, your Bluebook of Projection, sets at sixty the minimum projection speed at which the projector automatic fire shutter should rise and fall, and while that locates the film in the light for very much less than one second of time, still it seems a reasonable margin of safety from fire, and fire is not the only consideration. The film is under intense heat only while each frame is over the aperture, but since the parts surrounding the aperture are themselves at temperature that has served to cause warpage of the metal, the film must be passed through very rapidly or buckling may result. Our Bluebook says sixty feet of film per minute is the limit and it is a wise one, too."

(B) J. R. Prater says: "The intermittent sprocket pulls the film down exactly three-fourths of an inch and stops, remaining stationary during the greater part of each cycle. Both upper and lower sprockets run continuously at unvarying speed. This action requires that there be slightly in excess of three-fourths of an inch of slack film in the upper loop when the intermittent is ready to start moving, and an equal amount when the intermittent has ceased moving. This takes care of the continuous and constant movement requirement but there is another element. The framing adjustment takes the amount of its movement from one loop and adds it to the other. It then is evident that each loop must contain as much slack film in addition to the continuous—intermittent requirement as the greatest possible framing adjustment movement can take from it when moved to either end of its travel from its position when the projector is threaded. The possible travel of the framing carriage is approximately one full frame, hence the loops must have enough film to enable that much movement, though ordinarily the framing carriage should be in central position at threading.

"If loops are excessive in size they may make considerable unnecessary noise, besides permitting the film to contact metal. It is well to provide a six hole loop, which should be sufficient to take care of everything without providing any unnecessary slack. The correct length of loop, or amount of slack film, between visual and sound equipments to provide perfect synchronism also is a governing factor in lower loop size.

"To determine the most satisfactory lower loop size, set the framing carriage at center of its travel. Rotate projector flywheel in the direction it normally runs until intermittent sprocket just ceases its movement. With a good, unspliced standard leader, thread a numbered frame into position over the aperture and the corresponding diamond-marked frame exactly in proper position over the sound gate aperture. With the manufacturer's recommended slack film between projector lower sprocket and sound sprocket, the correct length of projector lower loop is automatically determined. With framing carriage central, the upper loop must be given two sprocket holes for framing and two more for safety. Since the intermittent has just ceased moving that will fill every possible requirement. If the framing carriage is moved during the run, the upper loop may attain a maximum of six holes larger than when threaded.

"Of course, projectionists soon become automatically conscious of the exact requirement, but beginners should experiment by turning the flywheel and observing the loop action carefully under all conditions."

(C) S. O. Sears says: "Fire shutter mechanisms vary in their make-up. Each type or 'make' of projector has a differently designed mechanism, but the underlying purpose of each is precisely the same, namely the raising or dropping of a thin, metal shutter when projection speed rises above or drops below a certain approved and predetermined speed, namely sixty feet of film per minute. They all operate by means of a governor type of assembly.

"The whole governor must be kept clean and lubricated at designated points indicated by the manufacturer. Beyond those two things, careful periodic inspection and such repair as may seem necessary is all that is required."

L. H. Kelley provides a lengthy, very excellent discussion of the whole subject, which I may use later in my "Comments" in *Better Theatres.*

G. E. Doe says: "All automatic fire shutters used on motion picture projectors are designed to perform two duties and two only, but they must be done automatically and perfectly. By varying applications of centrifugal force these mechanisms overcome the gravity and raise a very light, thin shutter of metal against gravity when the projection has reached a speed at which the film under the protecting shutter may safely be exposed to the heat of the concentrated light beam at the projector aperture. This safety limit is set at approximately 60 feet of film per minute. Conversely, if and when projection speed drops below the safety limit as above named, the weight of the shutter blade must overcome the centrifugal force of the governor and automatically drop, cutting off the light from the still moving film.

"Governor mechanisms require little care except (a) proper lubrication, avoiding heavy oil; (b) Careful inspection about every three months to detect possible wear and need for replacement of parts—the wear is but slight, since the force exerted is very small; (c) Must be kept clean, especially from possible gummed oil; (d) Should be checked at least once each week (twice is better) to determine projection speed at which action takes place."

BLUEBOOK SCHOOL QUESTION NO. 105

(A) Describe your idea of the best projection room floor, including its top finish. Don't neglect details. Explain your reasons.

This being a matter of importance no other question will be asked this week.

Include embedment of anchor bolts in your answer.

(Note: Remember this is a Bluebook school and the answer to all save possibly some special questions can be found in that book.)

"Cinema Center" in Winnipeg

The new film exchange building erected in Winnipeg, Manitoba, by the Hudson's Bay Company in co-operation with the Motion Picture Distributors Association of Canada, Toronto, has officially been designated "Cinema Center." The group of offices is occupied by the branches of all leading film exchange companies in the Dominion, the territory covered being Manitoba, Saskatchewan and the westerly portion of the Province of Ontario.

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DISPLAY CABINETS: FOR CROCKERY, SILverware and premiums. Game boards: in stock or made to specifications. Prices on request. METROPOLITAN FURNITURE SERVICE, 575 Eleventh Ave., New York City.

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Paramount Pictures

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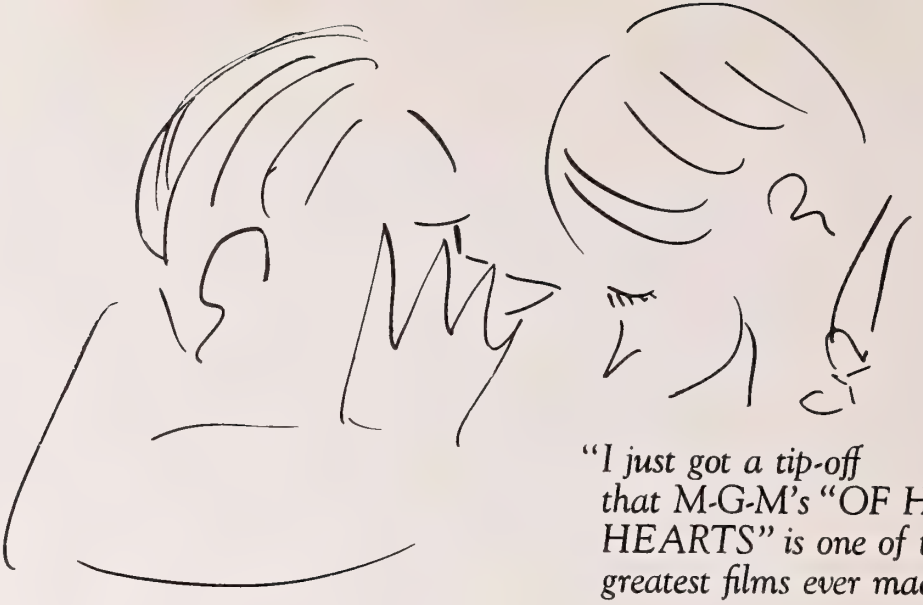


"Snow White" at the Box Office

See page 13

VOL. 130, NO. 7 FEBRUARY 12, 1938

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"LOVE, HONOR AND BEHAVE"

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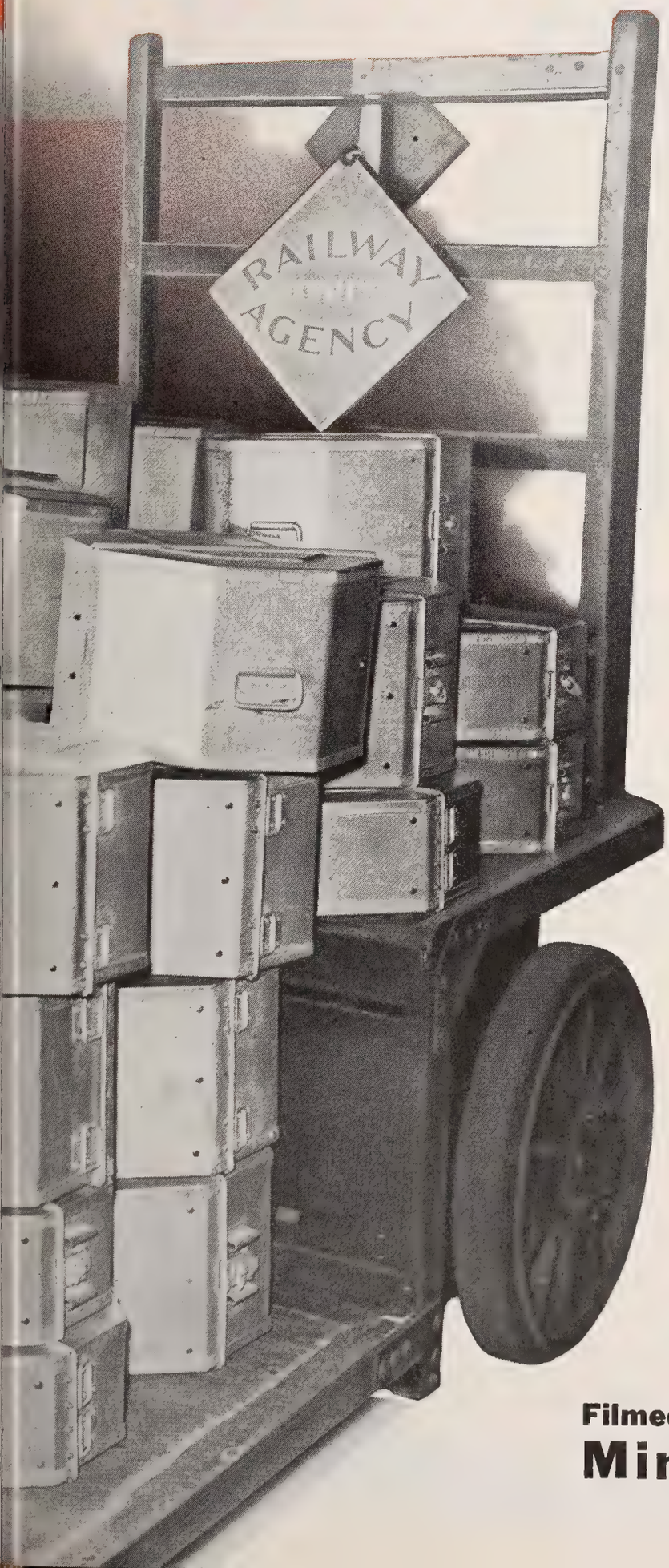
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THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 130, NO. 7 February 12, 1938

SELF-PERPETUATION

AN article in Motion Picture Herald of January 29, on the fading significance of the National Board of Review, especially with respect to the status of its seal of approval in regions where it had once been law, has drawn the issuance of a defensive statement from the board running to some thousands of words. It contains conspicuously retaliative implications concerning The Herald:

" . . . the Motion Picture Herald has, of course, the right to print what it considers to be news and to attack what it disapproves of. But the National Board of Review has an equal right to ask of Motion Picture Herald what is behind this particular attack. It is also part of the Board's prerogative to ask the Herald to come out into the open and state plainly its object, and if it is making propaganda, say what that propaganda is for; if it is to do service to the motion picture industry, or if it is primarily to do service to some design of its own. Let the Herald be honest about this, rather than insinuating and specious in its attack on an organization like the National Board, which is a citizen body whose activities ordinarily would not be thought to be the concern of a trade publication carrying advertising, and supposedly giving facts to the industry that supplies the advertising. The National Board believes that in this article of attack the Motion Picture Herald has gone far afield from its province of trade journalism. The Herald opinion of the Board may be one thing or another. This article, however, cannot be said to state an opinion, but only to present a distorted picture such as tends to hold up to misunderstanding and opprobrium the Board and the many prominent people associated in its work. The article is not only unfair, but, as shown above, manifestly untrue. In any event the continued existence of the National Board of Review is not considered dependent upon Motion Picture Herald."

THE Herald feelingly admits possible error in the spelling of the name of a judge, as the Board's formal statement insists. It also regrets that its dating of the change in executive secretaries was not accurate, as indicated by the Board's reply.

The Herald also makes contrite admission that its presentation concerning the status of the National Board of Review needs explanation on the ground that it really should have been published long, long ago.

There has long been a general cognizance of the fact that the line "Passed by the National Board of Review" appearing on the maintitles of the screen has for many, many years meant only that some reviewing committee of volunteers had looked at the picture.

The futility and inutility of the National Board of Review in the service of either the industry of the motion picture or its public has been obvious these many years.

The National Board of Censorship, which was the organization's original name, did, some three decades ago, render a service to both the screen and its public. That utility passed with the period.

It was clear enough a handful of years ago, in the series of developments that led up to the necessity for the establishment of the industry's self-regulative Production Code Administration, that neither the line "passed by the National Board of Review" or the activities of the Board itself were of substantial effect.

Under the line: "Passed by the National Board of Review," the screen rode into difficulties and its largest problems in the realm of public relations. The organized industry met those problems for and by itself.

THE National Board's statement raises the question of the propriety of a discussion of it by Motion Picture Herald as a trade journal. The Board is most peculiarly and especially without authority to define the boundaries of this publication's interest in the motion picture. It is the Herald's privilege and function to deal with any and every aspect of the industry which it serves.

The essential fact remains that the National Board of Review, chiefly supported by a screen tax on reels, paid by the distribution branch of the industry, is without service to the motion picture, and that, further, the presumptions of its line "Passed by the National Board of Review" and its periodic fanning of the embers of censorship discussion are of distinct disservice.

The sole reason for the continued existence of the National Board of Review is the effort of a little bureaucracy at self-perpetuation.

That self-perpetuation impulse is understandable, but it is not to be considered a responsibility of the motion picture industry.

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MORE "EXPERTS"

A CHOICE contribution to the catalogue of the pestiferations of the industry is afforded in a dispatch from Chicago announcing that "additional study is being given to the suggestion that duals should be banned by law on the ground they are harmful to children because of their excessive length. Corporation Counsel Barnet Hodes stated that it would take experts on his staff several days to reach a decision on the matter."

After the Chicago experts have decided what to do about that they can proceed to study the menace of the double ice cream cone, the dill pickle and the all-day sucker. That might be disposed of, one may fancy, in a couple of days more, experts being experts.

This industry is going to be fixed up fine when all the experts get through—making it safe for babies, supplying adult education on the screen and carrying the messages of the assorted propagandists. After all those functions are served the subject of entertainment can be considered.

This Week

Federal Art Bureau

Bedecked in flowery terms, Representative William I. Sirovich's plan for the creation of a Federal Department of Science, Art and Literature this week went before the House of Representatives' Patents Committee for hearings. Representatives of the legitimate actors, the writers, the artists and other groups which have resorted to Federal aid were present at the hearings and unwittingly disclosed that the plan is merely a subsidy for the legitimate theatre. With ten subsidized theatres throughout the country, they said, the stage would be revived and could withstand the onslaughts of the films and the radio.

Francis L. Burt reports on the hearings on page 24.

Legislation

Legislative proposals made in the New York legislature as affecting the film business included the re-introduction of several measures which had been defeated in previous years. They included a tax on films, a bill to prevent sale of seats when none are available and which also provides for a matron for each 35 children attending a theatre, and a projectionists' bill. In Ohio, P. J. Wood has been contacting state legislators to maintain the state gross admissions tax at the present three per cent.

A report on New York and other legislative activities will be found on page 38.

RCA Profit

An increase of approximately $2,844,100 over the net profit of 1936 was indicated this week when the Radio Corporation of America released an advance statement estimating its profit for 1937 at $9,000,000. Gross income of RCA, half owner of RKO Radio and owner of the National Broadcasting Company, the RCA photophone sound equipment and the RCA communications, was estimated at $112,650,000, compared to $101,186,300 in 1936. After cost of operations, net income before deductions was estimated to be $15,400,000, as against $11,464,100 in the previous year. Deductions for taxes, interest, depreciation and amortization of patents and goodwill were estimated at $6,400,000.

Panay Films

Censors in Rome are withholding the motion pictures of the sinking and bombing of the United States gunboat, Panay, in the Yangtze River December 12th, press associations reported Wednesday. Although Sandro Sandri, Italian newspaper man, lost his life in the Japanese attack, the film apparently will not be shown for political reasons, film distributors in Rome were quoted as saying.

Villains and Senators

The alleged depicting of three senators as "villains" in a WPA Federal Theatre Project play in New York this week resulted in talk being heard in Washington about a possible Federal investigation. The play, it is charged, presents the three Democratic senators, Charles O. Andrews, of Florida; Millard D. Tydings, of Maryland, and Harry F. Byrd, of Virginia, as opposed to a low cost housing bill.

The situation is explained in detail on page 21.

Actors' Peace

Threatening clouds over the coalition of stage, screen and radio actors in the Associated Actors and Artistes of America apparently rolled away this week with the dropping of charges against the Chorus Equity Association, a matter which had threatened to disrupt negotiations for a united front. The charges, which held Chorus Equity had failed to organize its field, were brought by the American Federation of Actors, which threatened, if its claims of jurisdiction were not granted, to throw its support to the International Alliance of Theatrical Stage Employees.

See page 23.

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MOTION PICTURE HERALD

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Censorship Actions

The New York Board of Regents at their February meeting in Albany this week was expected to consider appeals on "The Birth of a Baby" and "Remous" both pictures having previously been banned by the state censor. Gordon Knox Bell was elected as the new member of the Regents and Roland B. Woodward was re-appointed to a new full term by the Legislature Wednesday. In Philadelphia, Mrs. Arthur Goldsmith, prominent clubwoman, demanded an investigation of the Pennsylvania Censor Board's activities.

See page 41.

From Japan

In Tokyo the Government was reported considering removal of the ban on foreign film imports, but the plan being studied would include adoption of a quota, similar to that in force in Germany, under which a certain maximum number of imports would be allotted each country. The figure mentioned was 25 for each quarter year, to be split up among all distributors desiring to import pictures. Further, the plan was said to be part of a comprehensive cinema statute, one provision of which, the limitation of play hours, already is in force.

A story by Hiromu Tominaga from Tokyo is on page 55.

Injunction Sought

A second action for a temporary injunction to enjoin North Dakota from enforcing its theatre divorcement law has been filed by Paramount, making Alvin C. Strutz, attorney general, the only defendant. The first action named a number of state officials. Joseph W. Finley, Paramount attorney, said the step was taken to expedite trial of the case, adding that the new complaint does not differ materially from the original. No date has been set for the trial of the main action which challenges the constitutionality of the state's new law.

Ford to Produce

Charles E. Ford, whose resignation as editor of Universal Newsreel becomes effective Saturday, will leave for the coast next week to assume his new post as a producer for Republic Pictures. Mr. Ford's first assignment is expected to be a serial. Since returning from a Florida vacation a week ago, Mr. Ford has been completing production details on two issues of Universal's "Going Places," short subject series. Before leaving the company Saturday he will complete a production outline in connection with sequences for the John Stahl production with Charlie McCarthy.

Cooperative Advertising

Dissatisfied with exhibitors' cooperation, Warner Brothers this week discontinued its cooperative advertising policy to the extent of no longer permitting exhibitors to handle campaigns for which the company shares the expenses. "We feel some exhibitors have imposed upon us," Mort Blumenstock, New York advertising and publicity director for the company, said. The opinion is shared in part by other distributing companies although, in most cases, officials look upon the condition as something to expect, and do not plan to change present policies.

Cooperative advertising is the subject of an article on page 28.

Technicolor Abroad

Proposals have been made to Technicolor to establish plants in Paris, Berlin and Rome and "some considerable distance" has been reached in the negotiations, Dr. Herbert T. Kalmus, president, said Wednesday. He also predicted that 1938 will be Technicolor's best year, pointing out that 20 Technicolor features already have been contracted for by various companies. The foreign plants probably will not be built until 1939, he indicated. Mr. Kalmus arrived here with Mrs. Kalmus late last week from an extended stay in Europe. He said he would be in New York for 10 days and then will go to the coast for six weeks. Mrs. Kalmus left for Hollywood Tuesday for "Conferences with Technicolor color control department," of which she is the head. She plans to return to London March 15th to supervise color work on films to be produced by Alexander Korda and Herbert Wilcox.

Divorcement Bill

The Mercantile Affairs Committee of the Massachusetts legislature reserved decision this week on a theatre divorcement bill after a hearing at which Allied declined to support the measure. The organization asked that the bill be held over until the next session of the legislature while Representatives of the Motion Picture Theatre Owners of America asked that it be killed immediately. The bill was filed by Edward Sirois, representative.

Stock Transactions

The latest report of the Securities and Exchange Commission on the transactions of corporation officers and directors reveals that corporation stocks were extensively used as Christmas gifts last year. At the same time the SEC reports that it has received notices of postponement of new financing by Imperial Pictures, International Cinema, Inc., and Cinecolor, Inc.

See page 36.

Bill to Bar Block Booking Reported To U. S. Senate Without Hearings

Abrupt revival of motion picture legislation in Congress was signalized Wednesday when the Senate Interstate Commerce Committee, in a surprise move, ordered the Neely anti-block booking bill reported to the Senate.

Action of the committee was taken without the holding of hearings on the measure which was introduced Jan. 6, 1937. It was contended that the question was discussed amply during lengthy hearings at the last Congress.

The bill specifically outlaws block booking and bars blind booking by requiring that a complete and true synopsis of each picture be provided when the film is offered. It is also provided that if a feature as released is substantially different from the synopsis the exhibitor may cancel it without liability for breach of contract and he also may recover all damages suffered because of the difference, or he may retain the lease and recover damages as for a breach of warranty.

In its report the committee referred to the extensive hearings in the last Congress, on the basis of which the bill was favorably reported to the Senate in June last year. In that report it was pointed out that "not only are the practices of compulsory block booking and blind selling injurious to the public in forcing the showing of obscene or vicious pictures and in preventing the showing of many that are desirable, but they unfairly burden and oppress the independent exhibitors.

"Perhaps the most serious objection to these practices lies in the fact that they tend to monopolize the playing time of the screens of the country and thus discourage independent producers from entering the field. If it were not for such practices exhibitors would be free to buy films wherever they could find them, but in existing circumstances exhibitors must have the best pictures of three or more of the major producers, and, since they must take all in order to get any, they usually have little or no playing time left for independent productions."

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Academy Nominations

Nominations for the annual awards to be made March 3rd by the Academy of Motion Picture Arts and Sciences were released this week. Ballots for the final voting are to be mailed to 15,000 academy members and persons with "established qualifications in all branches of production," starting next Tuesday.

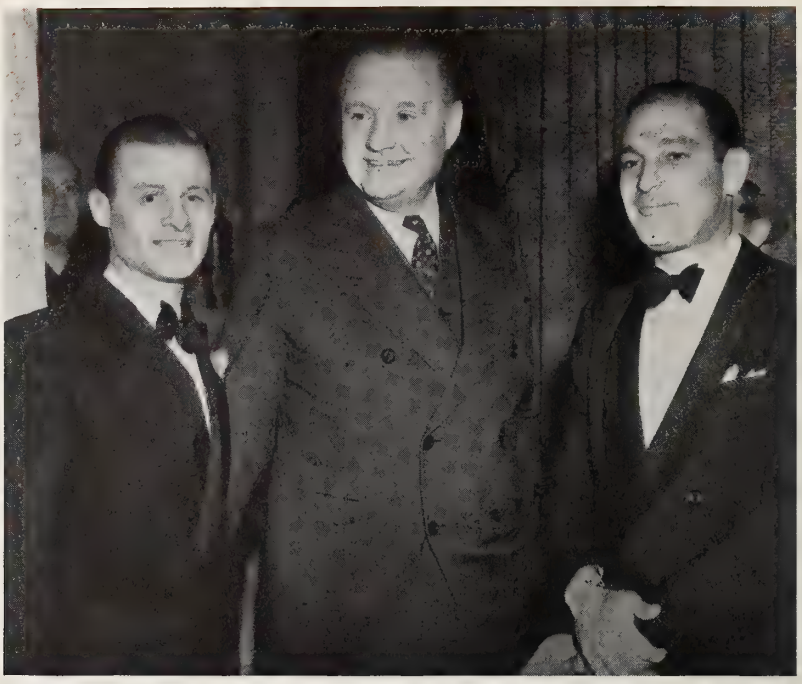
The nominations in the various fields are listed on page 29.

Commons Reopens

Resuming hearings on the proposed new Films Act and quota law the British House of Commons films committee heard Oliver Stanley, president of the Board of Trade, withdraw his proposal for an alternative quota and accepted a Government proposal for the establishment of machinery under which any film passing the cost test for quota may be rejected on the ground of poor quality. The committee prepared to conclude its hearings this week and send the draft of the bill to the membership of the House.

News from London by mail and cable appears on page 58.

This Week In Pictures





ABOVE and left, in the lobby of the State theatre, Miami, members of a diverse audience of industry figures, in Florida on vacation or business, meet at the premiere of "The Goldwyn Follies." At the left are Sailing Baruch, New York banker, and Nicholas M. Schenck, president of Loew's, Inc., and above are Charles Ozborn, manager of the theatre; George J. Schaefer, vice president and general manager of United Artists, and Sidney Meyers, head of the Wometco circuit in Florida.



An exhibitors' committee, formed to aid a distributor reach a quota in a sales and play date drive is a development claimed as unique, in the varied records of such campaigns, by RKO-Radio for which company the Baltimore theatre men at left have organized. Headed by I. M. Rappaport, of the Hippodrome theatre, standing at right in the picture, the group represents approximately 65 per cent of the theatres in the territory and includes Leonard Schmuff and Elmer Nolte of the Durkee circuit; Leon Back and Eddie Kemble of the Rome circuit, and Lou Gartner, Max Cluster, Mike Leventhall, Leon Zellers, Julius Goodman and Jerry Cohen.



Leopold Stokowski, betraying none of the camera shyness of his musical contemporaries, arrives in Hollywood to score a Disney short, "The Sorcerer's Apprentice."



The neon and spot lighted modernistic building above is the Hibiya theatre in Tokyo on the opening day of Universal's "100 Men and a Girl." The marquee design for the occasion was created by K. Matsunami of the publicity department of Takarazuka Gekijo, Ltd., exhibition subsidiary of the Toho producing and distributing interests.



Maurice N. Wolf, left, MGM manager in New England, presents a check for $5,760, the receipts for the opening night of "Monastery" at the Fine Arts theatre, Boston, to the Rev. Michael J. Ahern, S.J., narrator for the film, for the establishment of a fellowship in seismology at Weston College. Standing at the right is George Kraska, manager of the theatre and owner of the American rights to the picture.

David Lewis, MGM manager in Argentina, backed up by Stuart B. Dunlap, South American manager for the company, right, receives an antique chest, containing an inscription on a silver plate, in token of the acclamation of "The Good Earth" as the best production of 1937 in a contest conducted by the radio station, Rivadavia. Presenting the trophy are Roland and Fanny, radio entertainers who conducted the contest for the station, one of the most important in Buenos Aires.



Voice Comes into Its Own In Music of "Snow White"

Animators Given Charts Showing How Accents Fell in Each Frame

By JOSEPH O'SULLIVAN

The Voice that retired into the wings, when films became audible, to yield the spotlight to vocal and other exhibitionists, has at last come into its own. And this result has been arrived at, strange to say, not through the medium of human actors on the screen but through that of animated drawings flitting through Shadowland.

To Walt Disney, in his production of "Snow White," goes the honor and glory of revealing the function of screen music in its most exacting and, in many respects, most illuminating form. Mr. Disney has been showing the way, in a jocose and satirical manner, for quite a number of years in the Silly Symphonies and Micky Mouse productions. He now emerges with a major opus that may truly be called a Classic Musical Film Fantasy.

Here is a fusion of action-music-words-sound that stems back to the best traditions of the socalled silent films, while utilizing all the resources of the audible screen in achieving synchrony. This is evidenced in the use of basic musical themes identified with the characters—each an interpretation in melodic form, tone color and rhythm of its visual counterpart.



"SOME DAY MY PRINCE WILL COME"
Sung by Snow White and used in varied forms throughout the picture—vocally and instrumentally—as a Romance Theme for Snow White and the Prince.

For Snow White and the Prince, two songs—a graceful, lilting valse moderator, "Some Day My Prince Will Come," and a tender love ballad, "One Song"—are used in varied forms, vocally and instrumentally. The Magic Mirror scenes are accompanied by a Misterioso of eerie character, which intensifies the weirdness. The envious, wicked Queen is announced by a Sinister Theme, which is amplified and developed, reappearing in many variations of mode and tempo to reinforce the dramatic action. In the plotting and "witch's brew" sequences, the music connotes a grim tonal foreboding. In the flight and chase of the Witch, it develops into a Dramatic Furioso that literally storms up the mountain and hurls the hag over the precipice in an avalanche of tonal fury.

Of the Dwarfs, Dopey, Grumpy and Doc are easily identified in their musical motifs. Dopey's is an eccentric melodic bit, Doc's a staccato phrase descriptive of his stuttering, word-scrambling proclivities, Grumpy's a lugubrioso reflecting his pessimistic "agin everything" complex. Even the Turtle has a special theme, a plodding *gravé* movement.

JOSEPH O'SULLIVAN, who by now is well known to readers of Motion Picture Herald *as the authoritative writer on the inter-relation of screen and music, is in this article on ground of special authority and understanding. Following upon his large experience in the opera and as a musician of attainment, he became, early in the feature picture era, an important contributor to the adjustment between the arts of music and screen narration. He is especially equipped to deal in real understanding with this stranding of the arts into a unified expression.*

THE EDITOR

The method adopted by the composers in creating these musical background portraits is typical of the thoroughness of the Disney plan. Much of the music was composed before a line of drawing was done, and charts showing how the musical beats and accents fell in each frame of film were provided the animators in order that they could draw a perfect synchronization to each detail of movement. The forms of the visual characters themselves, however, were decided upon and animators were well underway before the musical character themes were composed. Thus, the musical creator had a mind picture of each character and how that character would appear while in action, to inspire and guide his musical portrait.

How well the composers succeeded in their conception and execution of these character themes is verified by the results, for in the musical scheme of this *humoresque fantastique* these themes assume the role of colorful tonal clues of identification, as definite in their portrayals as the personalities they interpret.

The songs—and there are at least a dozen—are an integral and motivating factor in this musical film fantasy, which is further evidence that Mr. Disney has achieved something that is still a problem to many musical-film producers who might profit by a close study of the fundamentals of Disney productions. The mood and the character of the melody, the import of the lyrics, are as much a part of the structure, and as essential to the furtherance of the story, as the spoken word and action. When Snow White sings at the Wishing Well and the Well echoes her voice, it is an augury that her wish will be fulfilled. When she sings "With a Smile and a Song," it connotes her hopeful nature. "Some Day My Prince Will Come" keys the romance theme of the story, "when the Prince of my dreams comes to me." In the house of the Dwarfs, when with the aid of the birds and animals she puts the cottage in order and sings "Whistle While You Work," the spirit of the words and the *perpetuo moto* of the music are in exact accord and tempo with the bustling action.

The Dwarfs have their big musical moments in "Heigh-Ho," "Bluddle Uddle" and "A Silly Song." "Heigh-Ho" introduces the little fellows at work in the diamond mines, singing lustily as they "Dig, dig, dig" in time with the music. When they have reached the refrain, the whistle has blown ending the day's work, and they all march homeward singing the rousing chorus. This catchy marching song might be called the Dwarfs' Theme, as it identifies them as a group and recurs many times throughout the picture, usually at the moments when they are coming to the rescue of Snow White. When Snow White makes the Dwarfs wash their hands before eating, they do so to strains of "Bluddle Uddle," interspersed with much horse-play.

"ONE SONG"



The Prince's love song, introduced when the Prince first sees Snow White, and interwoven with "Some Day My Prince Will Come" in the climax where the Prince discovers Snow White in her glass coffin and awakens her with a kiss.

"WHISTLE WHILE YOU WORK"



A joyous Perpetuo Moto, sung by Snow White while putting the Dwarfs' cottage in order with the aid of the birds and animals of the forest. The rhythm is in exact synchrony with every bit of movement in the busy house-cleaning sequence.

The longest music-song sequence in the production is "The Silly Song," a hilarious housewarming celebration in the Dwarfs' cottage. Here the Disney cohorts turn themselves loose in a typical Disney sequence—a dizzy revelry of elfish pranks, song and dance, music and mirth.

In the underscoring of the dramatic and descriptive music which wings the action and gives significance and color to the situations, scrupulous attention to detail and characterization is in evidence. Even the inarticulate animals are accorded musical speech. Birds converse with Snow White and imitate her vocal roulades when she sings. They hold a conversation with the maiden in the woods and in the Dwarfs' cottage. When they attempt to steal

(Continued on next page, bottom of column 1)

"SNOW WHITE" GROSSES HALF OF PRODUCTION COST AT MUSIC HALL

Estimated 800,000 Attendance in Five Weeks Gives New Turn to Discussions of Percentages, Double Bills, Clearance

"Snow White and the Seven Dwarfs," one of the motion picture's greatest box office attractions for adults and children alike, has met with its first objection from political censorship. British children under 16 years of age will not be allowed to see the first full-length animated cartoon, unless accompanied by parents, the censors holding that it was suitable "for adults only."

The action was taken on the ground that some of the haunted-wood fairy-tale scenes would frighten children.

RKO in England has no intention of making any changes in order to obtain the censors' full approval and will open the picture at London's New Gallery on February 24th, where a 20-week run has been guaranteed.

—

The first chapter of the box-office story of Walt Disney's "Snow White and the Seven Dwarfs," the first experiment with a feature cartoon, will be completed this week, and will disclose shattered records on the books of the Music Hall theatre in Rockefeller Center, where RKO, as distributor, has been conducting a test to determine the color-animation's exhibition capabilities.

Some 800,000 persons, more than the entire population of any one of 15 of the 48 states, will have paid admissions of nearly $600,000, half the cost of producing the picture in the single Music Hall engagement, lasting five weeks.

Longest Music Hall Run

The run is the longest of any at the Radio City theatre, surpassing "Top Hat," "Cavalcade," "Little Women" and "Swing Time." RKO believes it establishes one of the longest "popular priced," continuous-performance runs in all exhibition history. A three-week run was the previous record at this world's largest motion picture theatre.

Only 10 pictures have had three weeks at America's "Number One" motion picture playhouse, none of them grossing $100,000 or more for each week of the three they played, as "Snow White" is doing for all five.

So far as the records show, the business of no other motion picture has continually built over the length of its run, to better previous weeks' receipts, "Snow White" growing from a $108,000 gross in the opening week, to $110,000 for the second, $112,000 for the third, $111,000 for the fourth, and prospects appearing equally bright for the fifth and final seven days. "Snow White's" weekly grosses compare with the $91,000 average weekly gross for the Music Hall over a four-month period preceding the cartoon.

Only four features in all of the five-year history of the Music Hall have grossed more than the weekly receipts of "Snow White," and each of the four had the benefit of extra holiday business, with the accompanying increased holiday prices.

Only one other picture, "Top Hat" (also RKO), exceeded "Snow White" from the standpoint of attendance, the Astaire-Rogers musical enjoying some 185,000 paid admissions, against "Snow White's" average of 175,000 a week over the entire five weeks. But even then, the "Top Hat" attendance was swelled by a three-day Labor Day holiday, the biggest show-days in the year, and by milder weather. "Snow White" had no holidays, holiday prices or advanced admissions, playing throughout the five weeks at the regular Music Hall scale.

Graph on Following Pages

The graph appearing on the following pages illustrates in detail the day-by-day box office performance of "Snow White" at the Music Hall, showing clearly the actual results of the "test" run.

Typical of the performance throughout "Snow White's" run were the receipts on the 16th day, a Friday, when the gross exceeded by more than $5,000 that of the opening day.

The first four days of the third week passed the corresponding period of the second week by better than $5,000.

In the first two days of the third week, the picture took in some $32,000, more than $5,000 and $4,000, respectively, than the first two days of the first and second weeks.

On the first four days of the fourth week, the gross was $64,800, as good as the corresponding days of the first week.

On the 24th day of the run, there were box office queues extending from the main entrance a long block up to Rockefeller's Center's International Building, then northward another block, swinging around and down on 52nd Street, the standees three and four abreast.

$7.70 Asked by Speculator

Itinerant ticket speculators took empty lofts around Rockefeller Center, and were charging as much as $5 each for a $1.65 reserved seat. One report came direct to Motion Picture Herald that $7.70 was asked for a reserved seat over a weekend. Either price is the highest ever paid for a seat to a continuous-performance show.

The Music Hall management made every effort to curb the speculators, having a dozen of them arrested.

Speculators used unique means to get reserved tickets, writing orders on stationery of hotels, using names of doctors and other men in public life. They also sent telegraph boys to the theatre to pick up seats for them.

The Music Hall installed a special telephone system, in addition to the regular board, to handle reservations for the few hundred $1.65 reserved loges available, and took space in New York newspapers to advertise the special new number to be used.

Calls came in at the rate of 150 an hour, according to W. G. Van Schmus, managing director, who engaged special operators to handle the reserved seat business.

Oppose Double Billing

Out of the Music Hall test engagement came certain definite conclusions on the part of RKO and its sales and circuit executives, to aid in determining the selling and exhibition characteristics of this new entertainment form. They served, too, to answer the intra-trade discussion prevailing prior to and since the opening. That discussion and attendant conversations among distribution executives and circuit buyers, competitive and otherwise, has been as widespread as any inspired by any previous picture in the 40-odd year history of the commercial screen.

One of the conclusions drawn by RKO executives—dual-bill minded as the company's circuit is—established in the company's mind that "Snow White and the Seven Dwarfs," although a pen-and-ink animation, is definitely single-bill material, and RKO's own circuit, changing its prevailing policy for the occasion, will act accordingly when it plays the picture. At the same time the RKO sales department will work to convince other exhibitors.

Special Showings

The question of admission prices for "Snow White" was finally settled by RKO's sales department with a decision to urge exhibitors to establish a uniform price both for adults and children, and not to charge the usual lower rate for children.

Some exhibitors are reported even contemplating increased admissions, RKO reported, and in other exhibitor quarters it was reported possible that special showings would be given for youngsters during morning hours at regular prices.

RKO's distribution executives also say that the Music Hall test gave full opportunity to determine "Snow White's" strength in the face of the elements, citing the city's snow storms, gales, zero-weather, heavy rains, and wide, almost-daily fluctuations in temperatures throughout the first three weeks of the run, none of which appeared to have had any effect on selling to "S.R.O.," as the records show.

One big problem faced by the theatre management was its inability to effect a complete

(Continued on page 16)

THEATREMEN DISCUSS "SNOW WHITE" RUN

The record five-weeks run of Walt Disney's "Snow White and the Seven Dwarfs" at the Radio City Music Hall will benefit subsequent-run showings, when the feature length cartoon is given general release, theatre circuit executives believe.

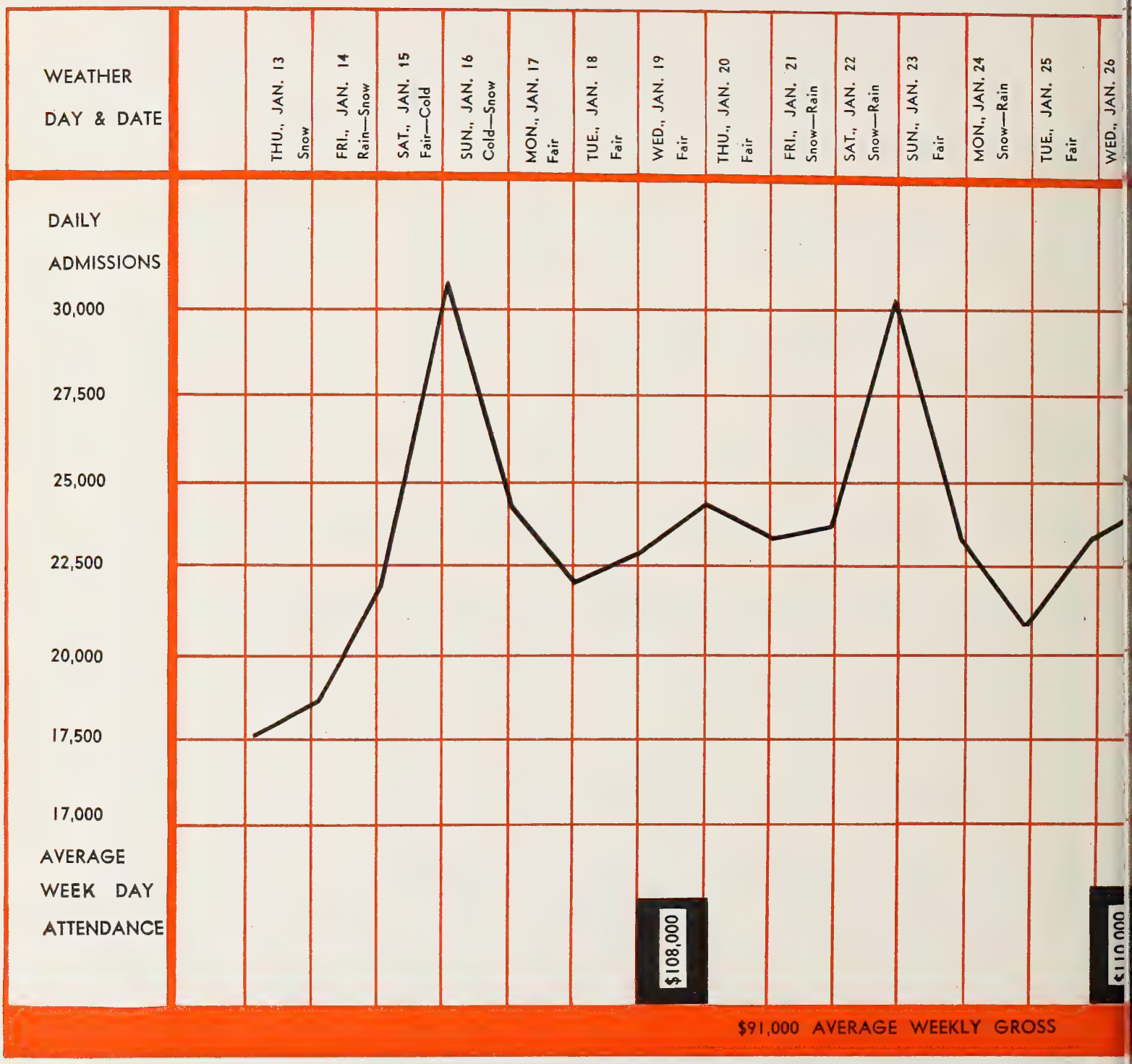
[Daily attendance figures at the Music Hall are shown in a chart on the following pages, as well as the weekly totals. The music in the picture is discussed on page 12.]

Typical of the executives' reactions were those voiced by Nate J. Blumberg, president of Universal and formerly in charge of theatre operations for RKO Radio, and Leon Netter, assistant to Y. Frank Freeman, who has charge of Paramount theatre operations.

Mr. Blumberg pointed to the fact that the picture attracts persons who ordinarily do not attend motion picture theatres and that in many cases persons are seeing the film more than once.

Mr. Netter said the long run at the Music Hall should be a chief exploitation asset when the film is booked into other theatres. "If anything," Mr. Netter said, "I think the long run at the Music Hall will help the picture in other theatres."

Results of the First Box Office Test Of "Snow White and the Seven Dwarfs"



(*Continued from page 12*)

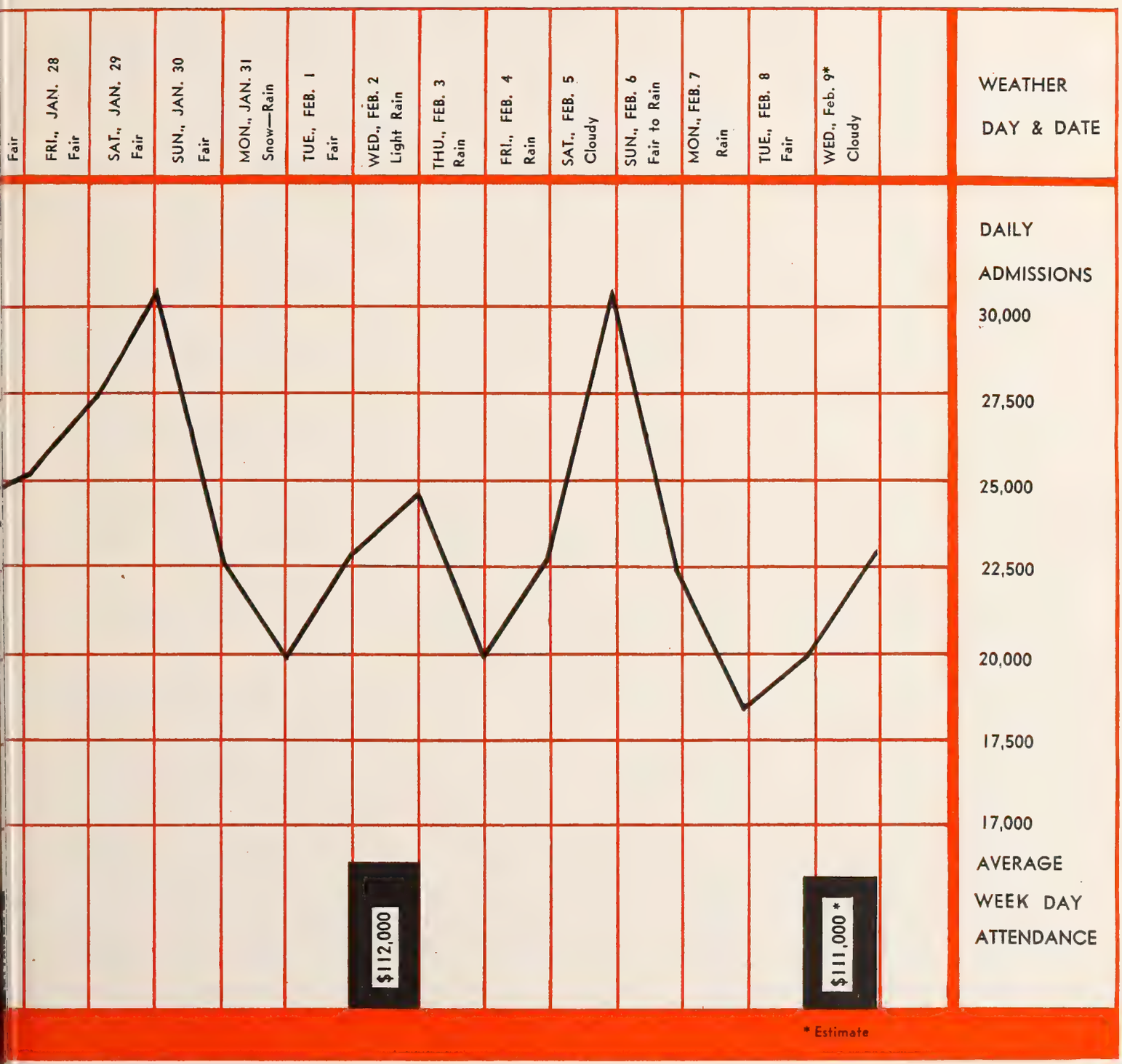
the poisoned apple the old Witch is offering Snow White and drive the hag away, the Sinister Theme identified with the Witch alternates with a Woodland Hurry of the birds flying to Snow White's aid, a striking musical contrast in which the alarmed chirps of the birds are ingeniously worked into the dramatic musical background.

The background music throughout is replete with these tonal contrasts, each descriptive of the action and situation. A nomenclature of their identifying titles from the working cue sheet would run the gamut of emotions and fantastic whimsy, as there are at least a hundred separate numbers—thematic, descriptive dramatic, giocoso, dance and song—in the elaborate and comprehensive musical score.

Of the extended background sequences, that used in the scenes where the Dwarfs returning from work discover their house is ablaze with lights and is evidently occupied (by some monster, they believe) and they approach warily to surprise the intruder, is a notable piece of musical underscoring. A Misterioso Giocoso interprets every movement and emotion of the little men. Sound effects reinforce the music —the creaking of a door, the stumbling of the goofy Dopey, the gusty blasts of Sneezy, the chirps of birds—startling the Dwarfs as they explore the cottage. This long misterioso, ending with wind effects when Sneezy lets loose a tremendous blast, is a classic example of mystery-suspense told in music, sound and action.

The Transfiguration music, descriptive of the metamorphosis of the Queen into the Witch

800,000 Pay $525,000 at One Theatre
Music Hall Sets Precedent with Five-Week Playing
Attendance Greater Than Population of Any of 15 States
Greatest Gross in History for Any Similar Period
First Picture to Continually Build Over Entire Run



in the "witch's brew" scenes, is another extended musical sequence that sustains and illuminates the sinister context.

The music descriptive of the chase of the Witch—a Dramatic Allegro which develops into a Furioso in the pursuit of the hag up the mountain, is a powerful tonal reinforcement to exciting action. A striking contrast is achieved after the conclusion of this dramatic scene, when Snow White is seen apparently dead, surrounded by the grief-stricken Dwarfs. An organ is heard playing a haunting pathetique, succeeded by a chorale of mixed voices and underlying harp music in the scenes showing the Prince coming upon Snow White's coffin in the woods.

Voices and a full orchestra join in a triumphant crescendo—combining "Some Day My Prince Will Come" and "One Song"—as Snow White and the Prince ride away to "happiness ever after."

The beauty, charm and appeal of "Snow White" is inescapable. It is something more than an adventure. Musically, it is a convincing demonstration of the power to mirror character, to give wings to action, to reinforce and intensify emotion and situation, investing even animated drawings with human attributes in a language that is universal.

It is typical of genius—that "infinite capacity for taking pains"—which characterizes all true creative talent.

The composers credited with the music of "Snow White" are Frank Churchill, Leigh Harline and Paul Smith. The lyrics of the songs are by Larry Morey.

EACH DAY ABOVE THEATRE'S AVERAGE

(*Continued from page* 13)

turnover, scores of patrons staying on for a second or third view. On the other hand, it was claimed that "Snow White" brought "repeaters" back to the box office in large numbers.

They found, too, that "Snow White's" greatest business is done during morning and matinee hours, and that it benefits mostly by word-of-mouth advertising, as attested when the Music Hall confined its advertising virtually to its normal expenditure. Besides, there was an almost complete lack of exploitation campaigning directly tying in with the showing. The picture had the benefit, of course, of an unusually enthusiastic news press, and even general news and radio commentators dusted off their choicest superlatives. Many newspaper motion picture critics followed up their original reviews with comment on succeeding days.

Each Day Above Average

The net results, as shown on the graph, were that "Snow White and the Seven Dwarfs" played to far more paid admissions on every day of its run than the 17,000 general average daily attendance for the theatre.

The Music Hall management said that the attendance was as representative of adult classes as it was of juvenile, although the socalled "Big Apple" and "Shag" dancing "sophisticates" of early high school age were not so taken up at first with the idea of witnessing a "fairy tale." However, they came along later. Public and some private schools permitted students to take off a half-day to see the show.

Actually, three trial-and-test runs are being conducted to gauge "Snow White's" box office possibilities, the most important of which, of course, is the Music Hall. The other two are at the Carthay Circle in Los Angeles and the Sheridan in Miami.

Los Angeles ran up a gross of $104,395 in seven weeks, playing to only two shows daily, averaging about $15,000 weekly, against a general weekly house average of $11,800. The week-by-week grosses have been as follows: First week, $19,300; second week, $20,479; third week, $14,800; fourth week, $13,214; fifth week, $13,000; sixth week, $11,298, and seventh week (ending Monday), $12,304. The Carthay Circle, besides showing to only two performances a day, as compared with the Music Hall's five, seats only 1,500, against the Music Hall's 6,300. The picture will continue at the Carthay.

Income from the Florida test is well over the house record of the theatre, the picture grossing $7,400 for a full week at the Sheridan at Miami Beach, where a four-day run had been the longest. This compares with the $4,700 record to date, made in four days by "Follow the Fleet," last February.

(Additional box office comparisons between "Snow White" and other outstanding performances of both silent and sound, were detailed in Motion Picture Herald on January 29th, on pages 22, 23 and 24, together with additional RKO merchandising plans for the picture, and further explanation of its sales policies, rental and clearance terms, and other factors concerning the commercial progress of the cartoon.)

Limited by Commitments

Because of previous booking commitments, the Music Hall management had to end the run after five weeks. It was compelled so to decide even before the potentialities of a longer performance could be determined. Broadway even now is considering how long an extension beyond the five weeks might have been possible, had the Music Hall had the playing time available. United Artists had pressed the Music Hall for a playdate for its "Adventures of Tom Sawyer," David Selznick's picture. It was United Artists which formerly had releasing rights to Walt Disney's product, and lost them when Mr. Disney preferred the arrangements offered by RKO.

RKO's own circuit, naturally, would rather have had the picture sooner for exhibition in New York at its 49 Metropolitan theatres, which hold the first-run exhibition rights following the pre-release at the Music Hall. Being a debtor to the Rockefellers—who own and operate the Music Hall—to the extent of some $9,000,000 in the present RKO reorganization proceedings, RKO, evidently, could not very well press the Music Hall to release the film after the Music Hall's original two-week booking commitment had expired.

Rentals Largest Ever

It is understood that the rentals accruing to the distributor from the Music Hall showing will be the largest ever obtained from a single "popular-priced" run for a similar five-week period, estimates variously placing RKO's share at from $140,000 to $175,000 for the five weeks, based on a reputed $25,000 per week flat rental and 50 per cent over $90,000 (or $95,000) of the Music Hall's weekly gross. Mr. Disney, of course, is a partner with RKO in the rental income. Mr. Disney's deal with RKO is a straight distribution arrangement, out of which the distributor receives some 30 per cent of the gross and the producer gets the remaining 70 per cent.

Royalties, Too

In addition to income from the film, the Disney organization is receiving a substantial income in royalties on the sale of books, dolls and novelties portraying the characters in the film.

Technicolor will not share in the profits of the production, but stands to benefit considerably from the extra color prints to meet the demand from theatres all over the world.

The reason for the apparent slowness of dating "Snow White" at other theatres is twofold, both having a definite relation to the picture's availability to subsequent-runs.

In the first place, the producer has been experiencing considerable difficulty in moving color prints out of Technicolor's plant in Hollywood. Considerable extra time is required for a color print over black-and-white.

More of a factor, however, is the fact that "Snow White" is being sold by RKO entirely on individual deals, and the consummation of the local pre-release or first-run dating, together with the length of that individual engagement and the extent of the protection purchased by the "pre-release", or first-run, will determine the available date for the local second and subsequent-runs.

Seven-Day Clearance

RKO's own theatres must wait seven days after the last showing at the Music Hall before they may play the picture. The circuit also is prohibited, by the terms of the Music Hall protection, from advertising "Snow White" in any manner as coming to RKO theatres before the expiration of the Music Hall's seven-day clearance.

In the case of the clearance held by RKO, however, the company intends to expedite availability to subsequent-runs by waiving about three days of its own seven-day protection rights, thereby making the picture available to second-runs approximately four days after it finishes on the RKO circuit, instead of the seven to which RKO theatres are entitled.

The RKO circuit first-run in New York will be for a full week, the company extending the split-week policy prevailing at its two-score Metropolitan theatres. The Music Hall's holding of "Snow White" for a fifth week delays the availability to RKO to February 27th, and to March 6th for New York subsequents.

In hand now are a few advance "Snow White" playdates, each of which would serve to indicate to subsequent-runs in the particular territory approximately when the cartoon will be available to them.

Preparing for Other Showings

The picture opens in Indianapolis on February 10th, at the Indiana theatre. In preparing for that showing, the management has been arousing attention through five daily 15-minute broadcasts on the Kroger chain, feature window cards in its 75 local and 112 out-of-town stores, and advertising the Disney feature in 25 delivery trucks and in special ads. Other advance Indianapolis promotions devised by press agent Frank Moneyhun include: Daily mention over WFBM and WIRE; two 60 by 80 "blowups" in Wm. H. Block Company's windows, and 25 special counter displays. This company has invited 1,000 youngsters to dress up as Snow White and the Dwarfs for a song broadcast from the theatre lobby.

In Cincinnati, three first run houses will show "Snow White". It opens for a week at the Albee theatre, starting February 11th, moves over on the 18th for a two-week run at the Capital, and goes to the Grant from March 4th to 10th.

Dinny Dinerman, press agent for the Albee, assisted by Paul Benson, RKO Radio special exploiteer, started the campaign there last Friday by persuading the managing editor of the Cincinnati Enquirer to rip out Sunday's movie-page layout and substitute an eight-color "spread" on "Snow White".

In Baltimore, "Snow White and the Seven Dwarfs" starts an indefinite run at the Hippodrome theatre on February 11th. I. M. Rappaport, manager, said he is preparing for the longest run in the history of the house. Pre-exploitation of "Snow White" started last Christmas in Baltimore with the display figures presented in the windows of Hutzler Brothers Company.

The S. A. Lynch-Paramount circuit of 12

(*Continued on page* 18, *column* 1)

DISNEY SEEKS CUT IN EXPOSURE TIME

An effort is being made to cut exposure time with a new lens design and improved illumination in preparation for Walt Disney's second full-length cartoon, the Italian classic, "Pinnocchio," Carl L. Bausch, director of research and engineering for Bausch & Lomb, announced this week in Hollywood.

Bausch & Lomb lenses were used completely for the filming of Mr. Disney's "Snow White and the Seven Dwarfs," Mr. Bausch said, adding that he has been conferring with Mr. Disney's technical staff on the improvement of the multiplane camera by which the illusion of depth was given to the film. The camera photographs the characters, painted on celluloid sheets, in seven planes simultaneously, each plane 13 inches apart.

NEW EQUIPMENT AT LAST BRINGS REAL POOLING OF SOUND PATENTS

System Embracing Both WE and RCA Devices, Also a New Projector, Announced by General Theatres Equipment

by GEORGE SCHUTZ
Editor of Better Theatres

Final reconciliation in the actual machine of many of the industry's bitter sound patent fights has at last been effected. Equipment announced Tuesday by Earl G. Hines, president of General Theatres Equipment, Inc., has been designed with complete access to the devices of both Western Electric and RCA.

And in its manifold gears and gadgets those old issues of men and corporations have been logically resolved.

Further, since this equipment is the product of a projector manufacturer—International Projector Corporation—the announcement contributed substantially to the movement, now definitely underway, to integrate sound and picture in motion picture engineering.

Addressing representatives of the trade press, whom he beguiled at luncheon with pheasant and wild rice at famous old India House on New York's Hanover Square, just around the corner from Wall Street and the Chase National Bank, Mr. Hines said:

"Sound belonged to the projector manufacturer in the first place. Now we are going to have it."

The luncheon provided an official but informal occasion for the announcement of both Simplex sound reproduction equipment and a new Simplex projector, development of which was recently completed by International Projector for immediate production, with distribution to begin soon through the facilities of the National Theatre Supply Company. General Theatres Equipment, Inc., is the holding company controlling each of these firms.

The new projector, which represents redesigning of the Simplex mechanism throughout and introduces many radical departures from previous models of this manufacturer, was demonstrated at the International Projector plant following the luncheon.

All in One System

The sound equipment, Mr. Hines pointed out, brings together for the first time in a single reproducing system made by one manufacturer, devices representing patents of both RCA and Western Electric, whose competition in the early days of sound pictures raised the disturbing issue of "interchangeability," which raged around the denial of the right to reproduce on one of the two systems films that had been recorded by the other.

This issue of interchangeability was, in fact and terms of personality at the time, between John A. Otterson of Erpi, meaning the Telephone Company, and David Sarnoff, of Radio Corporation of America, meaning at the time also 60 per cent General Electric and 40 per cent Westinghouse.

The issue of interchangeability which so tore the industry in the United States was curiously and almost casually solved over tea at the Savoy in London one afternoon when Colvin Brown, then executive vice-president of Pathe Exchange, Inc., told the Marble Arch Pavilion to run, "regardless," a print of the inauguration of Herbert Hoover, as President of the United States, which had been forwarded by Terry Ramsaye from Pathe News. Mr. Brown, with an assurance of the practicality of the situation, guaranteed in behalf of Pathe that film recordings were interchangeable, even in England. It eventuated that they were. Now interchangeability is at last in one machine.

Complete Sound System

The Simplex reproducing apparatus forms a complete sound system, according to Mr. Hines, with the soundhead remaining an attachment to the projector as it has been in the past. Integration of the soundhead with the projector mechanism in such manner that it is essentially a unit of a single, inseparable film-reproducing mechanism may be realized at some distant date, but is not contemplated, it was stated, in any current plans of International Projector.

The new projector, which has been named the Simplex E-7, is to be available for demonstration at all National Theatre Supply Company branches February 21st. In general, the new design is simpler than previous models, including the Super-Simplex, with fewer parts and provisions for easier maintenance.

There are additionally many distinctly new operating features, among them a double shutter arrangement for the purpose of increasing effective illumination of the image. Besides a rear shutter, there also is one in front of the projector lens, as in the days before the rear shutter was developed. These shutters are synchronized in both design and revolutions to cut off the light simultaneously, each masking one-half of the image and reducing the interval of complete screen darkness by one-half, and accordingly doubling the period of full illumination. The effect may be said to be that of a dissolve.

Improved oiling provisions have been made throughout the new mechanism for the purpose of eliminating contact of oil with the film. One of these provisions consists of a lubricant feed device called a "one-shot" oiling system. An oil reservoir is located so as to be readily accessible from the operating side, and this is provided with a lever which releases oil as needed, the tension of the lever indicating whether enough lubricant has been made available. This system provides lubrication for practically all moving parts not running in their own lubricant.

New Fire-Prevention Device

A new fire-prevention device has also been introduced into the design. Should the film stop at the gate, relaxed tension releases a wire loop, which presses against a curved trip, causing a free-falling (ungrooved) shutter to drop. This shutter cannot be raised until the mechanism is stopped and the piled-up film removed.

Among other notable features of the new design are construction of the film gate so as to allow its ready removal as a unit, cone-shaped pad springs to equalize tension at both sides of the film, extended tension shoes and means of adjusting tension (the entire film trap is readily demountable, permitting easy removal of any emulsion that may have been scraped from green film), and special guide plates to prevent lateral film movement.

The interior of the mechanism housing is finished in white to effect a high level of visibility and to make dirt more apparent. The interior can be well illuminated for threading by a reflector lamp at the top, while a special lamp operated by the fire-shutter lift lever is provided to illuminate the aperture while threading, thus facilitating framing.

More Lubrication Provisions

The intermittent movement is readily removable from the operating side. It has also been given new lubrication provisions. An oil hole in the side of the cam provides an oil cushion between the cam and star-wheel, and any excess oil flows out at the driving side where it cannot come in contact with the film.

Both the projector and the sound system were designed under the supervision of Herbert Griffin, vice-president of International Projector, with the sound apparatus developed under immediate direction of George Friedl, formerly of Erpi. In the sound equipment also, Mr. Friedl told the trade press, the design aims at simplification and unit

(Continued on following page, column 3)

PROJECTOR COMPANY ENTERS 16-MM. FIELD

Manufacture of 16-mm. unified sound-projection equipment is being included in the expansion program of the International Projector Corporation, it was announced by Earl G. Hines, president, at the luncheon at which he described new sound and projector developments of the company.

Mr. Hines stated that this equipment is not being brought out specifically for use in any theatres to which 16-mm. equipment might be adapted, but added, in response to inquiry, that it would, of course, be available "to anyone who wishes to buy it."

The sound system, including heads, to be used with the 16-mm. equipment will be manufactured by RCA.

INDEPENDENTS PROTEST

(Continued from page 16)

theatres in Florida is now showing "Snow White" in all its houses, dating bookings to the end of the winter resort season, on April 1st. After finishing at the Sheridan in Miami Beach, it moved to the Colony, in Miami, for an extended run, Lynch-Paramount then giving the picture preferred weekend dates at the Olympia, Paramount, Flagler, Regent, Rex, Roxy, Tivoli, Community, Hialeah and Coral Gables of this Greater Miami Paramount Enterprises.

"Snow White" opens its Cleveland engagement at Warners' Hippodrome, starting February 12th.

Record RKO Circuit Deal

Actual negotiations were only completed this week Thursday by Ned E. Depinet, vice-president of RKO Radio, and Roy Disney, business manager of the Walt Disney Productions, whereby "Snow White" will play every house of the RKO Theatre Circuit, including its Metropolitan houses in New York, Brooklyn and New Jersey. The deal gives "Snow White" the longest playing time ever given any picture in each RKO situation.

Following the completion of contractual details, Roy Disney left for the studios in California.

"Snow White" will be opened by RKO in Boston and Providence on February 10th; in Cincinnati, Dayton and Washington, D. C., on February 11th. Other RKO dates will follow at Denver, San Francisco, Lowell, Newark, Rochester, Syracuse, Trenton, New Orleans, Chicago, Columbus, Omaha, Sioux City, Cedar Rapids, Davenport, Marshalltown, New Brunswick, Cleveland, Kansas City, Minneapolis, St. Paul and Des Moines.

50 Per Cent Rental Axis

The determination of RKO-Disney to set a rental of 50 per cent of the box office receipts as the point from which the company will bargain brings the story of the merchandising of the world's first feature cartoon to another turn. While RKO has set the axis of "Snow White" rentals at 50 per cent, the management believes that the capabilities of exhibitors on expectancies go both over and under that figure, that some can afford to pay 60 per cent, while others cannot afford the 50 per cent. (Forty per cent is the usual top industry sales rental.)

The company's home office in New York has said that some 60 per cent deals already have been signed, in the Northwest.

This much is certain, says the management: 50 per cent rentals will prevail for the most part for the top runs, and from there on the rental will depend on the outcome of the usual bargaining between exhibitor-buyer and exchange-seller.

The Independent Theatre Owners Association in New York, the Ohio ITOA and the Philadelphia independent owners are protesting RKO's request for a 50 per cent rental for "Snow White."

At a meeting held last week, the New York ITOA instructed the business manager, John Manheimer, to confer with RKO sales heads regarding a reduction. The organization also opposes the distributors' insistence that the picture be not double-billed.

"For the past few years exhibitors have contended that 40 per cent pictures with a Sunday opening are ruinous. Now comes RKO demanding not only 50 per cent of the gross but a Saturday opening and the elimination of the children's price," said the Ohio ITO this week.

"This picture," they added, "is a novelty and will undoubtedly do business, but we cannot see how any exhibitor can afford to give away 50 per cent of his Saturday and Sunday receipts and, at the same time, incur the resentment of his regular patronage by hiking the price to the children."

First-run engagements of "Snow White" will be covered by a corps of special exploitation men working under S. Barret McCormick, director of advertising and publicity.

Each man will be equipped with special story and pictorial material for newspapers and will assist the theatre managers.

Seven Foreign Versions

Walt Disney is now busy on seven foreign versions of "Snow White" recording the picture in Spanish, French, German, Italian, Norwegian, Swedish and Dutch. Disney is employing professional native vocalists and elocutionists for the music and dialogue.

The company expects a very large foreign business. Demand for the picture already has been coming from Germany and Japan, both of which have not recently been good markets for American pictures.

Walt Disney already is at work on his second feature cartoon, to be based either on "Pinocchio," or Felix Salten's "Bambi," and to be ready in one year.

No other distributor has decided to enter the feature cartoon field, although Fleischer Studios have the matter under consideration, and if this company goes in for cartoon features they will be released through Paramount. Also, Leon Schlesinger, who produces cartoons for Warners, has a plan for a feature-length subject to cost about $700,000. A decision may be made after he returns from his present Mediterranean cruise.

Paramount Plans World Campaign

Exhibitors of Paramount Pictures throughout the world will participate in a "Paramount on Parade Around the World" drive under the terms of a plan announced by the company this week. A series of cash prizes by the company will be awarded to the exhibitors both in the United States and abroad for the most effective advertising and publicity campaigns achieving the best net results during the drive, which will run 13 weeks, starting February 27th and ending May 28th.

The perfect score will be 100 points, of which 50 will be scored on the merits of the campaign and 50 on the net results achieved. In the United States there will be five divisions of competition based on the size of the cities where the theatres are operated. In each division there will be a first prize of $500, second $250, third $150, fourth $100 and four prizes of $50 each, making a total of $1,200.

In the foreign field one first prize of $500 and one second prize of $250 will be awarded. In addition to the cash prizes a plaque will be awarded as a grand international prize to the exhibitor submitting the best campaign in the entire domestic and foreign competition.

The contest will be open only to theatre managers of houses playing Paramount product.

New Equipment Brings Pooling Of Sound Patents

(Continued from preceding page)

construction. Technical details of this equipment were not released, but Mr. Griffin said that the design of the sound apparatus contemplated one general type of system, with minimum output sufficient for capacities up to 1,000, and more powerful systems provided by the addition of the required units.

Plant Facilities Increased

Entrance of International Projector in the sound field has incurred increase in plant facilities requiring about 80,000 square feet of additional space, according to Mr. Hines, and also the addition of about 200 employees. Additional manufacturing quarters have been acquired in a building immediately adjoining that shared by the projector company and National Theatre Supply at 92 Gold Street. Practically all of the sound equipment, except horns, will be fabricated in this plant.

Executives and technicians of General Theatres Equipment and its two subsidiaries present at the luncheon were, in addition to Mr. Hines:

Walter E. Green, president of National Theatre Supply Company; Mr. Griffin, A. E. Meyer, sales manager of International Projector Corporation; E. M. Hartley, director of sound sales for National; Mr. Friedl, director of sound engineering for International Projector; and P. A. McGuire, advertising manager of the latter firm.

Representatives of the trade press present included Terry Ramsaye, A-Mike Vogel, George Schutz and F. H. Richardson of Quigley Publications.

Trust Suit Marked Off

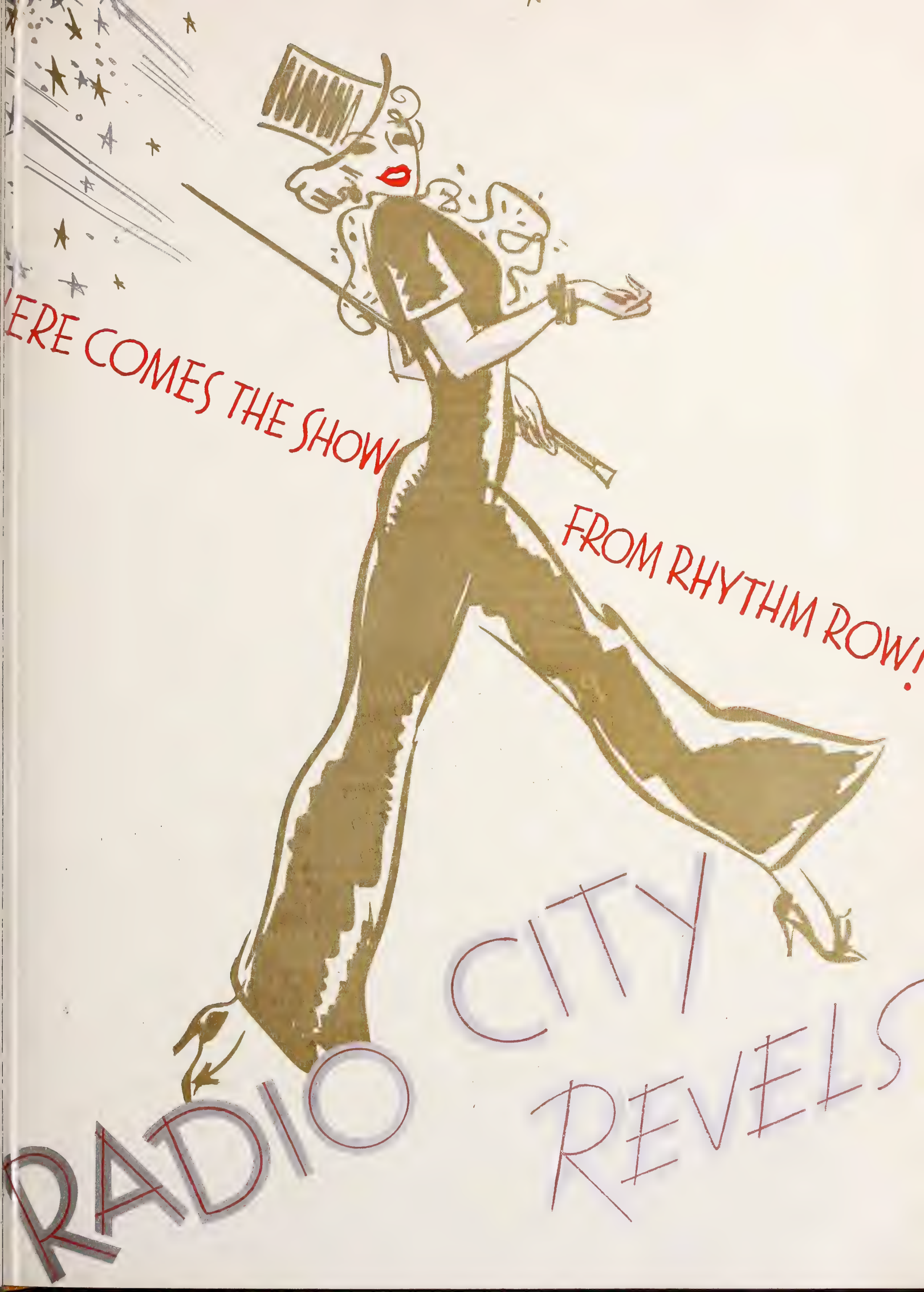
After 12 adjournments, John C. Knox, judge of the United States district court in New York, this week marked off the calendar the $55,953,125 Sherman Anti-trust suit brought by Vocafilm Corporation against American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc. The court said the case could be restored to the calendar when both sides are ready.

Toronto Houses Acquired

Twentieth Century Theatres Limited, Toronto, headed by N. A. Taylor, prominent in independent theatre circles of Ontario, has acquired two more houses in Toronto, the Brock and Kenwood theatres in the West End which were operated for many years by Sam Lent. Twentieth Century is now operating upwards of 20 houses across the Province of Ontario, all of which have been acquired during the last two years.

KC Houses Reopened

Theatres that have reopened in Kansas City include the Bijou, Roanoke, and La-Salle, Mutual Theatres unit. Fox Midwest is expected to reopen the Brookside within a few weeks. The Empress, downtown first run theatre, is also planning to reopen in a few weeks.


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RADIO CITY REVELS



A screenful of stars in the season's big look, listen and laugh show! . . . A picture worthy of all the big things you'll say about it! . . A glittering fun and music and romance attraction alive with the shimmering spirit of the amusement center of the universe! . . . Hollywood shot the works to give you a box-office flash of electric excitement!

BOB BURNS
JACK OAKIE
Kenny BAKER
ANN MILLER

RADIO CITY REVELS

MORE THAN HALF A DOZEN HITS! "Take a Tip From The Tulip"—"I'm Taking a Shine to You"—"You're The Apple of My Eye"—"Swingin' in the Corn"—"There's a New Moon Over the Old Mill"—"Speak Your Heart"—"Good Night Angel".

with

VICTOR MOORE ★ MILTON BERLE
HELEN BRODERICK · JANE FROMAN
BUSTER WEST · MELISSA MASON
and
HAL KEMP AND HIS ORCHESTRA

Directed by Ben Stoloff · Produced by Edward Kaufman
Screen Play by Matt Brooks, Anthony Veiller, Eddie Davis, Mortimer Offner

RKO RADIO PICTURES

WPA PLAY JUGGLES THEIR WORDS TO DRAW 'BOOS,' SENATORS CHARGE

Friends of Byrd, Andrews and Tydings Say "One-Third of a Nation" Associates Them With Evils of Slums

The threat of an investigation of the WPA Federal Theatre Project arose in Washington this week after three senators charged that they are depicted as villains in a New York City production which is supported by government funds.

"I don't think Americans are responsible for this kind of presentation," declared Senator Charles O. Andrews, of Florida. "I don't know much about New York, but I have liked its theatres. I think some foreign element must be behind this."

Mr. Andrews and Senators Harry F. Byrd of Virginia and Millard D. Tydings of Maryland are the three Congressmen reported by the New York *Herald Tribune* as being irked by the play, "One-Third of a Nation."

The newspaper article was met with an official silence at the Federal Theatre Project's New York office, but "unofficially" it was said: "It looks as if someone has gotten to the three senators and given them the wrong idea."

"Calculated to Draw Boos"

It was denied, still unofficially, that there was any intention of holding the three senators up to opprobrium, as the newspaper had reported. The spokesman also pointed out that the relief-paid actors who portray the trio of lawmakers use lines taken directly from the Congressional Record.

However, the newspaper also pointed out that the senators did not claim they are misquoted but that they did contend their speeches were edited in a manner "calculated deliberately to draw boos."

The play, and the resultant furore in Washington, revolve around the senators' fulminations in regard to the low cost housing bill which was adopted after its introduction by Senator Robert F. Wagner, Democrat, of New York.

The New York WPA spokesman, who refused to be quoted, explained that the presentation in question was part of "The Living Newspaper." The scene in which the "senators" appear lasts only 20 seconds, he said, and "we had to cut down the speeches to get them in. The scene is just part of the general picture on housing conditions that we are attempting to present."

How It's Presented

"Before this scene," the *Herald Tribune* pointed out, "fire, disease, crime and poverty stalk the boards. Even as the staged senatorial discussion proceeds, there is a scenic fadeout and a symbolic presentation of the collapse of an old tenement with shouted news of death to 21 people.

"Friends of Senators Byrd, Tydings and Andrews say they are thus associated with all the social evils and calamities of the slums. They point out that in this role, with the aid of public money voted by the Senate, they may be presented to audiences throughout the country."

The newspaper then called attention to the fact that, in addition to playing in theatres, the WPA has used trucks to carry a caravan theatre to the public parks. The article also brought out that the project claims past attendance figures of 20,000,000 across the nation.

Why the Senators Object

The newspaper went into detail to explain why the presentation drew the ire of the Senators.

"On the stage," the article read, "a spotlight picks out Vice-President John N. Garner. Senator William E. Borah, Republican, of Idaho, asks: 'Why do we have these awful degraded conditions?' Senator Wagner speaks of low incomes and the fact that slums would not exist if there were 'a more fair distribution of the wealth of the country.'

"Bright Lights" Is Reason

"Senator Andrews is then portrayed saying that the government ought not to induce people to come in from foreign countries or elsewhere by supplying them with homes. He declares that the 'bright lights' have attracted people to New York City from everywhere, 'and that is one reason why there are so many millions in New York without homes.'

"Senator Byrd is presented as offering an amendment, 'the purpose of which is to prevent the extravagance which has occurred in other homestead projects throughout the country. This amendment is presented for the purpose of preventing the expenditure of more than $4,000 a family unit.' No mention is made on the stage of the Senator's specific citations of government housing extravagances, but Senator Wagner is put under the spotlight to declare the amendment would kill the bill.

Eliminate Sentences

"The stage script took two separated sentences uttered by Senator Byrd from the Record, but eliminated two intervening sentences, namely, 'I asked the senator from New York (Mr. Wagner) what he estimated would be the average cost of these family units. He said $4,000, or $1,000 a room. 'After the Wagner mention of killing the bill, the script gives another half sentence to Senator Byrd, ending with the words, 'I am thoroughly in accord with that.' In the Record itself this half sentence was far removed from the quotation assigned to the actor of the Wagner role.

"The play gives Senator Tydings a couple of sentences supporting Byrd, declaring that if $4,000 will not provide housing for a family, 'then we had better give up slum clearance.'

"The Record shows that Senator Andrews voted for the housing bill, and that Congress adopted the Byrd amendment in modified form. Instead of the $4,000 limitation on cost, exclusive of land and slum clearance expense, as Byrd proposed, a limit of $5,000 was applied."

No Vital Changes Seen for RKO Executive Setup

Deliberations on the designation of new management in RKO are nearing a conclusion with no official indications up to this time that the company's executive setup will be disturbed in any vital respect.

With final decision still likely to be delayed for a matter of days no authoritative statement on what the results of the deliberations will be can be reported without qualifications, even at this advanced stage of the discussions. There are, however, definite indications that a number of preliminary decisions have been made and very substantial evidence that most of them will undergo slight changes between now and the conclusions of the discussions over management.

At the present time the intention is:

1. That Leo Spitz, president, will continue with the company.
2. That J. B. McDonough, former president of RKO Radio Pictures, will be designated for an executive post with well defined authority, presumably, however only until the company is out of reorganization.
3. That Pandro S. Berman will be designated production head.
4. That the present RKO Theatre operating setup will continue without change for some time to come.

Columbia and Eastman Kodak Declare Dividend

The board of directors of Columbia Pictures this week declared a quarterly dividend of 25 cents per share on the common stock, payable April 1st to stockholders of record March 18th.

Directors of Eastman Kodak Company on Wednesday declared a quarterly dividend of $1.50 a common share payable April 2nd to stockholders of record March 5th. A similar payment was made at the same time last year.

Milestone Sues Roach

Lewis Milestone filed suit in Los Angeles this week against Hal Roach Studios, charging he is owed back pay and is entitled to recover penalties and damages. The action is for a total of $81,666 and is based upon Mr. Milestone's contention that he was employed to direct "Roadshow."

Benny Goodman and his orchestra have been chosen the outstanding band to play the Paramount theatre, New York, according to the Second Annual Paramount Theatre Band Popularity Pool results completed this week. More than 2,000,000 votes were cast by patrons since last summer.

DUAL BILL ADVOCATES SCORE IN LOEW'S POLL

Practical Test at Box Office Also Shows Double Features Preferred by Most Patrons

Although not looking upon polls as the most practical method of determining theatre patrons' likes and dislikes in regard to double feature programs, Loew's Inc., through Oscar Doob, advertising director, conducted an informal, unofficial survey that showed dual bills are favored three to one over single bills.

"As a matter of fact," Mr. Doob explained, "of course there is no need for polls or surveys so far as the theatre manager is concerned. All he need do is watch his box office and the jingling there will give him all the straw ballots he needs. It would take but a few test bookings to let him know whether his public wants doubles or singles. This is particularly true of circuits that can make comparisons between similarly situated theatres."

"Practical Test" Made

As for Loew's position in regard to double features, C. C. Moskowitz, head of Loew's theatres, said: "It would simplify our operations and cut our costs if we could show only single features. But so long as the public demands doubles, we must serve the majority to succeed. Whenever that sentiment changes, we'll be for singles."

In addition to the unofficial poll, Loew's conducted what Mr. Doob termed " a practical test" to determine public sentiment on double bills.

"As recently as during the showings of "Good Earth," Mr. Doob explained, "it was arranged to run this picture single at several houses and double it up with another feature at comparable houses. The results showed the picture did more business with an associate feature. A test with 'Maytime' showed the same results."

Followed Protest Letters

In regard to the unofficial poll, Mr. Doob explained that it was made as a result of letters protesting against double bills.

"At first," Mr. Doob continued, "a majority of 'votes' came from advocates of single features—people living in the better neighborhoods and quite apparently middle-aged or elderly people. As soon as it appeared that the 'singles' might 'win' the election, the doubles-advocates began to pour in 'ballots' and within a week the doubles list overshadowed the singles three to one."

The poll, according to Mr. Doob, shows nothing new. The voting on a question like this can not be conclusive, he continued, because those who like doubles have them and therefore do not often bother to vote or express themselves. Those who want singles and have not got them, naturally make up the noisy majority, he concluded.

Bill Powell and Marlene Dietrich Seek Tax Rebate

William Powell this week asked the Board of Tax Appeals to review federal taxes levied on a 1934 salary of $195,000. Powell protested disallowance by the Internal Revenue Bureau of $22,732 he claimed as a loss on demolition of a home in Beverly Hills which he said was a business investment and not his personal home. The actor paid $74,046 in income taxes on his 1934 salary. His appeal was from a treasury claim for $13,433 more.

Marlene Dietrich filed suit in Los Angeles against the United States Government for $32,000, claiming she overpaid on her 1931 and 1932 income taxes.

MAGAZINE MAILS 150,000 BALLOTS

Cue, New York entertainment magazine, this week forwarded ballots to 150,000 residents in the metropolitan area, asking them to vote on the question of single versus double feature motion picture programs.

The decision to undertake an extensive survey was made after a test poll which was won by single bills by a vote of three to one in some locations and as high as nine to one in other districts.

In addition to requesting the recipients of the ballots to note their preference as regards single and double bills, the magazine also is seeking to determine which type of short subjects are preferred. The ballots also contain space for the voters to indicate if they would like to have any features revived.

Blumberg to Set Product Lineup

Universal's production schedule for the remainder of the current season and production plans for the 1938-39 season will be the chief topics of discussion at conferences to be held at the company's studio, starting next Wednesday. Nate J. Blumberg, president, plans to leave New York for the Coast Sunday for the talks with Charles R. Rogers, executive vice-president.

Larry Waterman, Mr. Blumberg's secretary, will leave the home office for the studio Friday to make arrangements for Mr. Blumberg's extended stay. John Joseph, advertising and publicity director, also plans to leave for the coast Friday and Marshall Grant, eastern story and talent head, left Tuesday.

Universal has four more pictures scheduled for release this season, two of which are not yet in work. No definite production plans have been made beyond that. The Danielle Darrieux and Edgar Bergen and Charlie McCarthy pictures will be started first and the balance of the season's schedule will then be decided upon.

Film Troubles in Mexico Growing, Says Seidelman

Despite improvement in revenue, operating conditions in Mexico are becoming increasingly difficult and some of the American distributors are contemplating closing their offices in Mexico City, Sam Seidelman, United Artists sales manager for that territory, said this week on arriving in New York.

A record gross of 5,000,000 pesos, equivalent to $1,300,000, was done by the eight major companies in Mexico in 1937 with a total distribution of 420 features. However, labor's control of industry, censorship problems and mounting taxes make the continuance of business precarious, Mr. Seidelman said, stressing that despite the fact that American companies had their best year in Mexico last year, this does not mean that they made money.

There is an ever present threat of Governme confiscation of property, Mr. Seidelman said. Business men fear that the land confiscation which is well under way will spread and that, under pressure from radicals and labor unions, various types of business will be affected, he said.

Payroll overhead of the American distributors in Mexico City increased 150 per cent in the last 14 months, this being accounted for by higher salaries and larger staffs brought about by compulsion from the highly organized labor unions, he reported.

Censorship is becoming more strict, he said. While officially there is no film censorship in Mexico, the authorities point out what deletions they would like to have made and if the distributors or exhibitors do not comply they are penalized in various and devious ways, according to Mr. Seidelman.

There are 428 wired theatres in the country and not more than 12 which still play silent pictures, that is, sound pictures without the sound track, he said. Twenty-five theatres were built in Mexico in 1936 and four large houses are under construction now in the capital city, with seating capacities ranging from 4,200 to 5,500. He added, however, that no further theatre construction is in sight.

Mr. Seidelman cited "Aya El Rancho Grande," made in Mexico City, to show that domestic product is making headway. The picture cost a little more than $20,000. United Artists is distributing the film in Latin America, exclusive of Mexico and has already turned over 250 per cent more than the cost of the picture to the producer, in addition to United Artists distribution charges. The company will distribute "Refugees in the Embassy of Madrid," produced by the Fama company, he said.

Mr. Seidelman will remain in New York for conferences with Arthur Kelly, foreign manager, who is expected to return from a cruise in two weeks.

Buenos Aires Critic Arrives

Manuel Peña Rodriguez, motion picture critic of *La Nación* of Buenos Aires, who has spent several weeks in Hollywood visiting the principal studios, arrived in New York Thursday.

DYNAMITE, SNOW, BONFIRES, BAND AT WEAVERVILLE "GOLD" PREMIERE

And New Friend Fires Three Bullets Into Screen When Barton MacLane Is Roughed Up Early in the Picture

by GUS McCARTHY
in Weaverville, Cal.

Not since the day, more than three quarters of a century ago, when the first gold nuggets were washed out of its rugged mountains has the isolated little hamlet of Weaverville been the scene of so much wild excitement. The cause of all the furore of the town's entire population of 850 and some 2,500 visitors was the world premiere of Warner Brothers' "Gold Is Where You Find It." (Previewed by William R. Weaver in the January 22nd issue.)

For weeks the town had been getting ready for its big moment. Saturday night, February 5th, would put it on the map along with Hollywood, New York, New Orleans, Miami, even on the same map as Las Cruces, New Mexico, where eight or nine years ago MGM held the world premiere of "Billy the Kid." Falling snow, snow a foot and a half deep, rain, sleet and slush could not quench its ardor. And now the oldest and youngest inhabitants have a new wonder to brag about.

We lotus eaters from the sunny lands of Southern California had no idea of what we were going to run into when we left the train at Redding and boarded the bus for the ride up the mountains to Weaverville. It was cold in Redding and we were advised to outfit ourselves with galoshes.

Half way up the mountains we ran into snow, and how the bus managed to hang on to the narrow, twisting, slippery road was for someone else to explain. Fortunately the windows frosted and few realized how much cliff hanging they were doing.

Snow was falling and so was night when we reached the town. A couple of earth shaking dynamite blasts told us we were there. Then the crowd began to yell and the Weaverville Silver Cornet Band went into action. No sun arcs slashed across the sky. Instead the stars, George Brent, Margaret Lindsay, Beverly Roberts, Olivia de Havilland, Wayne Morris, Jayne Bryan, and the accompanying studio and press entourage marched down a gauntlet of roaring bonfires that roasted us on one side as we froze on the other, meanwhile slithering through the snow, slush and mud.

Weaverville's hotel accommodations are nothing to brag about, but what the folks lacked in facilities they more than made up for in hospitality. Graciously the stars distributed themselves around to be supper guests in the homes of persons to whom motion picture personalities are fabulous creatures.

The bonfires burned, the dynamiting continued, so did the snow, and the Silver Cornet Band practically blew itself out of wind getting ready for the coast to coast NBC broadcast. Then the red shirted volunteer fire department set about bringing order out of chaos.

We sought out manager Harry Butler, who formerly ran theatres in Minneapolis, to see what he was doing about taking care of all who wanted to see the show.

The little Memorial Hall, in which on Saturday morning hard bottomed orchestra seats had supplanted benches, could seat only 450 persons, but 1,200 or 1,500 had tickets, some paying the inevitable scalpers as much as $5.00 for tickets so that one day in some far distant future they could tell their grandchildren that they were there at the great event.

It is to be expected that those who were watching the picture (many of them having worked as extras and yelling when they saw themselves) would think it was the greatest ever made. But all the excitement in and over the film was as but nothing compared to that which a Mr. Charlie Haynes provided. It seems that, while the picture was being filmed, Charlie had made himself quite a pal of Barton MacLane. Early in the action, MacLane gets roughed up a bit.

Charlie, viewing the picture, didn't like that, so he whipped out his gun and took three shots at Mr. MacLane's principal assailant. The fire department quickly shunted Charlie out into the snow and cold, but he left his mark of three bullet holes on the screen.

After the show, willing hands quickly cleared the floor of seats for a cider-doughnut dance.

Somebody took good care to see that the cider was amply fortified with more volatile elements and the fun began. The local blades had a grand time dancing with the Misses de Havilland, Lindsay, Roberts and Bryan, while Brent and Morris swayed and stomped around with the mountain belles.

As dawn was coming—and so was a blizzard—the welkin was still ringing. The fires were burning out and the dynamiting had ceased. What happened to Charlie Haynes must have left an impression on the gun toting boys, for there was no more pistol and rifle firing.

A few of those who stayed up late gave a rousing send-off to the first party, which left about 5:00 A. M., but when it came time for the second party to board the bus for the slide down the mountains Weaverville was quite tuckered out. There were a few tired "Goodbyes" and "Come Agains," but most of Weaverville was tucked in bed. The falling snow had covered up the bonfire ashes. Weaverville had had its night of nights. Reporting it to the Redding paper, the Weaverville correspondent captioned his article—"COLOSSAL! SENSATIONAL! STUPENDOUS! AMAZING!"

It was. For nobody came to this grand opening in white tie and tails or tuxedos. Knee high boots, galoshes, corduroys, heavy wool shirts and stocking caps, snow shoes and skis that were parked outside were the order. We did see one girl in a shimmering blue evening gown, but there's always one girl at least in every mining town who wears shimmering silk.

Jurisdiction Vote Reveals Healing Of AAAA Rift

A rift which threatened the strength of the Associated Actors and Artists of America, newly revived as the central organization for talent guilds in the stage, screen and radio fields, apparently was healed last week when the Screen Actors' Guild voted with a majority of the other talent unions to dismiss charges brought against the Chorus Equity Association. The charges held that the Association had failed to organize its field and their dismissal gave Chorus Equity continued jurisdiction in the night club and presentation house fields, a jurisdiction which had been claimed by the American Federation of Actors.

The AFA was reported maneuvering for support of the International Alliance of Theatrical Stage Employees in an effort to extend its jurisdiction, but its future course, in the light of the vote by the Four A's board, was not disclosed. Ralph Whitehead, AFA head, was absent in Florida.

An investigating committee appointed by the Four A's board is to report next week on complaints that the AFA is giving active support to the IATSE claim of universal jurisdiction in the entertainment field.

The Screen Actors' Guild, which had some inclination to support the AFA claim, voted with the majority of the other unions to dismiss the charges, indicating that a truce with the parent organization had been effected. Kenneth Thomson, executive secretary of the Guild, left New York for Hollywood immediately after the meeting.

Eight Hour Day to Be Asked

The Screen Actors' Guild was reported in Hollywood to be considering presentation to producers of a demand for an eight-hour day for all actors. Indications were that the demands would be presented at the next meeting of producers and Guild heads in April and that they would cover senior and junior Guild members and extras. Although it was believed producers would refuse the proposal Guild officials were reported confident that resort to arbitration, required under the present Guild contract, would result in a victory.

Playwrights' Suit Dismissed

A suit for $200,000 for libel damages brought by Screen Playwrights, Inc., against the Screen Writers' Guild over what was claimed to be a defamatory letter written to a Playwright member by a guild member during the recent membership drive of the rival groups was dismissed this week in Los Angeles Superior Court.

SUBSIDY FOR LEGITIMATE THEATRE IS SEEN AS THE REAL AIM OF SIROVICH

Would Carry on Job of "Reviving American Art" Started by WPA, House Patents Committee Is Told

by FRANCIS L. BURT
in Washington

Representative William I. Sirovich's widely touted plan for establishment by Congress of a Federal Department of Science, Art and Literature was this week stripped of its verbiage and disclosed to be merely a subsidy for the legitimate theatre, to which the Congressman himself has contributed as a playwright.

Witnesses appearing before the House Patents Committee Monday, at the opening of a new series of hearings on the New York Congressman's resolution, unwittingly made the disclosure when they told how ten subsidized theatres throughout the country, guaranteeing 40 weeks' performances, would revive the stage and enable it to withstand the onslaughts of the films and radio and the anticipated raids of television.

The proposed department, the committee was told, could carry on the work of reviving American art which was started by the Works Progress Administration theatre project, but now unfortunately, according to Morris Watson, vice-president of the American Newspaper Guild, in the hands of Army officers with little regard for culture and the mores.

Represented at the hearings were the legitimate actors, the writers, the artists and other groups which have had to resort to WPA help. These were the "Arts." Unrepresented were such activities—not arts—as have been able to struggle through the depression, among them motion pictures and radio.

"As Many As Possible"

Profundities far beyond the comprehension of this reporter were voiced by witnesses, among them the following gem from the lips of Burgess Meredith, acting president of Actors' Equity:

"Since the job of the Government is to benefit as many people as possible, it seems to me a bureau of fine arts should benefit as many people as possible."

The theatre has failed, he explained to the committee, "because it has taken some time to accommodate itself to the new mechanical arts which have developed."

"Don't you think the motion picture industry and radio have been a great contributory factor to the decline of the drama?" Representative Sirovich, chairman of the committee, asked sadly.

"In my opinion, the mechanical arts have caused the theatre to make a readjustment, have diminished the theatre for the time being, but at the same time have given great strength to the theatre because they have forced the theatre to find new forms," Mr. Meredith replied.

As for Television——

"When a man or woman becomes a great artist in one or two productions in New York and is paid $500 a week, the motion picture industry comes along the following month and takes that actor or actress away and pays them $3,000 or $4,000 a week," the Congressman observed. "Will television, which is just around the corner, be instrumental in finishing it up?"

"I do think it certainly would take away more and more talent," the witness admitted.

"The United States is the only country which not only makes no contribution to the theatre but actually takes money away from it in the way of taxes," Mr. Sirovich concluded.

Whether motion pictures are art appears to depend upon whether you have worked in them.

While making no statement, Mr. Meredith's sentiments indicated that he has never been immortalized in celluloid for, in answer to a question by Representative Karl Stefan of Nebraska, as to whether motion pictures are as artistic as many stage plays, he said: "I cannot say I enjoy movies as much as a play, for no movie has quite the impact of a play."

Pressing the question further, Mr. Stefan asked for Mr. Meredith's opinion of "David Copperfield," which the Congressman apparently admired, only to be informed that "David Copperfield' was taken from a masterpiece and was a very poor reproduction."

"Motion pictures are a derivative art," Mr. Meredith added.

However, the Nebraska representative later was somewhat cheered when Blanche Yurka, who has appeared in films and, among them, "David Copperfield," said it was not only art but a "very excellent visualization."

The Difference

Miss Yurka was anxious to educate the committee, on which are representatives from Wisconsin, Nebraska, western Pennsylvania and other parts of what Chairman Sirovich denominated the "hinterlands," and explained that the difference between motion pictures and the theatre "is the difference between sitting back in your chairs and sitting forward in your chairs."

The actress admitted that stars left the stage for the screen to make money but took the crassness out of that statement by explaining that they wanted the money "to provide against the failure of miracles."

"The salaries are an inducement," she confided, "especially in the sense they will provide an actor with a security which may one day enable him to get back to the theatre."

Hearings Held Last Session

At the opening of the hearings, it was carefully explained by Chairman Sirovich that the matter of a Department of Science, Art and Literature was not new. Hearings were held on the measure during the last Congress, but were not concluded because of the pressure of other work, he said. Now the hearings are to be completed, and the measure is to be turned over to a subcommittee for such revision as may be found desirable.

Reporters at the press table are sitting through the hearings in the hope that some member of the plumbing industry will appear to explain one of the 13 "whereases" in the preamble of the resolution, which points out that "as the ancient Grecians made beautiful the most common articles of daily use, so in the last two decades the American people have demanded the application of art; that is, art in its sense of beautification, to the most common articles of their daily use and the old and ugly forms of utilities have been discarded for new structures, constantly being improved, that at least partly satisfy the growing artistic consciousness of the American people."

That "whereas"—No. 6—was by vote acclaimed a far higher flight of fancy than "whereas" No. 10, which explained that:

"The limitations of the olden stage have been removed by the motion picture, accompanied by sonancy, and the genius of dramatic authors and writers is no longer pent up in the Utica of confination to small stages and auditoriums but ranges the United States so that the lesser villages may now receive the same presentations as the major cities, and instead of fustian and buckram the backgrounds of film dramas are as realistic as if, as in many cases they are, they were the actual scenes of the words and actions of the plays shown on the films."

Mutual Admiration

Seven Works Progress Administration officials were called to testify before the House Patents Committee in support of the Sirovich resolution Tuesday. They submitted prepared statements totaling 18,000 words, discussing what the theatres, arts, writers and other projects were accomplishing but with no mention of the Sirovich proposal.

Mutual admiration was expressed by the committee and the witnesses for each other's work.

MISSOURI TAX LEVY BRINGS $235,128

Theatres and motion pictures paid $235,128.94 *in sales taxes in Missouri for* 1937, *according to the report of Forrest Smith, state auditor. Other shows, attractions and amusements paid* $38,418.49; *athletic contests paid* $25,776.65, *and dances,* $3,842.58. *The admission tax group paid* $303,166.66, *for the* 12*-month period ending November* 30, 1937, *which includes December,* 1936.

Oklahoma County, Okla. paid nearly one-fifth of the $5,593,654 *in sales taxes collected in the state for the first six months of the current fiscal year. Theatres paid in* $86,654 *while other amusements and athletic events totaled an amount of* $43,763. *The Oklahoma sales tax is two per cent at the present time.*

WPA Plans Four New Theatres in New York

Four new neighborhood theatres are planned or are under construction by the WPA in branches of the New York Puplic Library, Lieutenant Colonel Brehon B. Somervell, Works Progress Administrator for New York City, said this week. Eleven such theatres have been installed.

One of the largest is planned for the Port Richmond Library on Staten Island. It will have an auditorium seating 250 and will be fitted like an old Swedish meeting house, with walls of knotty pine and seats designed to resemble old church pews. The other locations are in Manhattan, the Bronx and Brooklyn.

Laurels Appeal Tax

Redetermination of alleged deficiencies of $3,030 in income taxes for 1934 has been asked of the Board of Tax Appeals in Washington by Stan Laurel and Lois Laurel, his former wife.

Love, Honor and Oh Baby!

They had to have a "baby" in a hurry—this timid college Prof. and the dizzy society dame . . . . Never mind why! . . . And the skeleton of the prehistoric monster was being researched in the old barn, and the leopard got loose, but he was tame, only another leopard that wasn't tame got loose too, and they mistook the spots, and the dog set the searchers on the trail, so their bluff was called—and if this sounds screwy, blame it on the script of one of the greatest comedy shows ever produced by anybody. . . . Read on, if you can stand it!




"Stage Door" Hepburn in a knockout comedy role!..."Awful Truth" Grant topping all past performances! . . . A supporting cast of name comics—and the leopard and the dog—in one of the grandest big-time shows that ever started a ripple that grew to a roar as crowds kept piling in.
Katharine
Hepburn
Cary Grant
in a
Howard Hawks
production
of
BABY
Bringing Up Bab
with
CHARLIE RUGGLES
Barry Fitzgerald May Robso
Walter Catlett Fritz Fel
Directed by
Howard Hawks
Associate Producer— CLIFF REID
Screen Play by Dudley Nichols and Hagar Wilde
RKO RADIO PICTURES

THE HOLLYWOOD SCENE

Six Films Start

Hollywood did not bestir itself to any extent, so far as the business of starting and finishing pictures is concerned, during the first week of February. Reports that several recently released productions are enjoying extended runs probably have given the factory hands the impression that now is as good time as any to enjoy a vacation. Whatever it is, and no one seems willing to advance a theory, there must be a reason for the slackness. Companies continue to announce that they will have intensive production programs under way shortly, but outside of the frequency of the announcements, it doesn't seem that much is being done about the matter. If the present pace, or lack of pace, carries on, some day will come a realization that there will be a picture shortage. Then the fur will fly.

In the last six days only six productions were started. Two of them are almost certain to receive considerable attention. Five were finished. Of these, two and possibly a third most likely will be the centers of heavy exploitation barrages.

Monogram started two pictures. "Rose of the Rio Grande" will present Movita, Antonio Moreno, John Carroll and Lina Basquette. Tim McCoy, Judith Ford and Rex Lease are the principals in "Code of the Rangers." The titles identify the character of both productions. The title also tells what "State Police," Universal, is about and in which John King, Connie Moore and Larry Blake will be featured. "Fire over the Waterfront" also is meaningful. Republic is making it and it will present Rosalind Keith, Bob Livingston and Warren Hymer.

One of the important starters is "Alexander's Ragtime Band." A 20th Century-Fox feature which will have the personal attention of Darryl Zanuck, it will offer for names—and many more are to be added—Tyrone Power, Alice Faye, Don Ameche (the "In Old Chicago" trio), Jack Haley, Ethel Merman, Marjorie Weaver, Jean Hersholt, Helen Westley, John Carradine and Douglas Fowley.

The second potentially big picture is Warner's "All Rights Reserved," in which will be seen Errol Flynn, Olivia de Havilland, Rosalind Russell and Dennie Moore.

The list of films receiving finishing touches includes "Mad about Music" and "Madelon."

Universal's "Mad about Music" will feature its prize star, Deanna Durbin, in the company of Herbert Marshall, Arthur Treacher, William Frawley, Charles Judels, Jackie Moran, Helen Parrish, Marcia Mae Jones, Christian Rub, Nana Bryant, Elizabeth Risdon, Joan Tree and Syd Grauman.

The cast of "Madelon," MGM, includes Wallace Beery, James Stewart, Maureen O'Sullivan, Frank Morgan, Jessie Ralph, Cora Witherspoon, Charley Grapewin, Robert Spindola, the piper in "The Firefly," and Etienne Girardot.

Because Lou Gehrig, Yankee baseball player, will make his debut as a motion picture actor in it, Sol Lesser's "Rawhide" probably will be a talked about picture. It will also present Smith Ballew, Evalyn Knapp, Cy Kendall, Si Jenks and Arthur Loft.

Paramount finished "Tipoff Girls," formerly titled "Highway Racketeers." The cast lists Lloyd Nolan, Mary Carlisle, J. Carroll Naish, Harvey Stephens, Roscoe Karns, Larry Crabbe, Anthony Quinn, Benny Baker and Barlowe Borland.

"Condemned Women" was completed at RKO-Radio, Sally Eilers, Louis Hayward and Anne Shirley are featured. Also to be seen will be Lee Patrick, George Irving, Esther Dale, Leona Roberts, Netta Packer, Richard Bond, Rita LaRoy, Edythe Elliott and Frank M. Thomas.

THEN HAL ROACH TOOK THE DIRECTOR'S CHAIR

Ten years ago, a career as extra, actor, star and director behind him and enjoying the first fruits and profits of a producer, Hal Roach laid down his director's megaphone and became a suave, stoutish producer. The other day, John Blystone became ill and it appeared that shooting of "Swiss Miss" would have to be postponed pending his recovery.

Although Mr. Roach is keenly interested in an animated merry-go-round which operates some thirty miles east of Culver City, he heard about Blystone's illness soon enough. The visions of a holiday which danced before the eyes of the cast soon were dissipated as Hal planted himself in the director's chair and yelled, "Let's go."

For two days the cast went at a pace that brought to Stan Laurel and Oliver Hardy memories of the good old times when a picture was considered an epic if it had more than a three-day shooting schedule. All were glad to welcome Blytone's return.

The Academy

For 10 months every year the offices of the Academy of Motion Picture Arts and Sciences, high up in the Taft Building, at the famous corner of Hollywood and Vine, are shrouded in cathedral like dignity. Administered by Donald Glehill, executive secretary, the suite is seldom the center of any excitement. The office force seems to go around on tip toes. Conversations are carried on in subdued tones. Only down in Gordon Mitchel's office, where as manager of the Academy's Technical Bureau he sometimes finds it difficult to explain a scientific advance in calm, casual words to a reporter who is anything but up on science, does anyone occasionally hear a voice raised.

But for about 10 weeks every year, from early January to mid-March, the cathedral-like silence of the Academy gives way to a condition that might be more properly descriptive of a madhouse. The occasion is the preparation for the Annual Awards. Dozens of extra employees, many unfamiliar with Academy traditions, are recruited. Hundreds of committee meetings are held. Thousands of nominating ballots are sent out, and, as all kinds of political skulduggery are to be warded off, only placid Don Gledhill retains much semblance of dignity.

Then comes the deadline for nominations and the counting of ballots that keeps the Committee on Awards Voting busy 36 to 48 hours at a stretch. In the meantime an army of correspondents has moved into the Academy offices and corridors. Everyone wants the first break. Everybody pulls strings. Rumors and reports fly around like debris in a cyclone, but not until every last nomination is down on paper does Mr. Gledell hand out the mimeographs, whereupon the exodus from the building looks like a panic. Probably no other happening in Hollywood is given such thorough world wide coverage as are the nomination announcements and the final awarding of the gold statuette and certificate trophies. To add to the Academy's stock troubles this year is a rather acute predicament. So many persons have requested reservations for the Awards ceremonies that it has been impossible to find a banquet hall in Los Angeles large enough to accommodate all.

And that condition is an odd commentary on the Hollywood state of mind. As the Academy prepares for its 10th Annual Awards Presentation Banquet, there lies behind it a trail of crises that more than once has threatened to wreck the institution during its short decade of existence. Sustaining members have seceded. Groups and branches have rebelled en masse to set up their own organizations. The Academy has been damned as representing everyone and everything except the ideals it was organized to preserve and enhance. Men who won awards refused to accept them. The Academy has been humiliated, its cherished trophies found in hock shops.

Yet, save for the 10-week pyrotechnical interlude, the Academy goes placidly on its way. As an organization, it is probably more influential today than ever before. Therein may be found the reason why some 6,000 persons have requested reservations for the 10th Annual Award festivities.

DISTRIBUTORS PONDER VALUE OF COOPERATIVE THEATRE ADVERTISING

Warners Drop "Co-op" Plan, Supplant It With System Giving It Complete Control; Other Companies' Attitudes

Several of the large distributors appear to be displeased over the lack of cooperation from some exhibitors in the manner of "cooperative advertising," in which the theatre and the sales company split the costs of local ad campaigns for a particular picture.

Warner Brothers this week discontinued its cooperative advertising policy, supplanting it with a system under which the distributing organization will have complete control over any advertising campaigns in which it shares costs.

Mort Blumenstock, head of the company's New York advertising and publicity department, explained the company's position by declaring: "Cooperative advertising as it has been practiced is going to be dropped. We feel we have been imposed upon by some exhibitors."

Although it was widely reported that other companies would adopt a stand similar to that taken by Warner Brothers, a check with other distributors failed to disclose any plans for radical changes. In most cases, officials said they believed some exhibitors did not carry out their share of advertising campaigns but that distributors were forced to look upon the condition as something to expect.

However, at United Artists a spokesman of the company announced that "we're going to get tough" with exhibitors, who adopt small budgets and then look to the company to share the cost of advertising above the budget.

The United Artists official pointed out that his company was forced to enter into cooperative campaigns for virtually all of its pictures because the individual producers who distribute through the company are interested only in their own pictures.

In other companies, he continued, cooperative campaigns can be undertaken for a few pictures and those campaigns will carry the company's other pictures.

United Artists, however, insists upon the right to draft the advertisements used by exhibitors in a cooperative campaign. The chief purpose of United Artists campaigns, the official explained, is to obtain long running time and "we believe we can lay out the ads to better advantage than the individual exhibitor."

The United Artists official, Robert Gillham, advertising director at Paramount; Charles E. McCarthy advertising head at Twentieth Century-Fox, and an advertising official of Metro-Goldwyn-Mayer, expressed themselves as strongly in favor of cooperative campaigns. All plan to continue their present policies without any change.

At Universal, John Joseph, advertising and publicity director, said his company has not decided upon any set policy. But, he added, "we're not going to spend any money foolishly." Small sums, he explained, were expended on "You're a Sweetheart" and in some locations where cooperative campaigns were undertaken the results were not as good as in cities where the exhibitor shouldered the entire cost.

RKO Radio also has no set policy, according to Barrett McCormick, advertising and publicity director.

One distributor's representative ridiculed the idea that an exhibitor could impose upon a distributor in a cooperative campaign. It is a simple matter, he explained, for the distributor to know the average budget of an exhibitor.

A check is kept on his advertising over a long period and an average is taken, he continued. After that, he added, it is just a matter of getting tear sheets and measuring the advertisements to know whether an exhibitor is living up to the agreement.

Another advertising head traced the present friction between exhibitors and distributors over cooperative advertising to the depression days of 1932 and '33. At that time, he explained, virtually every exhibitor pared his budget to the bone and now many of them refuse to increase their budgets.

SHANGHAI TAX AIDS REFUGEES

The French Municipal Council in Shanghai recently levied an amusement tax. The tax was designed for the benefit of the thousands of refugees who swarmed into Shanghai from neighboring towns and villages. The tax is said to be the first of its kind ever enforced in the history of Shanghai.

Joseph Schenck Bars Myron Selznick Agency

Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, has barred the Myron Selznick agency from the company's studio. Mr. Schenck accused the agency of being "out of sympathy with constructive activities of the film industry."

Mr. Schenck issued a statement which said the Selznick agency sought to pyramid salaries of players they handle to where it would be ruinous to the studio and the industry. He invited players represented by the agency to do business direct with the company.

In reply, Mr. Selznick labeled the statement "farcical" and said the perspective of Mr. Schenck was distorted. Mr. Selznick said he took pride in increasing the salaries of his clients.

Frances Goodrich, secretary of the Screen Writers Guild, protested to Mr. Schenck Wednesday as follows: "Many members of this guild are served by the Myron Selznick Agency and they are by your ruling denied representation on the 20th Century-Fox lot. Since this is obviously unfair to these Guild members the executives of the Guild take this occasion to protest against the arbitrary exclusion of artists' representatives from a studio without a hearing before an established, impartial body."

Cochrane Resigns Universal Posts

Robert H. Cochrane resigned all of his official positions at Universal this week after having served the company in various capacities, including president, for approximately 32 years. Although Mr. Cochrane's attorney, Saul R. Rogers, said the settlement of the former president's contract involved a "substantial" sum, the terms were not made public.

The resignation of Mr. Cochrane marked another step in the J. Cheever Cowdin changeover of management which had its beginning when Carl Laemmle sold his control of the company to the Cowdin group some two years ago.

Since then Mr. Cochrane has been replaced as president by Nate J. Blumberg; James R. Grainger was succeeded as general sales manager by William Scully, from Metro-Goldwyn-Mayer; P. D. Cochrane and Paul Gulick were replaced as advertising and publicity directors by John Joseph, from RKO Theatres in Chicago; Willard S. McKay was replaced as general counsel by Charles D. Prutzman, of Mr. Cowdin's Standard Capital Company; Charles B. Paine, assistant to Mr. Cochrane resigned and Matthew Fox was named as assistant to Mr. Blumberg; and Charles Ford, editor of Universal Newsreel; Joe Weil, in charge of exploitation; Gus Schaefer, export manager; R. V. Anderson, newsreel business manager, and Edward Bonns, in charge of short subject sales, resigned.

The posts which Mr. Cochrane relinquished this week were chairman of the executive committee, director of Universal Pictures Company, Inc., and Universal Corporation and all offices held in subsidiary companies.

It was the second time within three months that Mr. Cochrane figured in the rearrangement of personnel. On November 30th, Mr. Cowdin announced that Mr. Cochrane no longer held the position of president. The deposed executive declined to accept the decision, pointing to the fact that his contract still had nearly three and one-half years to run.

Mr. Cochrane's association with Universal started in 1906 when, after newspaper work in Toledo and several years with the Cochrane Advertising Agency in Chicago, he joined the Laemmle Film Service as an advertising executive. In 1909 he became vice-president of the old IMP organization, Mr. Laemmle's first producing company. With the formation of Universal in 1912 he became a vice-president, continuing in that capacity until April, 1936 when he was elevated to the presidency.

Although succeeded last month by Joseph Seidelman, Mr. Schaefer did not formally resign until this week when he reached an agreement with Universal officials on the settlement of his contract which carried a 52-week cancellation clause.

CANDIDATES NAMED FOR ACADEMY AWARDS IN 17 PRODUCTION GROUPS

Ballots Will Be Mailed Tuesday; Voting Is Opened to Non-Members "With Established Qualifications"

With final balloting to be open to more than 15,000 professionals and technicians in Hollywood, the Academy of Motion Picture Arts and Sciences this week announced nominations in various divisions for the tenth annual "Academy awards for distinguished achievements in motion pictures during 1937."

Ballots for the final voting will be mailed next Tuesday and the winners will be announced at the annual "awards presentation banquet" Thursday, March 3rd. The place at which the banquet will be held has not been determined.

The fields in which awards are to be made include production, acting, directing, writing, art direction, cinematography, sound recording, short subjects, film editing, assistant directing, music and dance direction.

For the first time in the history of the organization the voting this year will be opened to include not only the members of the Academy but also non-members with "established qualifications in all branches of production."

The nominations for acting honors were made by the members of the Senior Screen Actors Guild, those for directing by all directors qualifying for membership in the Screen Directors Guild. Writing nominations were made by all screen writers meeting qualifications for membership in the Screen Writers Guild. The nomination for best production honors was made by members of the Academy, Senior Screen Actors Guild, all qualified writers, directors and assistant directors, art directors, cameramen, film editors and sound technicians.

Under the general rules "the achievements for which the Academy awards of merit shall be bestowed must have been in connection with the motion pictures first released during the calendar year of 1937 or first publicly exhibited (previews excluded) in the Los Angeles district by January 17, 1938."

The rules also explain that in all cases the nominations are to be placed on the final ballot in alphabetical order. They also are placed in this order in the following list:

Outstanding Picture of the Year

"The Awful Truth," Columbia.
"Captains Courageous," MGM.
"Dead End," Samuel Goldwyn, United Artists.
"The Good Earth," MGM.
"In Old Chicago," 20th Century-Fox.
"The Life of Emile Zola," Warner Brothers.
"Lost Horizon," Columbia.
"One Hundred Men and a Girl," Universal.
"Stage Door," RKO-Radio.
"A Star Is Born," Selznick International, U. A.

Best Performance by an Actor

Charles Boyer in "Conquest," MGM.
Fredric March in "A Star Is Born," Selznick Int., U. A.
Robert Montgomery in "Night Must Fall," MGM.
Paul Muni in "The Life of Emile Zola," Warner Brothers.
Spencer Tracy in "Captains Courageous," MGM.

ACADEMY ISSUES CREDIT BULLETIN

Credits for 142 productions completed between September 1st and December 31st, 1937, were included in the tenth regular tri-yearly issue of the Academy of Motion Picture Arts and Sciences Technical Bulletin which was released this week.

Of the total number one was produced by Colony; 14 by Columbia, two by Coronet; one by Darmour; four by Grand National; two by Major; 14 by Metro-Goldwyn-Mayer; five by Monogram; 12 by Paramount; three by Principal; 12 by Republic; 17 by RKO; two by Samuel Goldwyn; two by Selznick International; 15 by Twentieth Century-Fox; 15 by Universal and 21 by Warner Brothers.

Best Performance by an Actress

Irene Dunne in "The Awful Truth," Columbia.
Greta Garbo in "Camille," MGM.
Janet Gaynor in "A Star Is Born," Selznick.
Luise Rainer in "The Good Earth," MGM.
Barbara Stanwyck in "Stella Dallas," Samuel Goldwyn, U. A.

Best Performance by an Actor in Support

Ralph Bellamy in "The Awful Truth," Columbia.
Thomas Mitchell in "Hurricane," Samuel Goldwyn, U. A.
Joseph Schildkraut in "The Life of Emile Zola," Warner Brothers.
H. B. Warner in "Lost Horizon," Columbia.
Roland Young in "Topper," Hal Roach, MGM.

Best Performance by an Actress in Support

Alice Brady in "In Old Chicago," 20th Century-Fox.
Andrea Leeds in "Stage Door," RKO-Radio.
Anne Shirley in "Stella Dallas," Samuel Goldwyn, U. A.
Claire Trevor in "Dead End," Samuel Goldwyn, U. A.
Dame May Whitty in "Night Must Fall," MGM.

Best Achievement in Directing

"The Awful Truth," Leo McCarey.
"The Good Earth," Sidney Franklin.
"The Life of Emile Zola," William Dieterle.
"Stage Door," Gregory LaCava.
"A Star Is Born," William Wellman.

Best Written Screen Play

"The Awful Truth," Vina Delmar.
"Captains Courageous," John Lee Mahin, Marc Connelly and Dale Van Every.
"The Life of Emile Zola," Norman Reilly Raine, Heinz Herald and Geza Herczeg.
"Stage Door," Morrie Ryskind and Anthony Veiller.
"A Star Is Born," Dorothy Parker, Alan Campbell and Robert Carson.

Best Original Motion Picture Story

"Black Legion," Robert Lord.
"In Old Chicago," Niven Busch.
"The Life of Emile Zola," Heinz Herald and Geza Herczeg.
"One Hundred Men and a Girl," Hans Kraly.
"A Star Is Born," William A. Wellman and Robert Carson.

Best Song Written for Motion Picture

"Remember Me," Harry Warren and Al Dubin, from "Mr. Dodds Takes the Air."
"Sweet Lelanie," Harry Owens, from "Waikiki Wedding."
"That Old Feeling," Lew Brown and Sammy Fain, from "Vogues of 1938."
"They Can't Take That Away from Me," George and Ira Gershwin, from "Shall We Dance?"
"Whispers in the Dark," Frederick Hollander and Leo Robin, from "Artists and Models."

Outstanding Achievement by Assistant Director or Unit Manager

"In Old Chicago," Robert Webb.
"The Life of Emile Zola," Russ Saunders.
"Lost Horizon," C. C. Coleman, Jr.
"Souls at Sea," Hal Walker.
"A Star Is Born," Eric Stacey.

Best Achievement in Art Direction

"Lost Horizon," Columbia.
"Conquest," Metro-Goldwyn-Mayer.
"Souls at Sea," Paramount.
"A Damsel in Distress," RKO-Radio.
"Wee Willie Winkie," 20th Century-Fox.
"Dead End," Samuel Goldwyn, U. A.
"You're a Sweetheart," Universal.
"The Life of Emile Zola," Warner Brothers-First National.
"Manhattan Merry-Go-Round," Republic.
"The Prisoner of Zenda," Selznick International, U. A.
"Every Day's a Holiday," Major Productions, Paramount.

Best Achievement in Film Editing

"The Awful Truth," Columbia.
"Captains Courageous," Metro-Goldwyn-Mayer.
"The Good Earth," Metro-Goldwyn-Mayer.
"Lost Horizon," Columbia.
"100 Men and a Girl," Universal.

Best Musical Scoring

"In Old Chicago," 20th Century-Fox.
"Hurricane," Samuel Goldwyn, U. A.
"Life of Emile Zola," Warner Brothers.
"Lost Horizon," Columbia.
"Make a Wish," Sol Lesser.
"Maytime," Metro-Goldwyn-Mayer.
"Portia on Trial," Republic.
"Prisoner of Zenda," Selznick International, U. A.
"Quality Street," RKO-Radio.
"Snow White and the Seven Dwarfs," Walt Disney, RKO.
"Something to Sing About," Grand National.
"Souls at Sea," Paramount.
"Way Out West," Hal Roach.
"You're a Sweetheart," Universal.

Short Subjects
Cartoons

"Educated Fish," Paramount.
"The Little Match Girl," Charles Mintz, Columbia.
"The Old Mill," Walt Disney.

(*Continued on following page, column* 1)

Academy Award Winners to be Named March 3

(Continued from preceding page)

One Reel (black and white)

"A Night at the Movies," Metro-Goldwyn-Mayer.
"Private Life of the Gannets," Educational, 20th Century-Fox.
"Romance of Radium," Pete Smith, MGM.

Two Reel (1000-3000 ft. black and white)

"Deep South," RKO-Radio
"Should Wives Work?," RKO-Radio.
"Torture Money," Metro-Goldwyn-Mayer.

Color Shorts

"The Man Without a Country," Warner Bros.-First National.
"Penny Wisdom," Pete Smith, MGM.
"Popular Science J-7-1," Paramount.

Final showing of the short subject nominees will be held Wednesday evening, February 23, at the Filmarte theatre for a committee of Academy members from various branches.

Sound Recordings

"The Good Earth," MGM.
"Hitting a New High," RKO.
"In Old Chicago," Twentieth Century-Fox.
"The Life of Emile Zola," Warner Brothers.
"Lost Horizon," Columbia.
"100 Men and a Girl," Universal.
"Topper," MGM.
"Wells Fargo," Paramount.

Cinematography

"Dead End," United Artists.
"The Good Earth," MGM.
"Wings Over Honolulu," Universal.

In the dance direction division, the entries from the various studios are to be shown next Tuesday night and the judging will be by a committee of Academy members from various branches.

The awards committee of which Frank Capra is chairman, planned to meet this week for preliminary consideration of special awards for scientific or technical achievement for the "Irving G. Thalberg Memorial Award" which, the rules read, "shall be given each year for the most consistent high quality of production achievement by an individual producer, based on pictures he has personally produced during the preceding year."

The committee's recommendations in these two divisions are made to the Academy's board of governors.

Sign Gene Austin

Ray Kirkwood has signed Gene Austin, radio, stage and motion picture player, to a five-year exclusive contract. Mr. Kirkwood will star Austin in six pictures a year the first of which, "Reno Magic," with story by Zarah Tazil, will start March 1st. Mr. Kirkwood is at present on a tour of exchanges.

"Hurricane" Canada Holdover

Samuel Goldwyn's "The Hurricane" has been held over for a total of 24 weeks in six engagements in Canada. The picture played six weeks in Montreal and Vancouver, five at Winnipeg and was held over for a third week in Toronto and Ottawa and a second in London, Ontario.

Elmer J. McGovern has joined Tri-State Film Company in Cleveland as editor.

AUSTRALIAN TREATY NOT TO AFFECT FILMS

Recent decision by the United States State Department to accord Australia most favored nation tariff treatment as a result of the Australian announcement on December 7th that import restrictions would be abolished, is not expected to aid American film exporters doing business in that market since film quota restrictions will not be affected by the treaty.

Australian restrictions on American merchandise were adopted in 1936 and included the adoption by New South Wales and Victoria of a quota for motion pictures which in five years was to raise from 4 to 15 per cent the ratio of Australian films to be shown. Because of the inability of the Australian industry to produce sufficient pictures to fulfil the quota, the premier of New South Wales last month announced, as reported in the accompanying story, that the ratio for 1938 and 1939 would be 3 per cent.

C. L. Gett Is Named Astoria Studio Head

Charles L. Glett, vice-president of Audio Productions, Inc., has been named vice-president in charge of operations at Eastern Service Studio, Astoria. The studio was recently acquired by Audio as a separate division. Mr. Glett has had long experience both in production and distribution. He was associated with United Artists and Samuel Goldwyn for a time.

Frank K. Speidell, president, said this week that the move is a part of the new development program of the company aimed to equip the studio with the most modern apparatus and to supply it with personnel so that producers seeking eastern facilities will have them at their disposal.

Elect Screen Club Officers

The Rocky Mountain Screen Club, Denver, in an election of officers this week named Emmett Thurmon, president; Mickey Gross, first vice-president; E. M. Loy, second vice-president; Henry Friedel, treasurer; Ross Bluck, secretary; Jack McGee, recording secretary; Duke Dunbar, counsellor, and Al Smullen, auditor. The board of directors includes Robert Cain, Jack Langan, A. P. Archer, Frank Culp, J. J. (Jap) Morgan, J. H. Ashby, C. J. Bell, Buzz Briggs, William Argren, Al Hoffman, R. J. Morrison, Mr. Thurmon and Mr. Gross.

Owen McKivett Honored

Owen McKivett, manager of the Warner Brothers Venetian theatre in Racine, Wis., was honored in observance of his 25th anniversary in the theatre business this week by 50 representatives of the Warner circuit at a regional meeting in Racine. Among those attending the meeting were James E. Coston, Illinois, Wisconsin and Indiana zone manager; Thomas Saxe and A. D. Kvool, Warner-Saxe Theatres, Milwaukee; Charles Ryan, assistant zone manager, and Jack Keegan, district manager, both in Wisconsin.

MGM to Hold Production Plans To 52 Next Year

Metro-Goldwyn-Mayer will schedule the same number of pictures for the 1938-'39 season as the current season in which the company will release a maximum of 52 and a minimum of 44, Al Lichtman, executive assistant to Nicholas M. Schenck, president, said this week on his arrival in New York from an extended stay on the coast.

The company will have no national sales convention this year, regional conferences to be conducted by William F. Rodgers, general sales manager, and other distribution executives, being planned instead, Mr. Lichtman said.

"We don't need a sales convention," he observed, indicating that the company's policies and sales methods will be carried over without great change. The studio is making plans for next year and has lined up stories for the new season, he added.

Metro's plans for production in England do not include Alexander Korda, Mr. Lichtman said in response to a query in connection with reports that the London Films head had discussed the possibility while here.

The company's British production plans, will proceed as originally planned, Mr. Lichtman said, regardless of other companies' decisions to defer their production over there until adoption of the new British quota. The second British production, "Citadel," based on the novel by Dr. A. J. Cronin, will go into work in April, with King Vidor directing, he disclosed. This will leave four more to be made by MGM in London under the supervision of Ben Goetz, the first, "A Yank at Oxford," having been set for release this month.

Kenneth MacKenna, MGM story editor, who returned with Mr. Lichtman, reported that the studio had purchased two stories during his stay of a month there.

Standard Corporation Organization Complete

Standard Pictures Corporation, producing and releasing company, has completed its organization in Hollywood and take possession of the recently acquired Vitagraph studio March 1st.

According to present plans, Standard will make 18 "B" pictures this year with the possibility of distributing eight others made by a separate organization. Distribution plans are said to call for the establishment of exchanges in 30 American cities and in four Canadian spots.

Officers of the organization are: B. W. Richards, president and production manager: Lou O'Brasky, vice-president, and Charles D. Taylor, secretary and treasurer. The organization is financed by eastern capital which was not previously identified with motion pictures and which is represented by Van Rensselaer Sternburgh.

Statement and designation has been filed with Secretary of State Edward J. Flynn, in Albany, N. Y., by Imperial Pictures, Inc., to deal in films. Capital stock of $1,000,000 is shown, with shares priced at $1.

SHE'S BACK

to make you perk up and take Box-Office nourishment!



DEANNA

...a burst of melody!
...a commotion of gay happenings!
...the merriest heart the world has ever known!

at her very best for you!

DEANNA DURBIN
IN A NEW UNIVERSAL PICTURE

"MAD ABOUT MUSIC"

with

HERBERT MARSHALL
GAIL PATRICK • ARTHUR TREACHER

WILLIAM FRAWLEY • Franklin Pangborn • Elisabeth Risdon • Jackie Moran
Helen Parrish • Marcia Mae Jones • Christian Rub • Nana Bryant • Charles Peck

Screen Play by Bruce Manning and Felix Jackson
Original story by Marcella Burke and Frederick Kohner
Music and Lyrics by Jimmy McHugh and Harold Adamson
Directed by NORMAN TAUROG
Associate Producer, JOE PASTERNAK

CHARLES R. ROGERS
Executive Vice-President IN CHARGE OF PRODUCTION




HEAR
DEANNA
SING
"Serenade to the Stars"
"Chapel Bells"
"I Love To Whistle"
with CAPPY BARRA'S
HARMONICA Ensemble)
ounod's AVE MARIA
ith VIENNA BOYS'
HOIR)
THE GLORY GIRL OF
"3 SMART GIRLS" and
"100 MEN AND A
GIRL"

A PROFIT-PICTURE PROCESSION

from the NEW UNIVERSAL!

FEBRUARY

"MAD ABOUT MUSIC"

MARCH



"GOODBYE BROADWAY"

with ALICE BRADY
CHARLES WINNINGER
Tom Brown • Frank Jenks • Dorothea Kent
*TOMMY RIGGS and his BETTY LOU BARRIE

Based upon "The Shannons of Broadway" by James A. Gleason

APRIL



Danielle DARRIEUX

Directed by HENRY KOSTER (who made "3 SMART GIRLS" and "100 MEN AND A GIRL")

in "THE RAGE OF PARIS"

Story by Bruce Manning & Felix Jackson • Produced by B. G. DeSYLVA

FOLLOWED BY



The New King of Radio!

*EDGAR BERGEN AND CHARLIE McCARTHY

in a JOHN M. STAHL Production

BRINGING YOU the NEXT

DEANNA DURBIN



PRODUCTION!

Deanna in full topflight! More winning than ever in a special story to be written by Konrad Bercovici.

* To New Universal come the two comedy sensations of Radio—Edgar Bergen and Charlie McCarthy—Tommy Riggs and his Betty Lou Barrie

PRINTED IN U. S. A.

IN THE CUTTING ROOM

This Marriage Business

(RKO-Radio)

Comedy

Although several bits of sustaining melodrama and a liberal amount of love interest are to be included in the production, "This Marriage Business" nevertheless is being planned as a comedy. Its main theme has to do with a marriage license official who boasts the proud record that none of his "clients" ever has gone to the divorce courts.

The picture will star Victor Moore, in "Radio City Revels" and in "Swing Time," "Make Way for Tomorrow," "We're on the Jury" and "Meet the Missus." The supporting company is composed mainly of members of RKO-Radio's stock company, including Allan Lane and Vicki Lester, who have the second leads, Jack Carson, who was prominent in "Stand In," Jack Arnold, known to radio fans in the Myrt and Marge programs, Richard Lane, Frank M. Thomas, Cecil Kellaway, Bryant Washburn, a film favorite in the silent days, Paul Guilfoyle, Kay Sutton, Ida Vollmar, Richard Bond and Leona Roberts.

The basis of the production is a story by Mel Riddle, one time publicity man, and Alex Ruben. The screen play is credited to Gladys Atwater, lately associated with "Crashing Hollywood" and "Criminal Lawyer," and J. Robert Bren, who did "Double Danger," "Danger Patrol" and "Behind the Headlines." It is being produced by Cliff Reid, whose films include "Lost Patrol" and "The Informer," and directed by Christy Cabanne, maker of "Night Spot" and "Annapolis Salute" for RKO-Radio.

Release date: To be determined.

Tipoff Girls

(Paramount)

Melodrama and Romance

Planned to be full of thrills and danger-packed situations and, of course, carrying love interest, "Tipoff Girls" will trace the adventures of G-men engaged in breaking up a new kind of racket. To bring in a gang of crooks who specialize in hijacking cross country trucks loaded with valuable merchandise, the officers turn hijackers themselves.

The hijacking squad is made up of J. Carroll Naish, Evelyn Brent, Larry Crabbe and Anthony Quinn. Lloyd Nolan and Roscoe Karns are the G-men, with Karns naturally providing the comedy relief to Nolan's seriousness. The girl in the case is Mary Carlisle. Supporting roles are filled by Benny Baker and Barlowe Borland.

A general manager's office production, "Tipoff Girls" (the title of which is vague in its suggestion or description of theme) is being produced in the same fashion that caused several of Paramount's recent secondary features to receive favorable exhibitor and patron comment.

Several writers participated in the story's creation and adaptation, and the studio as yet has not arrived at a decision as to who will receive the credits. The director, however, is Louis King, who made "Bulldog Drummond's Revenge," "Bulldog Drummond Comes Back" and "Wild Money" for Paramount during 1937.

Release date: April 22, 1938.

College Swing

(Paramount)

Musical Comedy

In this episode of pretentiously produced and glamorous collegiate musical comedies, the value of which has been evidenced since 1933, Paramount will parade the flower of its comedy, singing and dancing stars.

Inasmuch as this will be the fifth number, the entertainment and production substance is fairly well known. Consequently, the matter of personnel is undoubtedly the factor in which most exhibitors will be interested.

"College Swing" will have Martha Raye, George Burns and Gracie Allen, Bob Hope (soon to be seen in "The Big Broadcast of 1938"), Jerry Colonna, eccentric dancing Ben Blue, Edward Everett Horton, the studio's glamour girl, Betty Grable, and her husband, Jackie Coogan, and Nell Kelly. Supporting roles will present Skinnay Ennis, Charles Trowbridge, Jerry Bergen, John Payne, June Ray, Cecil Cunningham, Tully Marshall and Irving Bacon. Specialties will be contributed by the Slate Brothers and St. Brendan's Choristers. A singing-dancing collegiate chorus will accentuate the eye appeal.

In gist the story is comedy. It concerns the experiences encountered by Gracie Allen as the first of her clan in two centuries to be able to graduate from college.

Idea for the production is based on a thought suggested by Ted Leaser which Frederick Hazlitt Brennan adapted and which comedy writing specialists Walter de Leon and Francis Martin whipped into screen play form. Direction is in the hands of Raoul Walsh, maker of Paramount's "Artists and Models" and "Hitting a New High" for RKO-Radio.

Release date: May 6, 1938.

Little Lady Luck

(Warner Bros.)

Whimsy

Although the major backgrounds will be race tracks and horse racing and most of its characters gamblers, racketeers, police and others whose business it is to be around race tracks, the main character of the story is whimsy that has considerable human interest content and its principal character will be a five-year-old girl, Janet Chapman, who Warner officials believe has all the earmarks of a potential child star.

An orphan child, who knows a father only in her dreams, is slightly injured in an accident when she strays from an orphanage. A pair of small time gamblers on the way to the track follow the ambulance and when they're halted for speeding, one claims the girl as his.

The group which fosters Miss Chapman consists of John Litel, now in "A Slight Case of Murder," Ann Sheridan and Frank McHugh. Other players are Robert Homans, Eric Stanley, Jean Benedict, Maureen Rodin-Ryan, Lottie Williams, James Nolan, Vera Lewis and John Ridgeley.

Albert DeMond and George Bricker prepared the original screen play and John Farrow is the director.

Release date: Sometime in March.

Stolen Heaven

(Paramount)

Melodrama with Music

Jewel thieves posing as musicians, police and an old concert pianist who dreams that he will one day play again, are the central characters in this story. Departing radically from formula, it is planned in "Stolen Heaven" to endow the crook-police entertainment recipe with many new elements which, in the hope of producer-director Andrew L. Stone, who is also the writer, will have unique exploitation value.

Yet the novelty of story, quality and scope of production detail appear to be factors of secondary importance, considered from a commercial viewpoint, when cast names are considered.

"Stolen Heaven" will present Paramount's prize star bet, Olympe Bradna, who was featured in "Souls at Sea," in her first leading role.

Members of the jewel thieving gang other than Miss Bradna are Gene Raymond, long with RKO-Radio, Glenda Farrell, seen in many Warner pictures, and Porter Hall. The aging musician is Lewis Stone, who makes his first appearance in years in other than MGM product. The supporting cast includes such competent players as Joseph Sawyer, Ferdinand Gottschalk, Douglas Dumbrille, Bert Roach, Esther Dale, Rolfe Sedan and Hooper Atchley.

Mr. Stone, who is filling three jobs, numbers among his various credits the direction of "The Girl Said No," Grand National. The screen play was done by Eve Greene, a collaborator on "Artists and Models" and "Turn Off the Moon," and Frederick Jackson, a participant on "Wells Fargo" and "She Asked for It."

Release date: June 3, 1938.

Torchy Blaine in Panama

(Warner Bros.)

Comedy Adventure Mystery

Unless exhibitors and the public display an interest in "series" pictures, producers abandon them. Consequently earlier numbers in the "Torchy Blane" films must have been successful, else the studio would not have decided to continue them, though Glenda Farrell and Barton MacLane, who created the roles of the newspaper woman and detective, have been succeeded in "Torchy Blane in Panama" by Lola Lane, seen in "Hollywood Hotel," and Paul Kelly, who has a long record of creditable performances.

The supporting cast features Anthony Averill as the dark, handsome, but sinister villain, Tom Kennedy as Kelly's comic chauffeur aide, and, in incidental and character roles, Larry Williams, Betty Compson, Frank Shannon, Joe Cunningham, George Guhl, John Ridgeley, Hug O'Connell, George Lloyd, George Regas and John Harron.

Anthony Coldeway wrote the original story which was adapted by George Bricker. William Clemens is directing. The photographer is Tony Gaudie, Academy Award Winner and the man behind the camera on "God's Country and the Woman."

Release date: Some time in March.

TEN FILM COMPANIES IN STOCK CHANGES

Corporation Stocks Used Extensively As Gifts Report of Commission Shows

Corporation stocks were extensively used as Christmas gifts last year, it was disclosed this week in the latest report of the Securities and Exchange Commission on the transactions of corporation officers and directors in the securities of their companies. At the same time the SEC received notices of postponement of new financing by Imperial Pictures, International Cinema and Cinecolor.

In the motion picture field, those who reported the disposition of stock by gifts included Albert Warner, 10,000 Warner Brothers convertible debentures; Samuel Carlisle, 400 shares of Warner Brothers common; John D. Hertz, 447 shares of Paramount second preferred from his holdings through Lehman Brothers; David Bernstein, 1,500 shares of Loew's common; and Jack Cohn, 200 Columbia Pictures common voting trust certificates.

In addition to his gift dispositions, Albert Warner also reported the disposition of 2,000 shares of Warner Brothers common and advised the commission that at the close of the year he held 59,648 shares of common stock, 10,618 shares of preferred stock and 1,784,000 debentures in his own name, and 5,460 debentures through Holding Company A.

Other transactions reported included the transfer from direct ownership to ownership through the Rochelle Investment Corporation of 1,400 shares of Paramount second preferred by E. V. Richards of New Orleans, director; dissolution of his holding company and transfer to direct ownership of 10,283 shares of Pathe Film common, by Robert R. Young of Jersey City, director; disposition of 2,800 shares of Grand National Films common stock by Kirk W. Todd, of Pittsburgh, director; disposition of 195 shares of Loew's common stock by Arthur M. Loew and 2,000 shares by J. Robert Rubin, and acquisition of 727 shares of Loew's Boston Theatres Common stock by Loew's, Inc.

Securities held by officers and directors at the close of the year, as reported by the SEC, included 529 shares of Columbia Pictures common stock and 32,407 voting trust certificates by Jack Cohn; 250 shares of Grand National Films common by Kirk W. Todd; 98,545 shares of Loew's Boston Theatres common by Loew's, Inc.; 7,080 shares of Loew's, Inc., common by David Bernstein and 14,155 shares by J. Robert Rubin; 4,553 shares of Paramount second preferred by John D. Hertz through Lehman Brothers and 5,000 shares by E. V. Richards through the Rochelle Investment Corporation; 19,997 shares of Pathe common by Robert R. Young, and 700 shares of Warner Brothers common by Samuel Carlisle.

A sale of 4,000 shares of Columbia Broadcasting System Class A stock by Jacob Paley, Los Angeles, director, to his daughter, leaving him with 21,458 shares was disclosed by SEC. Other transactions in Columbia stock included the acquisition of 125 shares by Harry C. Butcher, Washington, officer, giving him 300 shares at the close of the year, and disposition of 200 shares by Samuel Paley, Philadelphia, director, leaving him with 18,000 shares.

In Crosley Radio Corporation common, Gwendolyn Crosley, Cincinnati, disposed of 1,378 shares by gift in December, leaving her with 129,522 shares, and Powell Crosley, Jr., reported disposition by gift of 689 shares, leaving him with 151,369 shares. J. Augustus Barnard, New York, director, acquired 200 shares, giving him 1,800 shares at the close of the month.

A report on Majestic Radio and Television common showed disposition by Joseph A. Sisto, New York, director, of 4,000 shares, leaving him with 25, and disposition by Harry Stein, New York, director, of 300 shares, eliminating his holdings in that class.

Imperial Pictures, Inc., this week joined the ranks of film companies desirous of postponing new financing until a more opportune time, petitioning the SEC to defer the effective date of its registration of 861,286 shares of $1 par value common stock, filed with the commission January 17th.

A petition for deferment of the effective date of its registration statement was submitted to the SEC February 2nd by Cinecolor, Inc., and February 4th by International Cinema, Inc., asking for withdrawal of its statement covering 150,000 shares.

FROM READERS

URGES CULTIVATION OF SCHOOL FIELD

To the Editor of the Herald:

I have read with interest the article "Films Have No Educational Duty" appearing on page 17 in the January 29th issue of your publication.

I note that Mortimer J. Adler states that in his opinion the film industry has no educational responsibilities whatever, and while there is undoubtedly a great deal of truth in Mr. Adler's views, I should, nevertheless, like to express my sentiments on this matter.

Hollywood certainly does have no other obligations than that of furnishing distributors with suitable and acceptable film material. However, I do not think that the modern educator can deny the fact that some of the best educationals made have been produced in Hollywood, and while, as pointed out by yourself, certain individuals, who are loud in their criticisms of Hollywood material, should go to work with a camera to produce material which they think is acceptable, nevertheless, one cannot deny that such material could not possibly be of the finished or worthwhile value, since no other institution in the world possesses the facilities that are owned by our large producers.

In my opinion it is not a matter of attempting to dictate in censorship fashion what the product of Hollywood shall be. Technical films, research and scientific studies, etc., may perhaps be best produced by independent organizations, who wish to utilize this material in a rather limited fashion.

On the other hand, viewing many of the Hollywood successes of 1937 such as your historical studies (as we might call them from the educational viewpoint) and the ever popular biographical product, or other films of definite teaching, one cannot but feel that it would be difficult for any layman to attempt to compete with the finesse and artistry of Hollywood.

The statement, therefore, that schools and colleges should not take Hollywood seriously, when they are failing so miserably in giving adequate liberal education—as I construe Mr. Adler's remarks—I believe is somewhat paradoxical.

I believe the matter of contention has been and is "What shall be the method of distribution of films," not "What shall be the subject matter of these films."

When suitable and organized channels for distributing educationals have been established, I believe it will be Hollywood that will make these educationals regardless of subject matter.

It is not my thought that the present method of distribution will ever be discarded. The local distributor is an intrinsical and necessary part of the picture, but why should we take the stand that educational institutions should not be included?

I have great faith in and an abundant appreciation of the work of the Motion Picture Producers and Distributors of America, and their efforts to route through school channels pictures having definite educational value. And I do not believe that the school or university will ever form a logical competitor of the theatre. Films used in schools and other educational institutions are used for the purpose of education, not entertainment.

It appears that the general public is gradually being educated in the acceptance of worthwhile productions which are not only commensurate with Hollywood high standard productions, but also are becoming increasingly valuable for their narrative or historical, or scientific contents, etc.

It seems to me that cultivating the school field, especially in 16 mm. sound with 16 mm. sound film, will result in increased earnings for local distributors who naturally could handle these films and tend to educate the child mind toward the type of films which producers could easily control, and would similarly add worthwhile films to posterity, as their usefulness in school curriculums would not be confined to a single showing.

It seems to me that we could very well blend the opinions of two conflicting camps at the present time, since I, for one, see in educational films not a competing medium but a real and practical solution to the problem of giving worthwhile films the fullest possible measure of usefulness.

Please understand that my remarks are not intended as personal criticism in any way, either in publication or its qualities, but simply that my opinions differ from those of Mr. Adler's.—John K. Crippen, *Assistant Advertising Manager, Herman A. DeVry, Inc., Chicago, Ill.*

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Musicman Lou Greenspan tells the story about the Hollywood production supervisor who was supervising his first musical picture. The high-priced orchestra was rehearsing a hot number, and the leader was pepping the boys up:

"Forte," he shouted. "Forte!"

The supervisor felt this was the time for him to exert his "weighty" supervisorial hand in the filming. "Boys," he piped, "this is a big picture. I think it can stand fifty!"

▽

Running neck-and-neck in showmanship efforts to establish new Broadway box office records these past few weeks have been the managements of the Music Hall theatre and the Paramount. Music Hall started opening its doors at nine in the morning. Paramount came back with a 7:30 A. M. opening. The Music Hall has been playing pretty little "Snow White" and the cute little "Seven Dwarfs." Paramount had the buxim Mae West, swooping through "Every Day's a Holiday."

▽

Never having had anything like it before, some of the big-guns at RKO's home office in New York were frankly, but privately, in a speculative frame of mind over the box office success of "Snow White and the Seven Dwarfs," when, at the Music Hall in New York, the picture opened to a mere $11,500 on the first day—"mere" in comparison to the $16,000 daily average which the picture grossed in the following four weeks. So, we wagered two-to-one with one of Radio's executives that this first feature cartoon would be the first feature in the five-year history of Mr. Rockefeller's Music Hall to play five weeks! The winnings will be reported on the income tax blanks next month—if they are collected.

▽

Exploitation Department:

"Hollywood Hotel" opened at the Warners Hollywood and Downtown theatres in Hollywood with a race of 30 bellboys, each carrying a glass of water on a tray over a distance of several blocks.

Carrier pigeons were used to carry acceptances of notables for the world premiere of Samuel Goldwyn's "Goldwyn Follies" at the State theatre in Miami. The birds were delivered earlier in the week to the guests with instructions to place their acceptances in the metal containers on the pigeons' left legs and then release the messengers, which flew back to the State's roof.

▽

Grover Whalen, carnationed president of New York's World's Fair of 1939, has been named winner in America's first "Mustache Derby," his upper lip-trimming being adjudged to be the "most upstanding and manly."

Jim Cron is talking to his lawyer.

▽

Unionism has taken some unique turns in motion pictures, but none so humorously strange as the picketing of Werba's theatre in Brooklyn.

Seems that there were three beads on the scanty garment worn by Annette Margules, playing Tondeleyo in a stock version of "White Cargo." One of the beads popped off and was sewed on by non-union hands.

So the pickets came, picketed for two nights, and left only after the non-union bead was plucked and re-sewn by a unionist.

THAT distinguished radio and motion picture character, Charlie McCarthy, caused some uncomfortable moments in the editorial room of Vancouver's *Daily Province* the other day.

Edgar Bergen's young blockhead, a close friend of Mae (Adam and Eve) West, was nominated for the legislature, as a gag, of course, by a Saskatchewan political convention. A wheezy editorial writer of the Vancouver paper seized on the opportunity to toss off a bit of breezy humor, and learnedly wrote of the qualifications the dummy would have for public office—he could easily be manipulated, and, like many politicians, he had a wooden head.

The editorial duly appeared—as follows:

CHARLIE IN POLITICS

CHARLIE McCARTHY was nominated at Saskatoon, the other evening, for a place on the central executive of the Conservative Association. His name was applauded, but he was not elected. The members were not sure of his politics.

It is too bad. Charlie, if only given an opportunity, should go far in politics. He has quite a number of characteristics that would help carry him along.

He is voluble, and irrepressible, and his skin is, oh, so thick.

He is never at a loss for an answer. He is the champion maker of excuses. He can pass the buck to the king's taste.

He speaks up with the voice of the boss, and he dances when the boss pulls the strings.

And would it be too unkind to add that he has a wooden head?

The political writer was called on the carpet by the big boss.

"What are you trying to do?" shouted the chief. "Do you want to ruin us? Think of the libel suits, you dimwit."

"What libel suits?" queried the puzzled editorialist.

"Why, what do you think Mr. McCarthy is going to do when he sees this editorial? It accuses him of having a wooden head. And, incidentally, who is this McCarthy, anyway?"

▽

Lou Nizer, counsel to distributors, says a motion picture lawyer is one who earns his bread by the sweat of his browbeating, and that every film executive believes motion picture trade paper reporters suffer from an interferiority complex.

▽

Ned Depinet, head of RKO Radio, is quite pleased with the reaction of his home office and field workers to his call for support of the company's sales drive just inaugurated. Besides playdates, and more playdates, RKO workers would make Mr. Depinet happy with some hillbilly music. He's crazy about it.

▽

On the other hand, Mr. Depinet's colleague at Paramount, Mr. Neil Agnew, doesn't care at all for hillbilly tunes. He likes playdates, too, though. But next to that gives his undivided attention to the stage. Particularly to the Broadway play, "All That Glitters." And to the beautiful Arlene Francis, who appears therein. She's Mrs. Neil Agnew.

The motion picture business feels with Joe Kennedy in his absolute refusal to wear those knee breeches in his ambassadorial post in the Court of St. James.

Of course Joe has a mighty shapely calf, but you really can't blame him for not showing it. Imagine the diplomatic embarrassment to President Roosevelt if Mrs. Kennedy were to see the Ambassador in short pants and mistakingly put him to bed with the rest of their nine children. Too, there probably would be the devil to pay if, dressing in a hurry one morning, for a date with the King. Joe inadvertently put on the long stockings of one of the kids and made the youngster late for school.

▽

Phil Scheuer, of the Los Angeles Times, *caught some one napping at the RKO Studios the other day. Seems that, with the studio paring costs, one economy expert on the lot went prowling around the place one night last week, and came upon several illuminated pools on an otherwise darkened set. Tsk-tsking to himself all over the place, "Mr. Fish" promptly turned out the underwater lights.*

The next day the studio discovered that some $500 worth of tropical fish had died and were lying flat on the tops of the pools, due to the change in the temperature of the water when the lights were shut off.

▽

Mervyn LeRoy wanted the sound effects of London's Big Ben clock bonging, for Warners' "Fools for Scandal," and arranged to have a sound crew in London record the bells.

The least we Americans can do, in view of the new reciprocal trade agreement coming up, is to return the favor. The English could send a sound crew over here and make a good long and loud reproduction of the Liberty Bell in Philadelphia Independence Hall.

▽

Constance Bennett won her suit against GB Pictures for breach of contract, but not without a slap from Supreme Court Justice Charles S. Burnell, in Los Angeles, who, interrupting Connie when she became a little too quick on the trigger with her answers, informed her, "You are not here as a movie star. You're here just as the common, ordinary garden-variety witness. Just sit there and look pretty."

▽

One for the newsreels:

Exhibited at Boston University's school of theology was an automobile device that:

Flashes a white light on the dashboard when a car is going 15 miles an hour;

Flashes green at 25 miles an hour;

Flashes red at 40 miles an hour;

And plays "Nearer My God to Thee" on a music box at 60 miles an hour.

▽

Will Rogers, Jr., son of the late motion picture comedian, as lanky and rawboned as his dad, and now on the high seas to Europe, had his passport amended to permit him to enter Spain, where he is going as a representative of the Beverly Hills California Citizen, *weekly newspaper, of which Will, Juntor, is the owner, star reporter, managing editor, advertising manager, composing room foreman, traveling representative, foreign correspondent, publisher and janitor.*

Asked by ship news reporters at the New York pier of the S. S. Aquitania how come he was able to get permission to visit Spain as the representative of a small paper, he replied:

"We have a big printing plant."

THREE BILLS AFFECTING FILMS UP IN NEW YORK

Ohioans Protest the Proposed Increase in Admissions Tax; Missouri Sales Levy Attacked

New York State's legislature now has in hand several films affecting the motion picture industry, reintroduced after having been defeated last year.

Included are the Moran proposal for an impost of five mills per foot taxation on films;

The twin Rossi bills designed to prevent sales of seats when none is available and to provide a matron for each 35 children attending theatres;

The International Alliance for Theatrical and Stage Employees-backed proposal for a full crew of two motion picture operators at all times.

Elsewhere there were legislative activity in Ohio, Georgia, Missouri and Minnesota and several local situations.

Earliest film legislation to emerge from committee in Albany was a bill of Assemblyman Harold B. Ehrlich, of Buffalo. Last session Assemblyman Ehrlich proposed a bill providing that children over eight and under 16 years of age be admitted to theatres where chaperones or matrons were employed. It was passed and signed by Governor Herbert H. Lehman. However, its companion bill never was nudged from committee and died, leaving on the statute books another section to the penal law which made it illegal for the above-classified children to be admitted without a parent or guardian.

Revenue Measure

The tax bill of Assemblyman Bernard J. Moran calls for revenue of five mills per foot upon every original film or copy thereof presented to the Motion Picture Division of the Department of Education for examination or approval. Operation of the tax would be invested in the Department of Taxation which additionally would be empowered to collect a dollar for each certificate proving payment of the levy. Mr. Moran's legislation was originally drawn up last session as a compromise bill.

Credited by some exhibitors as having the strongest backing of any film bill on Capitol Hill is the "full crew" bill thrown into the hopper last week by Assemblyman Robert Crews. Briefly it would require two projectionists in theatres of first class cities, New York and Buffalo. Other provisions require persons threading up motion picture apparatus to have a license; permit practical experience in lieu of apprenticeship as credit to applicant desiring to become a licensed operator; relate to hearings for revocation and establish certain other procedures. Sponsored by the IATSE, the bill, handled last year by Assemblyman Bernard Austin, was approved by the State Federation of Labor convention in Jamestown last August and made a "program measure" by the steering committee of the American Federation of Labor at a subsequent legislative meeting in Albany. State Federation of Labor President George Meany told MOTION PICTURE HERALD sometime ago that the legislation would be introduced in both houses "with full support" of his organization. American Labor Party bloc in the lower house and Committee for Industrial Organization are also understood to have approved the bill. To date, no Senate sponsorship has been obtained.

Assemblyman Nicholas A. Rossi has reintroduced his theatre capacity and matron bills. One measure would eliminate crowds congregating in the rear of the theatre when seats are not available. The second bill provides a matron for each 35 children attending any performance. Neither bill has ever progressed, though introduced each year.

Senator Arthur Wicks and Assemblyman Salvatore DeMatteo, the last named an American Laborite member, are sponsoring bills which accord 24 consecutive hours of rest to theatre firemen and engineers "in any calendar week," with the period from 7 A.M. to 7 P.M. to be included. Both bills are, however, essentially more important to the hotel and restaurant businesses.

Senator John J. Howard is the author of a bill providing that state police supervise and enact industrial laws in upstate communities, where no other responsible authority exists. A later amendment to the Howard bill also empowers county Sheriffs to engage in these duties.

Protest Higher Tax Plan

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, is contacting state legislators to maintain the state gross admissions tax at the present three per cent level. Mr. Wood said Governor Martin L. Davey and some members of the Ohio Legislature want to impose a higher tax because the state needs revenue, but that the legislature as a body is sympathetic to exhibitors.

A so-called luxury tax prepared in compliance with recommendations of Governor E. D. Rivers has been introduced in the Georgia Legislature. It would tax theatre tickets and other admissions on a sliding scale, ranging from two cents on tickets selling from 15 to 25 cents to 20 cents on tickets costing $2 or more.

Wants Sales Tax Dropped

Urging that the sales tax be abolished, Attorney General Roy McKittrick of Missouri told the Central Missouri Press Association in Columbia, Mo., this week, that the ballot this fall should permit Missourians to vote on repealing the two per cent levy. He said that inheritance, income and liquor taxes would produce more than enough to take care of the state's requirements for old age welfare.

H. J. Williams, exhibitor of Granada, Miss., has promulgated a tax bill calling for five per cent on gross as a substitute for existing 10 per cent admission tax.

A luxury tax has been proposed in Minnesota that would impose one cent levy on every 25 cents paid for theatre tickets, cigars, cigarettes, tobacco and cosmetics to raise $13,000,000 annually for schools.

The board of aldermen in Hickory, N. C., have amended a city ordinance which prohibits midnight showings on Saturday.

A bill to extend from 10 p.m. to 11 p.m. the hours in which boys and girls under 21 may be employed (except industries) is being considered by the Massachusetts legislative committee on labor and industry.

Philadelphia has enacted a measure taxing every billboard $2.50.

The question of Sunday opening in Charlotte, N. C., is uncertain since City Attorney Basil M. Boyd has declared illegal the action of the city council in permitting Sunday operation. Mr. Boyd based his decision on the fact that the vote was less than two-thirds of the membership.

Stuart Doyle left Hollywood last week aboard the Mariposa bound for Australia. Prior to his departure he said that he has abandoned the plan to build five theatres in South Africa.

Sears Elected Vitagraph Head

Gradwell L. Sears, general sales manager of Warner Brothers and First National Pictures, was elected president of the Warner subsidiary, Vitagraph, Inc., at a board of directors meeting last Thursday.

Carl Leserman, assistant general sales manager, was named a vice-president of the organization, a position Mr. Sears had held since June, 1935.

Mr. Sears first became associated with Vitagraph in 1919, after serving in the World War. He worked as a salesman in the company's St. Louis office. Later he became a salesman for the World Film Company in New York. He was transferred to the St. Louis office and subsequently worked for Republic and Selznick.

In December, 1920, he joined First National as a salesman in Chicago. He was appointed Cleveland branch manager in 1925 and branch manager in Chicago in 1928. A year later Mr. Sears was named southern and western sales manager for the company and in 1931, after the merger of Warner Brothers and First National, he was appointed southern and western sales manager for both companies.

In June, 1935, he was elected a vice-president of Vitagraph and in August, 1936, he became general sales manager.

Harry Charnas, after a vacation in Florida, has rejoined Warner Brothers as a special exploitation representative for the distribution department. The company also announced that Phil Engel will continue as eastern field representative.

A new policy of weekly Warner studio "previews" on Broadway will begin at the Strand Friday evening, when "Gold Is Where You Find It," the new Cosmopolitan color feature with Olivia de Havilland, George Brent, Margaret Lindsay and Claude Rains, will be previewed at the two regular performances after 6 p.m., in addition to the presentation of the current attraction.

On Saturday morning "Gold Is Where You Find It" begins its regular Broadway engagement at the Strand, where it is scheduled for a run.

Ennis Joins Caravel As Advertising Head

Bert Ennis, well known film publicist and writer, joined Caravel Distributing Corporation this week as head of publicity and advertising.

According to Stanley Neal, managing director of Caravel, Mr. Ennis, who has directed the publicity and advertising activities of Columbia, the Roxy theatres in New York and other film organizations over a period of several years, will inaugurate an intensive publicity and exploitation service for the benefit of the several thousand theatres which will present the various sponsored films distributed by the company.

Kalafat Honored

Cleveland exhibitors honored John Kalafat with a surprise dinner this week in recognition of his five year's service as treasurer of the Cleveland Motion Picture Exhibitors Association. About 60 attended the affair which was held in the Allerton Hotel ballroom. Mr. Kalafat was presented with a Philco radio bar.



A BUTLER CAN LOOK
AT A BARONESS . . .
but
HE SHOULDN'T LOOK
THAT WAY!

20th's SHOWMANSHIP AT WORK FOR YOUR BOXOFFICE AGAIN!

It was a marquee inspiration to pair romantic William Powell, at his debonair best, with bewitching Annabella —a revelation in her first American-made picture. And these two grand stars make the most of it . . . which means they'll make plenty *for you!*

William POWELL
and
ANNABELLA
in
"The BARONESS and the BUTLER"

with

HELEN WESTLEY • HENRY STEPHENSON
JOSEPH SCHILDKRAUT • NIGEL BRUCE
J. EDWARD BROMBERG • LYNN BARI

Directed by Walter Lang

Associate Producer Raymond Griffith • Screen Play by Sam Hellman, Lamar Trotti and Kathryn Scola
Based on a play by Ladislaus Bus-Fekete

Darryl F. Zanuck In Charge of Production



20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Joseph M. Schenck Elected President of the AMPP

The Association of Motion Picture Producers met in Hollywood Monday with Will H. Hays, president of Motion Picture Producers and Distributors of America, in its annual session and elected Joseph M. Schenck president. Mr. Schenck succeeds Louis B. Mayer, whose term has expired. Mr. Mayer was named first vice-president, Jack L. Warner second vice-president and Fred W. Beetson was renamed executive vice-president and secretary-treasurer.

Officers of Central Casting Corporation, subsidiary of the association, were renamed as follows: Mr. Beetson, president; Campbell McCulloch, vice-president, and William Reeves secretary.

Directors of the association are Harry Cohn, R. J. Obringer, Mr. Schenck, Mr. Mayer, Henry Herzbrun, Pandro Berman, Hal E. Roach, Charles R. Rogers and Mr. Warner. Mr. Berman replaces Samuel Briskin as RKO representative on the board, the only change in personnel.

After discussing association budgetary affairs the producers turned to problems raised by the forthcoming Shrine and American Legion conventions. They voted to participate in conclaves without determining actual details. In the discussions it was brought out that entertainment of visitors at studios is becoming a serious problem

Korda Seeking More Revenue, Declares Sutro

Alexander Korda will seek a release from his agreement with United Artists and an affiliation with another major company unless United Artists gives his product greater attention and obtains increased playing time for it, John R. Sutro, a director of London Films, said this week on his arrival here from England.

Mr. Sutro said Mr. Korda's $9,000,000 production program for 1938 calling for 15 features to cost $600,000 each, is expected to increase London Films' acceptance in this country. He said the American market was very much in Mr. Korda's mind in planning the program.

He said that Mr. Korda had no intention of seeking to reopen the negotiations for purchase jointly with Samuel Goldwyn of control in United Artists. Mr. Sutro also said that he was not here to seek finances for London Films' production program. He said the money would come entirely from London sources.

Mr. Sutro plans to stay in New York for two weeks to survey the general situation as it affects London Films. He said he may go to Hollywood, in which event, he would extend his visit to a month.

CENSOR ARGUMENTS IN THREE STATES

New York Regents Viewing Disputed Films; Board Inquiry Demanded in Pennsylvania

Additional arguments are developing on the state of censoring of socalled "sex" and "clinical" films in New York, Pennsylvania's state censor board is hearing repercussions from its censoring of three "political propaganda" pictures, and in Wilmington the showing of "sex" films is bringing demands for establishment of a state censor.

Gordon Knox Bell of New York was elected as the new member of the Board of Regents at a joint session of the Legislature Wednesday, and Roland B. Woodward of Rochester was re-appointed to a new full term. Both men were selected by the Republicans, whose combined voting strength in the Senate and Assembly exceeded that of their Democratic and American Labor Party foes. Frank C. Walker, executive of the Comerford circuit, as Democratic nominee, opposed Mr. Bell.

The Board meets Thursday, at which time it is expected to consider the appeals on "The Birth of a Baby" and "Remous."

Decision on the New York State censors' banning of the Foy Production, "Tomorrow's Children," which has sterilization as its theme, is expected early in March when the appellate division reconvenes.

The Pennsylvania Censor Board, already under fire by liberal groups in the state, through its banning of three pictures, which they labeled propaganda, was concerned this week with the demands of Mrs. Arthur Goldsmith, prominent Philadelphia clubwoman, for an investigation of the board's activities.

Mrs. Goldsmith, who is president of the Motion Picture Preview Committee and Study Group, took the censors to task for banning pictures on purely political or economic reasons. Mrs. Goldsmith contended that the elimination of films, because they are propagandistic or advocate political action is a violation of freedom of speech and press, and insists that the board's sole duty, is to eliminate obscenity from films.

At a meeting of the New Century Guild, Mrs. Goldsmith and her committee unanimously agreed to send a resolution to Governor George H. Earle asking that at least a part of the $210,000 paid into the state treasury's general fund by the censor board be turned over to the Board of Education.

Comments on Board of Review

At the meeting Mrs. Goldsmith commented on the National Board of Review. She said: "I have been suspicious of the board for three years. It collects $40,000 a year from the industry, and from the $3 dues of clubwomen who are members. But there is no accounting made of the money. The article in the January 29th issue of MOTION PICTURE HERALD has confirmed my suspicions, and I want you all to read it."

A bill that would have created a state board of censors in Delaware was introduced at the last session of the Legislature but was defeated. Another attempt is expected next January as a result of numerous complaints received from Girls' and "100 Men and a Girl," displays in civic and other organizations protesting the showing of several kinds of sex pictures in various parts of the state.

After having been turned down two years ago by a censor board and an appeal board appointed by City Manager H. F. McElroy on two different occasions the film "Ecstasy" opened at the Empress theatre in Kansas City, Mo. this week.

Jewel Asks Injunction

Jewel Productions, Inc. has applied to Judge Coxe of United States district court for the southern district in New York for an injunction to restrain Henry M. Morganthau, Jr., as Secretary of The Treasury, and Harry M. Durmin, as Collector of Customs, from seizing the film entitled "Science of Mankind," or "Mysteries of Sex." The film was admitted to the country by customs officials two years ago.

Jewel, through its attorney, Henry Pearlman, claims that when the print was admitted, voluntarily, by the officials and released to the company the character of the shipment as an article of foreign commerce ceased upon such release and therefore became a matter for special jurisdiction.

In Portland, Ore., Judge Claude McCulloch in United States district court there has taken an action on "Ecstasy" under advisement. He ordered Portland city officials and W. G. Smith, counsel for Jewel Productions to submit briefs.

The Ohio State division of film censorship reviewed a total of 451 reels in January from which 24 eliminations were ordered. This compares with 701 reels and 30 eliminations in December. In January, 1937, there were 502 reels reviewed and 28 eliminations.

Hitting at "filth in print" as well as "unchaste pictures and advertisements," a pastoral letter from Bishop Edmund F. Gibbons was read in all Catholic churches within the Albany, N. Y. diocese last Sunday.

The Lutheran Pastoral Conference of the Missouri Synod of the Albany District, through its chairman, Reverend Paul G. Prokopy, pledged support to the campaign "in intensifying the fight against commercialized immorality, not only against printed poison, but any immodesty and indecency whether of the screen, stage or in advertising, publicizing, bathing beauties or morbid accounts of immoral perversions and sex-soaked stories."

National Decency Legion Classifies 14 Productions

Of 14 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, five were listed unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Forbidden Valley," "Gold Is Where You Find It," "Monastery," "Radio City Revels," "Scandal Street," "Squadron of Honor," "Where the West Begins," "Yank at Oxford." Class A-2, Unobjectionable for Adults: "Double Danger," "Der Katzensteg" (German), "The Midnight Intruder," "My Old Kentucky Home," "Wenn Du Eine Schwiegermutter hast" (German). Class B, Objectionable in Part: Hélène" (French).

ALLIED AND MPTOA PLAN CONVENTIONS

Allied Names Committees for Pittsburgh Sessions; MPTOA Considers Fall Convention

Highlight activities of the week in organized exhibition included:

Appointment by Allied States of a committee to handle its national convention, at Pittsburgh;

Abandonment of a proposed equipment exhibit contemplated for a national MPTOA convention;

A parting challenge made by W. A. Steffes, at the closing of Northwest Allied's "Silver Jubilee" convention, to meet the production and distribution executives with an "open mind" in an effort to iron out the many problems now confronting exhibitors and distributors.

The committee chairmen of the Allied convention in Pittsburgh, May 17-18-19, appointed by M. A. Rosenberg, convention chairman, are: William L. Brown, general committee; Carl A. Poke and E. T Beedle, banquet; Harry W. Walker, transportation and hotel; Frank Panoplos and Sam Fleischman, exhibits; William R. Wheat, Jr., entertainment of delegates; Dr. C. E. Herman, publicity; Bart Dattola, convention arrnagements; Bennett Amdur, credentials; M. N. Shapiro, reception, and William Finkel, registration.

In addition to Mr. Rosenberg, the following have been selected as members of the convention committee: Nathan Yamins, Irving Dollinger, E. L. Peaslee, W. A. Steffes, M. B. Horowitz, Martin G. Smith, Maurice Rubin, Ray Branch, H. A. Cole, Fred J. McWilliams, Aaron Saperstein, H. M. Richey, Arthur Price and C. H. Olive. Fred Herrington will act as secretary of the committee.

Plans for an equipment exhibit to be held in connection with a convention of the Motion Picture Theatre Owners of America have been abandoned this year due to lack of support of the project among equipment companies, it was reported this week.

MPTOA Convention Not Decided

MPTOA has made no final decision on whether it will hold a 1938 convention, although it is definite that earlier plans to hold one in Chicago this spring have been abandoned.

Edward L. Kuykendall, president, this week issued a bulletin announcing: "While no definite decision has been reached and no definite plans have been presented to the board of directors, who decide the matter, it looks as though a national conference of theatre owners will be held by MPTOA in the early autumn of this year, possibly in Oklahoma City."

Arrangements for an equipment exhibit were not being promoted by MPTOA. The national exhibitor organization, however, agreed to cooperate to the extent of holding its convention simultaneously with the exhibition in the event the equipment companies succeeded in arranging such a show. The fact that equipment companies did not complete arrangements is understood to have resulted in abandonment of the plans for a spring convention in Chicago.

Mr. Kuykendall, in a bulletin to members this week said that the joint conference for trade practice regulation between MPTOA and Allied representatives "has been blocked before it got started by the action of the Allied 'leaders' in forcing their president to revoke his public offer to participate in such a joint conference."

The joint conference proposal was initiated by Harry Brandt, president of the Independent Theatre Owners Association of New York. In his bulletin Mr. Kuykendall further said: "Conflicting statements have been issued as to just what was intended which have confused the matter to some extent, but we do know that Mr. Brandt published a cordial invitation for a joint conference in New York to which he would be host for a discussion of the regulation of trade practice abuses in this industry.

"The proposal for such a conference was made by an 'open letter' to myself and Nathan Yamins, published just after I had started on a previously announced long trip through the far west. While it was obviously impossible for me to attend a conference in New York until my return, nevertheless, I accepted the invitation at once when it was communicated to me en route. When I did get back to New York City, I was advised that Allied had officially changed its mind and wanted no part of such a meeting."

"Not Too Many Lawyers"

"You'll have to pick the Moses," W. A. Steffes said to the film men present at Allied Theatres of the Northwest Silver Anniversary Jubilee in Minneapolis last week. "We've tried on several occasions but nothing particularly good has come of it. We leave it in your hands to select the leader who can get the company officials to meet with exhibitor leaders on an even and friendly basis."

Mr. Steffes, as did others who spoke at the meeting, placed significance on getting the distribution and exhibition leaders together without too many lawyers present to disrupt what would be intended as friendly meetings to iron out problems concerning both parties.

C. C. Pettijohn, another speaker at the final session, also emphasized the objection to having too many legal minds involved in what were primarily problems for distributors and exhibitors. Mr. Pettijohn said that from appearances it wouldn't be long before the lawyers would have control of the picture business and those who are now in the business would be "out in the cold."

Indications that the film men would agree to make the first move towards the establishment of a means for getting together with exhibitors were voiced by W. F. Rodgers of Metro-Goldwyn-Mayer and Charles Reagan of Paramount.

The annual film ball sponsored by the ITOA of New York will be held at the Hotel Astor, April 2nd.

New York exchanges will be represented at the beefsteak dinner and party sponsored by Allied of New Jersey at the Ritz Restaurant, next Tuesday.

The Independent Theatres Protective Association of Wisconsin and Upper Michigan is expected to meet in Milwaukee the latter part of this month.

Commonwealth in Deal

Commonwealth Amusement Corporation, Kansas City, Mo., has purchased a 50 per cent interest and an operating partnership in D. E. Fitten's Lyric and Plaza theatres at Harrison, Ark. The company is also negotiating with Mr. Fitten and W. E. Blume for a two-thirds interest in the Rialto and New theatres in Searcy, Ark. Mr. Fitten will remain as manager of the theatres. C. A. Schultz is executive head of Commonwealth.

Fleischer Studio Plans Completed

Max and Dave Fleischer returned to New York this week from Miami with their plans set for the building of a studio in Miami at an approximate cost of $300,000. The studio is expected to be ready for occupancy on October 1st.

Concessions were made by the city of Miami, Dade County and the Delaware Housing Company of Miami, the principal factor being that the studio ground and building will be tax free for 15 years. Also, a substantial part of the cost of the studio and ground will be absorbed locally, it was intimated. The city of Miami has pledged itself to build a road to cost $100,000 which will run in front of the building and connect with the Hialeah road leading to the racetrack.

The studio force of 200 in New York has been asked whether they want to make the move and 70 per cent have already signed up, according to the studio. Last summer the studio was confronted with labor troubles when the commercial artists and designers walked out on strike followed by the musicians' union, the projectionists' union and the cameramen's union. It was said that labor troubles had no bearing on the situation.

The building will be one-story, of poured concrete and steel and will have air conditioning throughout. It will have 30,000 square feet of space, an increase of 25 per cent over the present premises at 1600 Broadway. With an additional plot for recreation and parking, and a patio in the center of the development, it will cover a total of two square blocks, Mr. Fleischer said.

The Delaware Housing Company is planning to build low cost homes for the employees, to be financed in part by Federal Housing loans, which will be rented or sold. The dwellings will be offered to employees for about $4,500, it was said.

All functions now performed in New York will be handled in the Miami studio. Paramount will continue to handle the printing in New York, as in the past, and color developing and printing will continue to be done by Technicolor on the coast.

Doubts Aid to Employees

The Commercial Artists and Designers Union, a Committee for Industrial Organization affiliate, said Monday that the move "will be of no ultimate benefit to the employees."

The studio termed this statement "a surprise, in view of the cordial relations existing with our employees." Of the 200 Fleischer employees, 64 are members of the union, the studio said. At a conference in the offices of Phillips and Nizer, Fleischer attorneys, the studio agreed to accept without reservation the demands made by the union.

The demands were that wages be not reduced in Florida; guarantee of one full year's employment and maintenance of hours, vacations, sick leaves and other benefits. Mr. Fleischer volunteered to pay the employees' traveling expenses to Florida, their hotel accommodations there for a month and traveling expenses to any employee who decides to return to New York within a year.

Oscar Doob, head of publicity for Loew's Theatres, left New York last Friday for a three weeks vacation in Florida.

Kleckner in Group Heard By Roosevelt

Joseph P. Kleckner, president of the Motiograph Corporation, Chicago, who served as secretary of the loans-to-business group at the Department of Commerce conference in Washington was a member of the committe of "little business men" which visited the White House on last Friday to ask President Roosevelt for Government cooperation with business.

The group offered a 23 point program outlining what it thought the Government should do for the minor industries of the country, including repeal of the undistributed profits tax, development of machinery for the making of loans to small concerns, legislation to make labor unions as well as employers responsible for the observance of contracts, reduced Government spending, anti-trust enforcement, abandonment of efforts to enact wage and hour legislation, investigation of the National Labor Relations Board and reduction of social security taxes in industries.

Mr. Kleckner left Washington for Chicago Saturday after saying he would return there about the middle of March to lay final plans for the setting up of a permanent small business council.

Educational and GN Discuss Studio

Edward L. Alperson, president of Grand National, and E. W. Hammons, president of Educational, have been having discussions in New York, not concerning a merger of the two companies, as reported, but about Educational's use of Grand National's Hollywood studio, in the event Educational transfers its production westward, on the expiration of Educational's distribution arrangement with Twentieth Century-Fox this year.

Mr. Alperson said that Grand National is "in good shape and does not need any money now, having cut our overhead, and are meeting current operating and production expenses out of current collections."

Grand National has some 5,500 accounts, he said.

The company will close its home office in New York late this week and will establish the departments at the company's exchange in the Film Center Building.

Mr. Alperson and William J. Neary, assistant treasurer, who has been acting as controller for the company, will make their headquarters at the Hollywood studio. Edward J. Peskay, general sales manager, will divide his time between New York and the coast.

Morris Epstein, manager of the New York exchange, has resigned.

Kennedy to Sail February 23

Joseph P. Kennedy, newly appointed ambassador to the Court of St. James's, said this week at his home in Boston that he would sail for England on the *Manhattan* February 23rd.

RKO Organizes Home Offices and Field To Insure Success of Depinet Drive

In RKO Radio's 38 exchanges in the United States and Canada, and in every country where the company has branch offices the personnel is striving to outdistance all competitors in the number of features and short subjects dated into theatres from January 29th to May 13th, the period of the Ned Depinet Drive.

The campaign has brought all employes in all offices and departments together and to Mr. Depinet personally have come thousands of pledges of support.

Some three thousand RKO Radio employees are wearing campaign badges, offices are decorated with banners, pictorial matter and slogans. Paper strips bearing these adorn walls and desk tops in the home office as well as the exchanges.

The dedication of the drive to Mr. Depinet was suggested by Jules Levy, general sales manager, who called in Walter Branson, midwestern district manager, as drive captain. Mr. Branson first visited the studio to familiarize himself with the major features in production, including "Vivacious Lady," "Bringing Up Baby," "Radio City Revels," "Joy of Loving," "Having Wonderful Time" and "Hawaii Calls."

In conferences at the home office a campaign plan was formulated. The progress of each branch manager and salesman is shown daily in a working sheet, or shuttle sheet. Recordings on this shuttle sheet reveal to each representative just how he stands from day to day in percentage of billings to quota.

After several weeks of preparation at the home office Mr. Branson set out on a tour of the RKO exchanges in the United States and Canada, with his schedule calling for visits, addresses explaining the working plan in detail and rallies with the personnel of 38 branch offices in 29 days. The editor of the special drive publication, Harry Gittleson, accompanied him, and four editions were set for publication in the field. This party was augmented by the managers of various territories; E. L. McEvoy, eastern and Canadian sales manager; Cresson E. Smith, western and southern sales manager; Nat Levy, eastern central district manager; L. M. Devaney, Canadian manager; J. H. MacIntyre, southern district manager; H. C. Cohen, south and western district manager.

The exact schedule was followed throughout the trip. Now and then its members had to catch a milk train or travel overland by automobile. Leaving Des Moines with A. M. Avery at the wheel, they were caught in a blizzard.

Scores of leading exhibitors put into words their loyalty to RKO and Ned Depinet. One showman, G. H. Christoffers, of the Orpheum Theatre, Yuma, Arizona, remembered having met Ned Depinet 23 years ago, in 1915, and wrote a letter of congratulations to the RKO Radio executive and forwarded a number of playdates to the exchange manager in the territory.



NED E. DEPINET

At Baltimore, I. M. Rappaport of the Hippodrome and a score of exhibitors in the territory met at the Lord Baltimore Hotel and organized two teams of showmen who pledged themselves to aid Robert Folliard, Washington manager, to win the capital award. Two units of five showmen each were formed and in addition to giving every possible playdate they will work with the salesmen in selling other exhibitors.

Mr. Branson, one time half-back at the University of Nebraska, and successively salesman, branch manager and district manager for RKO, was matched abroad by the aggressiveness of the sales forces under Phil Reisman, foreign sales manager. Mr. Reisman called in Ben Cammack from his Latin American outpost to guide the drive as captain in foreign territories. After the campaign abroad had been planned and launched, Mr. Cammack embarked for South America to hold rallies in the exchanges on that continent.

Mr. Reisman at a meeting in Paris with his European staff received pledges of over-quota marks.

An unusual aspect of the drive was a rally of the entire home office personnel.

RKO Using New Sound System

"She's Got Everything" is the first RKO Radio feature picture to employ a new and "more effective" sound recording system, known as the "galloping mixer," which was developed by Radio Corporation of America, according to the company. The apparatus can be operated from the set.

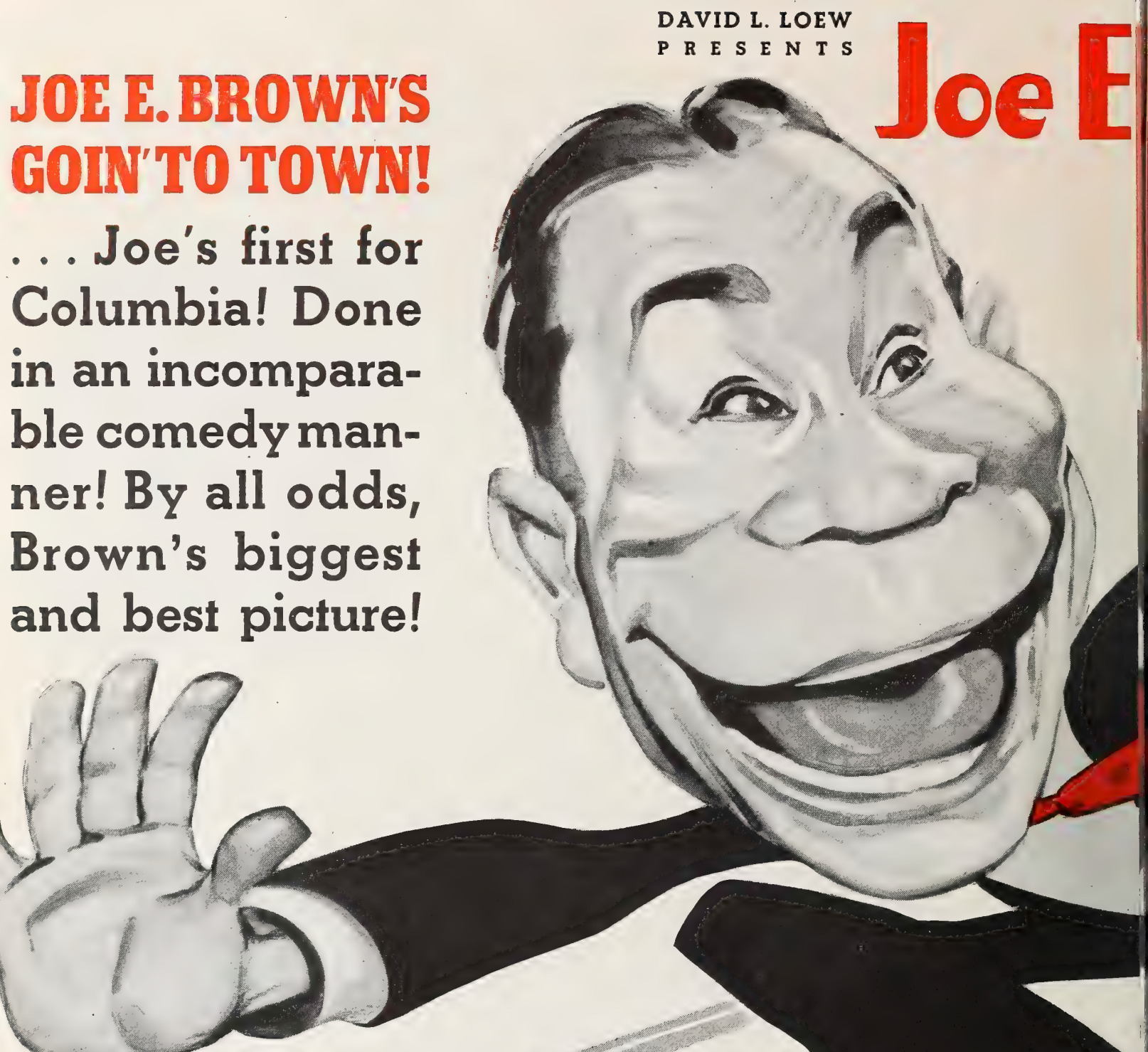
Milliken Gives Talk

Carl E. Milliken of the Motion Picture Producers and Distributors of America was the principal speaker at a meeting of the Business Men's Group of Philadelphia at the Penn Athletic Club this week. His subject was "The Motion Picture as an Ally of Business."

DAVID L. LOEW
PRESENTS

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FACES

LYDA ROBERTI
ALISON SKIPWORTH
JANE WYMAN

ARBARA PEPPER • SIDNEY TOLER
• DIRECTED BY KURT NEUMANN

A COLUMBIA PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Big Broadcast of 1938

(Paramount)

Musical Comedy

Past editions of this nameful annual have flung into box office eminence such profitable personalities as Bing Crosby and Jack Benny, a circumstance arguing the advisability of spreading plenty of copy about now in behalf of Bob Hope and Shirley Ross. If history repeats, as it has previously, these will be among tomorrow's money names. The production has a full quota of today's.

First place in billing goes, of course, to W. C. Fields, back on the screen after a steadily if not altogether happily publicized absence, and back in top form, gusty, bombastic and immensely effective if not invariably impeccable in his choice of tag lines. His familiar golfing routine gives way to a new, more robust version, his pool table drolleries are different but as funny as the old, and his references to alcohol are as salty as they are numerous. He uses everything from mayhem to trick photography to get laughs.

Dorothy Lamour and Martha Raye probably rank next in contemporary marquee value, but Miss Raye has somewhat the better of the footage allotment and improves her position with a slam bang rendition of "That Moon Is Here Again," which winds up in terrific manhandling that had the preview audience in stitches. Ben Blue, Lynne Overman, Lief Erikson and Lionel Pape are mentionable as competent performers given less to do than their talents warrant.

Along about here would be the place for showmen to give special display to the Hope-Ross combination, which happens to be the love interest, if the picture may be said to possess one, and to account for the finest demonstration of what to do with a popular song hit the screen has seen this year. The number is "Thanks for the Memory," already a peak number on the radio, and the casual, conversational, consummate delivery of the frankly sophisticated lyrics is probably the most memorable sequence in a production that has plenty of them.

Kirsten Flagstad of the Metropolitan Opera is outstanding among the interpolated specialties, singing in magnificent voice and judicious brevity an aria from "Die Valkyrie." Tito Guizar is relatively notable for two songs, one his own "Zuni Zuni." Shep Fields' rippling rhythm orchestra, on early in the proceedings, gains something from novel use of cartoon technique in presentation of its single number.

All the songs save Mme. Flagstad's and Sig. Guizar's are from the gifted Ralph Rainger and Leo Robin, three of them already in the hit class and a fourth, "The Waltz Lives On," likely to arrive there, when the populace has had a chance to experience it as executed in the course of the seven-minute dance review which is the production's major spectacle.

The story, which pops up for modest attention at long intervals, is a fanciful thing about ultra-modern liners racing from America to Europe. The right one wins by a prow.

Previewed at the Paramount theatre, Los Angeles, where audience response was of a kind to indicate that the 1938 *edition will rank high among its fellows, and professional prognosticators proclaimed it a gold mine.*—WILLIAM R. WEAVER

Produced and distributed by Paramount. Producer, Harlan Thompson. Director, Mitchell Leisen. Photographer, Harry Fischbeck. Screen play, Walter de Leon, Francis Martin, Ken Englund. Based on an adaptation, Howard Lindsay and Russel Crouse. Story, Frederick Hazlitt Brennan. Assistant director, Edward Anderson. Special photographic effects, Gordon Jennings. Art directors, Hans Dreier, Ernst Fegete. Film editors, Eda Warren, Chandler House. Sound recording, Gene Merritt, Don Johnson, Charles Althouse. Musical director, Boris Morros. Musical advisor, Arthur Franklin. Dances staged by LeRoy Prinz. Costumes, Edith Head. Interior decorations, A. E. Freudeman. Cartoon sequences by Leon Schlesinger. "Zumi Zumi" music and lyrics by Tito Guizar. Sung in Spanish by Tito Guizar. Music and lyrics, Ralph Rainger and Leo Robin. P. C. A. Certificate No. 3918. Running time, 97 minutes. Release date, February 18, 1938. General audience classification.

CAST

T. Frothingell Bellows and S. B. Bellows	W. C. Fields
Martha Bellows	Martha Raye
Dorothy Wyndham	Dorothy Lamour
Cleo Fielding	Shirley Ross
Scoop McPhail	Lynne Overman
Buzz Fielding	Bob Hope
Mike	Ben Blue
Bob Hayes	Leif Erickson
Grace Fielding	Grace Bradley
Turnkey	Rufe Davis
Honey Chile	Patricia Wilder
Lord Droopy	Lionel Pape
Joan Fielding	Dorothy Howe
Captain Stafford	Russell Ricks

Specialties by Kirsten Flagstad, Metropolitan Opera Co., Tito Guizar, Wilfred Pelletier, Conductor, Shep Fields and his Rippling Rhythm Orchestra.

Cassidy of Bar 20

(Paramount-Sherman)

Western Melodrama

It has come to pass in an essentially fluctuant art that certain congenial combinations of cause, effect and circumstances have worn deep acceptance grooves and, perforce and per profit, must adhere to these if all are to be made happy. Such a combination is represented in the Hopalong Cassidy series of western melodrama, and about all the public, and therefore the showman, wants to be informed about each new item in the sequence is that it keeps faith with its predecessors. That is the important news about "Cassidy of Bar 20."

People will want to know that Bill Boyd again is to be seen in the name role and that he again fades out at picture's end in good health, victorious and unquestionably in pursuit of further noble adventure. They may also be told that there's plenty of shooting and a goodly percentage of it proves fatal to the gentlemen on the receiving end before everything is settled to the hero's satisfaction.

This time "Hopalong Cassidy" and his aides, "Lucky" and "Pappy," ride to the succor of "Nora" and her brother, whose ranch is coveted by the nefarious "Clay Allison," boss of the community and a casual killer. "Hopalong" hires out to "Allison" and gets the situation well in mind before taking it well in hand in an explosive combat which terminates tragically for "Allison." Then "Hopalong" rides away to fight another day.

Previewed at the Stadium theatre, Los Angeles, where those who took the adventuring seriously, as those who didn't, seemed to have a good time with it.—W. R. W.

Produced by Harry Sherman. Distributed by Paramount. Directed by Lesley Selander. Screen play by Norman Houston. Photographed by Russell Harlan. Film editor, Sherman Rose. P. C. A. Certificate No. 3844. Release date, February 25, 1938. Running time, when seen in Hollywood, 56 minutes. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Pappy	Frank Darien
Lucky	Russell Hayden
Nora	Nora Lane
Clay Allison	Robert Fiske
Tom Dillon	John Elliott
Mary Dillon	Margaret Marquis
Ma Caffrey	Gertrude W. Hoffmann
Jeff Caffrey	Carleton Young
Judge Belcher	Gordon Hart
Sheriff Hawley	Edward Cassidy

Of Human Hearts

(M-G-M)

American Folk Play

What with Hollywood and the Continent assiduously engaged this long while in feverish pursuit of the smart-smarter-smartest objective in cinema manufacture, the plain people of whom there are so many have had little opportunity to expose themselves to plain homespun comedydrama of the kind they've loved since road companies toured the provinces. It is more than a certainty that they are good and hungry, by now, for a substantial helping of sound, down-to-earth folk play and this is exactly that. If showmen haven't forgotten how to exploit basic product, the selling of this attraction should be a profitable pleasure.

"Of Human Hearts" derives, by way of a radio title contest which was quite some exploitation in itself, from "Benefits Forgot," a novel by Honore Morrow purchased by Clarence Brown in 1920 and treasured all these years as a directorial labor of love now finally achieved. Something akin to Mr. Brown's devotion to the subject seems to have animated Bradbury Foote in fashioning the screen play, John W. Considine, Jr., in producing it, and all the actors in performing it, for the handling throughout is sane, sober and sincere to a degree bordering on reverence.

Names for marquee use are Walter Huston, James Stewart, Beulah Bondi, Guy Kibbee, John Carradine, Charley Grapewin and Sterling Holloway, although several other players give distinguished portrayals. Charles Coburn, for instance, a veteran stage player in his first screen appearance, and Leatrice Joy Gilbert, daughter of the late John Gilbert, in here, contribute vital realism to their roles. So do Gene Lockart, Clem Bevans, Gene Reynolds and the

(*Continued on page* 48)

A Prediction

The best of David O. Selznick's ten best. "The Adventures of Tom Sawyer" in Technicolor is his greatest contribution to public entertainment and box-office prosperity.



GEORGE J. SCHAEFER

(Continued from page 46)

late Robert McWade. In short, a showman might care to tell his customers that the picture assays more honest acting to the linear foot than anything that's come along since Hollywood learned the definition of sophistication and fell victim of it.

The central story thread, to which others are appended, concerns a minister and his family in a small Ohio town during the period 1845 to 1862. Ill supported by his parishioners, the inflexible cleric carries on, teaching the Scripture by text, precept and brawn, his son finally rebelling and running away to medical school. After the minister's death the boy's requests for money compel his mother to sell her scant personal treasures while he gains distinction as a surgeon in the Civil War. After two years without word from him the mother writes President Lincoln regarding the whereabouts of his grave, believing him dead, and the President summons the boy, reprimands him and sends him home on furlough. (This scene, widely accepted as authentic Lincolniana, is a high point in the picture, tellingly written and compellingly acted by John Carradine as Lincoln and James Stewart as the soldier.)

Previewed at the Village theatre, Westwood, Cal., to a thoroughly seasoned professional audience that surrendered completely to the charm of an honest story told with brilliant simplicity. —W. R. W.

Produced by John W. Considine, Jr. Distributed by Metro-Goldwyn-Mayer. Directed by Clarence Brown. Book by Honore Morrow. Screen play by Bradbury Foote. Film editor, Frank E. Hull. Photographed by Charles DeVinna. P. C. A. Certificate No. 4018. Release date, February 11, 1938. Running time, 105 minutes. General audience classification.

CAST

Ethan Wilkins	Walter Huston
Jason Wilkins	James Stewart
Jason Wilkins as a Child	Gene Reynolds
Mary Wilkins	Beulah Bondi
George Ames	Guy Kibbee
Dr. Charles Shingle	Charles Coburn
President Lincoln	John Carradine
Annie Hawks	Ann Rutherford
Annie Hawks as a Child	Leatrice Joy Gilbert
Jim Meaker	Charley Grapewin
Sister Clark	Leona Roberts
Quid	Gene Lockhart
Elder Massey	Clem Bevans
Rufus Inchpin	Arthur Aylesworth
Chauncey Ames	Sterling Holloway
Chauncey Ames as a Child	Charles Peck
Dr. Lupus Crumm	Robert McWade
Captain Griggs	Minor Watson

A Slight Case of Murder

(Warner-F. N.)

Comedy Satire

Every once in a while a rousing comedy comes along which possesses elements that seem to guarantee its success in any kind of theatre, whether it be metropolitan picture palace or wayside village house. When such a thing happens the public is quick to sense its amusement value and exhibitors are quick to appreciate its exploitation possibilities. "A Slight Case of Murder" looks like that kind of picture.

Although the picture is smartly staged, directed and acted by a capable cast of name players, its outstanding audience appeal is found in the refreshing story idea. Chock full of laughs in dialogue, situations, action and characterization, the story is a showmanship feature in itself and showmanship also derives from the names of the authors, adapters, director and writers. All are well known because of their association with other important pictures, and the principal and chief supporting players are by no means unknown quantities.

Upon Repeal, "Remy Marko," rich with the profits of his Prohibition bootlegging activities, announces to his henchmen, headed by "Guiseppi" and "Mike," that he is going into the legitimate brewing business and henceforth they must become respectable salesmen. His wife, "Nora," becomes socially ambitious for the sake of their daughter "Mary," who is shipped off to a European finishing school, the family moving into a mansion. In devious ways "Remy" learns that, tough as the illegitimate brewing business was, the legitimate game is tougher. Soon, while keeping up a front, he is involved in financial difficulties.

"Mary" returns to fall in love with a rich young man, "Whitewood," whom she will not marry until he gets a job, whereupon he becomes a policeman. "Remy" is loath to have a representative of his ancient enemies, the police, courting his daughter but places his stamp of approval upon him at "Nora's" insistence.

A gang, bent on dividing stolen race track gambling money, shoots itself up and the survivor leaves the bodies in "Remy's" house. "Guiseppi" and "Mike" distribute the bodies elsewhere but, when they read that a big reward has been posted for their capture dead or alive, they quickly return them to "Remy's" mansion.

With the $500,000 which "Remy" recovers from the dead men, he satisfies his creditors, and "Whitewood," who shoots the dead men all over again, along with the live one he accidentally kills, is given credit for their capture and the reward derived therefrom enables him to marry "Mary."

Done in the free and easy style that has marked many recent successful comedies outside the beaten path, the picture, though possibly not questionable as far as moral tone is concerned, nevertheless is an adult attraction. Even the manner of dealing with the boy from the orphanage does not bring it within the scope of juvenile entertainment.

Previewed in the Warner theatre, Hollywood. Theme, plot and cross plots, dialogue, action, situations and characterizations had the preview audience laughing heartily from beginning to end. It is reasonable to assume that showmen who go about presenting the picture in their houses in a showmanlike way may expect the same reaction.—Gus McCarthy.

Distributed by Warner-First National. Sam Bischoff, associate producer. Directed by Lloyd Bacon. Screen play by Earl Baldwin and Joseph Schrank. From a play by Damon Runyon and Howard Lindsay. Music and lyrics by M. K. Jerome and Jack Scholl. Dick Mayberry, assistant director. James Gibbon, film editor. Photographed by Sid Hickos. P. C. A. Certificate No. 3916. Running time, 85 minutes, when seen in Hollywood. Release date, March 5, 1938. Adult audience classification.

CAST

Remy Marco	Edward G. Robinson
Mary Marco	Jane Bryan
Mike	Allen Jenkins
Nora Marco	Ruth Donnelly
Dick Whitewood	Willard Parker
Post	John Litel
Lefty	Edward Brophy
Guiseppe	Harold Huber
Ritter	Eric Stanley
Mr. Whitewood	Paul Harvey
Douglas Fairbanks Rosenbloom	Bobby Jordan
Innocence	Joe Downing
Mrs. Cagle	Margaret Hamilton
Kirk	George E. Stone
Sad Sam	Bert Hanlon
Remy's Secretary	Jean Benedict
The Singer	Harry Seymour
Loretta	Betty Compson
No-Nose Cohen	Joe Caites
Little Dutch	George Lloyd
Blackhat Gallagher	John Harron
Champ	Duke York
Pete Ryan	Pat Daly
The Stranger	Harry Tenbrook

My Old Kentucky Home

(Monogram-Crescent)

Folk Piece

Homespun is the word for "My Old Kentucky Home". It is a film which has, in order of attractiveness to the general public, songs of long ago, their able presentation by the Hall Johnson Choir, a fairly substantial story, and the struggle between Northern and Southern folk.

The cast is headed by Evelyn Venable, Grant Richards, Clara Blandick, Bernardene Hayes and J. Farrell MacDonald.

The homey story's main attribute lies in the familiar Stephen Collins Foster songs which the Johnson singers chant, and thus open an avenue novel in recent cinema history for exploitation purposes. Showmen playing this E. B. Derr production should remember that "My Old Kentucky Home" was produced with the idea that there are more small towns than metropolises.

John T. Neville wrote the original story and screenplay and Lambert Hillyer directed, with Frank Melford as associate producer.

"Larry Blair" becomes entangled with "Gail Page", Northern actress, although betrothed to "Lisbeth Calvert" of an old Southern family. "Blair", also of an old Southern family, is to inherit the Blair fortune. "Blair" is almost blinded attempting to save "Gail" from committing suicide. Realizing the extent of the misfortune, "Blair" attempts to hide it from "Lisbeth" but "Gail" sacrifices her love to tell the truth, and "Blair" and "Lisbeth" are reunited.

Previewed in the studio projection room.—Vance King.

Distributed by Monogram. A Crescent production. Produced by E. B. Derr. Associate producer, Frank Melford. Directed by Lambert Hillyer. Art director, Frank Dexter, Sr. Film editor, Finn Ulback. Recorded by Glenn Rominger. Photography by Arthur Martinelli. Musical director, Abe Meyer. Screenplay by John T. Neville. P. C. A. Certificate No. 4006. Running time, 72 minutes. Release date, February 16, 1938. General audience classification.

CAST

Lisbeth Calvert	Evelyn Venable
Larry Blair	Grant Richards
Granny Blair	Clara Blandick
Gail	Bernadene Hayes
Mayor Hopkins	J. Farrell MacDonald
Callio	Mildred Gover
Lucy Belle	Margaret Marquis
Trent	Cornelius Keefe
Peggy Price	Kitty McHugh
Babette	Raquel Davido
Scipio	Paul White

The Hall Johnson Choir

Scandal Street

(Paramount)

Small Town Comedy

Though a lot of time is used up in getting around to it, there is a plot in "Scandal Street." The early part of the film, with variations, some relevant and others not, but for the most part humorous, is devoted to an exposition of what causes scandal. Practically all the action takes place in a small town neighborhood and thus the story has an intimate flavor.

When "Joe McKnight" takes a position in South America his fiancee, "Nora Langdon," becomes librarian in a small town and paying guest in the "Smith" household. Domestic situations are embarrassing to "Daniel," but they are amusing, as are the picturizations of a neighborhood bridge party-social where all indulge in politely catty chatter, "Maybelle Murphy's" rehearsings of the children dancers for a recital, and the antics of "Wilma," a tomboy, whose amazing ability to tell weird and fearsome stories makes her the envy of all neighborhood kids.

Meanwhile, "Austin Brown," who aspires to be a gay blade, is forcing his attentions on "Nora" while becoming involved in a shady business deal with "Wilson." Thus first whispers of scandal are born. Innocently, by word and deed, "Nora" becomes implicated with "Brown" in a manner that eventually becomes critical for her. During "Maybelle's" recital, "Brown" is slain. "Nora" finds the body and is accused of murder. All the women, with jealous vengeance, land on "Nora" like a ton of bricks. Their testimony, all inspired by desire to create a choice scandal, is a flood which even the returning "McKnight" cannot stem. But, just as she is the star of the picture, "Wilma" becomes the star of the investigation, She tells a vivid imaginative tale that so stuns "Wilson" that he traps himself into confessing the murder. Of course all the neighbors are as one in telling "Nora" that, no matter what they said about her, they always knew she had nothing to do with the murder.

Although the picture makes many excursions into dialogue and pictorial descriptions of small town life, all is done to show how scandal may come about. However, although several sequences are included to give its characters the impression that philandering is going on, nothing actually takes place that would raise a question as to the production's moral value. Con-

(Continued on page 50)

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(Continued from page 48)
sequently "Scandal Street," despite the rather sensational title, comes within the realm of family entertainment.

Where the patronage may be inclined towards sophistication, the piece probably will be regarded as rather trivial unless the audience has been prepared to be in the mood for a little laughing.

Previewed in the Alexander theatre, Glendale, Cal. Ordinarily more costly films are preshown there and, that being the case, it could not be expected that the audience would react wih the same degrees of enthusiasm as would those in the so-called family type of theatre.—G. M.

Produced and distributed by Paramount. Edward T. Lowe, associate producer. Directed by James Hogan. Screen play by Bertram Millhauser and Eddie Welch. Based on a story by Vera Caspary. Dink Templeton, assistant director. James Smith, film editor. Photographed by Henry Sharp. P. C. A. Certificate No. 3815. Running time, when seen in Glendale, 62 minutes. Release date, Feb. 11, 1938 (tentative). General audience classification.

CAST

Joe McKnight.....Lew Ayres
Nora Langdon.....Louise Campbell
Austin Brown.....Roscoe Karns
James Wilson.....Porter Hall
Daniel Webster Smith.....Edgar Kennedy
Ada Smith.....Elizabeth Patterson
Maybelle Murphy.....Cecil Cunningham
Wilma "Willie" Murphy.....Virginia Weidler
Robert Johnson.....Lucien Littlefield
Vera Veazey.....Jan Duggan
Peg Smith.....Laraine Johnson
Marilyn Smith.....Lois Kent
Jerome Murphy.....George Offerman, Jr.
Birdie Brown.....Esther Howard
Lillian Johnson.....Fern Emmett
Bennie Nordskudder.....Carl "Alfalfa" Switzer
Clarice.....Louise Beavers

The Affairs of Maupassant

(Gallic Films)

Literary Love Drama

It can be reasoned that a primary aim in selection of the title of this foreign film was fixed on the saleable inducement behind the storm-centered name of the French naturalist writer, Guy de Maupassant. Rather the production should have been titled with the exotic name of Marie Bashkirtseff, for it is from the girlishly revealing pages of her celebrated diary that the story draws its inspiration and basis. In addition, the romantic and literary figure of Maupassant is considerably subordinated in importance and playing prominence to the screen portrayal of the lovely and pathetic Russian artist.

Production merits for the work have been placed on a high scale of artistic and technical excellence. Subtly subdued rather than sensationally sounded, as was to be expected from the titular implication, the narrative is a dramatically engrossing and emotionally sustained picture of the life of a tragically frustrated young girl. Henry Koster, whose American directorial assignments have been such pictorial highlights as "Three Smart Girls" and "100 Men and a Girl," displays in this, his last European effort before embarking for the States, the well founded talent that attracted Hollywood notice. The photography and the settings have been handled with a careful eye to artistic authenticity and effectiveness. Lili Darvas, as the ill fated Marie, plays her role of the tubercular artist with the expected appeal. Hans Jaray portrays the Gallic penman according to script specifications, which reveals the gentleman more concerned with his amatory accomplishments than his literary achievements. Szoke Szakall in the role of Marie's father gives a delightful and warming characterization as the indulgent and loving parent.

The love idyll begins with Marie's excursion into an unwholesome Paris slum neighborhood to sketch some unaffected young urchins. Attracted by her fine attire, the girl is harassed by a gang of hoodlums and is rescued by the young and gallant Maupassant. The first meeting is followed by many subsequent appointments and as a result the two fall in love. Minor difficulties to a happy culmination of the romance are supplied by Marie's cold mother, her art instructor, who is in love with his student, and a persistent young lady who clings to a dated affair with the writer. A greater obstacle is found in the girl's burning ambition to be a great painter. When all these combined objections are resolved and the way seems clear for the two to continue their amorous way, Marie is stricken with her fatal illness.

Though the film's dialogue is in German, Julian Leigh has translated for English speaking audiences an excellently written collection of readable titles. The picture should appeal particularly to patrons of foreign class productions and the more literary and artistically inclined of the average audience.

Previewed at a private showing in New York.—Joseph F. Coughlin.

Produced by Panta Films, Vienna. Distributed by Gallic Films, Inc. Directed by Henry Koster. Music by Offenbach. Modern music by Paul Abraham. Scenario, Felix Joachimson. Photography, Willy Goldberger. Settings, Arthur Berger. Lyrics, Fritz Rotter. English titles, Julian Leigh. No P.C.A. Certificate. Running time, when seen in New York, 84 minutes. Release date, February 11, 1938. Adult audience classification.

CAST

Marie Bashkirtseff.....Lili Darvas
Guy de Maupassant.....Hans Jaray
Dr. Walitzky.....Szoke Szakall
Bassieux.....Attila Horbiger
Marie's Mother.....Anna Kallina
Fortune Teller.....Frida Richard

Sailing Along

(Gaumont British-GFD)

Musical Romance

There is a freshness of setting and style about this latest Jessie Matthews musical which helps it to stand out above most of its predecessors, and a brighter sheen on its direction and production values which will inspire more than one revision of attitude to director-cum-husband, Sonnie Hale. It is, of course, a Jessie Matthews picture, but the spirited teamwork of the engaging and lively Jack Whiting is in danger at times of stealing the stellar thunder.

Background this time for a goodly share of the entertainment is London's River Thames, and there are glimpses of sailing barges bellied in the winds of the estuary and sleepy, punt-scattered backwaters which are not the least appetizing of the film's constituents. Though La Matthews, as a sort of waterfront Cinderella, does tap dance a measure or two on the sailing barge whence she hails, the greater portion of the music and dance material, which is her fan's more delectable fare, is put over in cabaret, vaudeville, theatre and sophisticated salon. This presentation element is well if artificially staged, and the final River scene, a multifold panorama of song and dance, has polish about it as well as lavishness.

Jessie's role is that of a dance struck Cinderella of the River who is sponsored to stardom by an eccentric soup manufacturer, who captivates her tutor and leading man but goes back after tempestuous quarrels and misunderstandings to her sailorman boy friend, the day after she makes the headlines. It is very confected and ingenuous stuff, and Miss Matthews handles it in a confected and ingenuous manner, but her sunny personality and Jack Whiting's engaging manner keep it entertaining and alive. There is a venomous and philandering blonde wife in the picture, a very resourceful if unscrupulous press agent—this last a characteristic Noel Madison creation—and an entirely irrelevant lunatic painter, all of whom dress the yarn with familiar and rather faded trimmings. There are laughs, however, mainly thanks to Roland Young's eccentricities, and Athene Seyler's characterization as his sister, and one delicious essay in song and dance burlesque by the star in a kitchen.

The songs are tuneful if hardly sensational. The Matthews costumes vary between flannel slacks and print frocks on the one hand, and Norman Hartnell creations on the other, and opinions will vary on which suit her better. We have not yet had the best that is in Jessie Matthews, but "Sailing Along" will be found a step in that direction.

Previewed at the Cambridge theatre, London, the film attracted the attention any Jessie Matthews picture normally does, and was acknowledged one of the best yet.—Aubrey Flanagan.

A Gaumont British picture. Distributed by General Film Distributors. Directed by Sonnie Hale. Based on an original story by Selwyn Jepson. Adaptation and dialogue, Lesser Samuels. Scenario, Sonnie Hale. Music and lyrics, Arthur Johnston and Maurice Sigler. Photography, Glen MacWilliams. Editor, Al Barnes. Art director, Alfred Junge. Sound, A. C. O'Donoghue. Running time, 87 minutes. General audience classification.

CAST

Kay Martin.....Jessie Matthews
Steve Barnes.....Barry Mackay
Dicky Randall.....Jack Whiting
Anthony Gulliver.....Roland Young
Windy.....Noel Madison
Skipper Barnes.....Frank Pettingell
Sylvester.....Alistair Sim
Victoria Gulliver.....Athene Seyler
Stephanie.....Margaret Vyner
Winton.....William Dewhurst
Jill.....Peggy Novak

La Damincella di Bard

(I.C.I. Cinema Industries)

Italian Drama

An Italian melodrama, the title of which when translated into English is "Damsel of Bard," this is principally a dialogue film with practically no action or comedy. Consequently its value as entertainment is confined exclusively to Italians for there are no English titles and the story has several angles, which necessitates skipping around from scene to scene which to an observer unconversant with the Italian tongue, are apparently disconnected and irrevalent sequences.

The film stars Emma Grammatica who is billed as the foremost Italian actress and the story concerns the life of the "Countess Maria Clotilde" of Bard from girlhood until old age.

As the story opens, a young man in love with "Maria" asks her father for the girl's hand in marriage. He refuses. The scene shifts to the house of "Maria's" brother, where on a stormy night, he and his wife are slain and their young son kidnaped.

Many years pass and "Maria," who has not married, becomes penniless, is dispossessed from the palace left her by her father and which is acquired by a Marquis but she is permitted to live in a garret of the palace. "Renata," the daughter of the Marquis, falls in love with "Franco" but the Marquis refuses to allow his daughter to wed "Franco" because he is "illegitimate." It then develops that "Franco" is 'Maria's" nephew. The climax has "Maria" restored to her rightful place in the palace and "Franco" and "Renata" married.

Reviewed at the Cine Roma teatro, New York. An afternoon audience viewed the picture in silence for the most part, only occasionally responding to some remark in the unusually long winded dialogue. At the finish there was a round of applause.—Paul Mooney.

Distributed by I. C. I. Cinema Industries, New York. Produced by I. C. I. Motion Pictures, Rome, Italy. Directed by Mario Mattoli. Story by Salvatore Gotta. Production manager, Angelo Befozzi. Assistant director, Vincenzo Sorelli. Continuity by Ferdinando Tropea. Running time, 77 minutes. Release date, February 5, 1938. General audience classification.

CAST

Maria Clotilde Di Bard.....Emma Grammatica
Franco (Conte di Bard).....Luigi Cimari
Renata di Pompia.....Mirabella Pardi
The Faithful Servant.....Amelia Chellini
The Doorman, Her Father.....Vasco Creti
Another Young Servant.....Olga Pescatori
The Manager Pacotti.....Armando Migliari
The Marquis di Pompia.....Cesare Beltarini
Count Nigro.....Mario Brezzolari
The Count di Bard.....Luigi Pavesi
His Wife.....Pina Vakli
The Colonnel.....Romolo Coste
The Marshal.....Eugenio Duse

Orage

(The Storm)

Melodrama

(André Daven-Lauer)

This rather dated subject, taken from "Le Venin," one of the best known plays by the French dramatist, Henry Bernstein, has been

(Continued on page 52)

BALANCED

IN EASTMAN Super X Panchromatic Negative the vital film factors of fine grain, high speed, and superb photographic quality are combined to give the finest results to be seen anywhere today. It is the admirable balance of these qualities that has made Super X the world's most widely used negative film. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

(Continued from page 50)

turned into a very good modern film, due to the excellent free adaptation and screen play by Marcel Achard and Jean Lustig, and the clever direction by Marc Allegret.

The theatre value, however, will come above all from the name of its male star, Charles Boyer, in his first French film since "Mayerling," and from the work of Michèle Morgan. It is only her second film.

Miss Morgan, an 18-year-old French girl, was discovered among extras, about six months ago, by the director, Marc Allegret, who gave her the feminine lead in "Bribouille." This appearance procured for her a contract for America, and she will sail in a few months. In "Orage" she is absolutely outstanding.

Bernstein's play has been changed much for the screen. The story deals with an engineer, André Pascaud (Boyer), happily married. When his company sends him to Paris for a few days, his brother-in-law asks him to call upon "Françoise" (Michèle Morgan) in whom he is interested. André falls in love with the girl and she with him. They go to spend a week in the country. When they return she discovers that a man whom she once loved has returned from Africa and is waiting for her. "André" returns home and he and his wife leave for a tour of Europe. But he cannot stop thinking of "Francoise." His wife offers him his freedom. He finds that "Francoise" left the man from Africa and is being kept by a wealthy American. Their love is rekindled, but "André" learns that his wife is to have a child. "André" does not realize that his wife is critically ill. He asks for a divorce and is going to take "Francoise" abroad and start life anew, but she commits suicide. He decides to return to his wife.

The story, which brings situations not always in accordance with the American Production Code, contains several powerful and moving scenes.

Marc Allegret has included a great deal of youth, freshness and even poetry, with beautiful photography of the French countryside. The camera work, by Amand Thirard, is excellent.

Once again Charles Boyer proves his worth as an actor, and the French critics say he is much better in French films than in his Hollywood interpretations. ("Conquest" has not yet been shown in France.)

Viewed the third day of its world premiere at the Marignan theatre, Paris, at an evening performance. Patrons followed the film attentively and seemed stirred by the final scenes.—PIERRE AUTRE.

An André Daven production distributed in France by "Les Distributeurs Français" (Paris). Foreign sales, M. M. Lauer and Cie, Paris. Screen play by Marcel Achard and Jean Lustig based on Henry Bernstein's play, "Le Venin." Directed by Marc Allégret. Production executive, Roger Le Bon. Cameramen, A. Thirard and Louis Née. Assistant directors, Marcel Martin and Jean Huet. Decorator, Serge Pimenoff. Assistant decorator, Hubert. Musical score by Georges Auric. Film editor, Yvonne Martin. Sound, Marcel Courmes. Produced at the Paris-Studios-Cinema (Billancourt) and Pathé Studios (Joinville), near Paris. Running time when shown in Paris, 105 minutes. Adult audience classification.

CAST

André Pascaud	Charles Boyer
Françoise Massard	Michèle Morgan
Gisèle Pascaud	Lisette Lanvin
The Man from Africa	Jean-Louis Barrault
Gilbert	Robert Manuel
Rosine	Denise Pezzani
The housekeeper	Jeanne Lory
Georges's father	Joffre
Georges's mother	Mrs. Barbier-Krauss
The station master	René Genin
The shepherdess	Françoise Brienne
The waiter	Pally
Vermorel	Pons

Song Birds of the North Woods
(Educational)
Excellent Nature Study

Ornithologists in particular and the vast class of unspecified nature lovers will find ample material for enthusiastic study in this excellently done bit of natural history reporting. Under the watchful eye and ear of Dr. Arthur A. Allen and Albert R. Brand of the Laboratory of Ornithology of Cornell University, the telephotic lens of the camera and the sensitive impressions of the sound track have recorded against beautiful mountain background of the Adirondack country some extraordinary views and musical renditions of bird life. Together with first rate camera work, and well finished narrative, the subject is a distinct brand of entertainment, especially suited for school audiences and children's matinees.—Running time, 10 minutes.

Life in Lapland
(Sanders Artist Bureau)
Travelogue Up North

Filmed in the bleak area of the Arctic Circle and with the mercury ranging around 40 degrees below zero, this travelogue excursion to the land of the vanishing race of Laplanders is an interesting if not expert work of the exploration variety. Despite the technical deficiencies of editing and photographic irregularity, the material offers information concerning the life and ways of this strange people that is higher in educational value than in entertaining value. The views of the Laplanders at home and afield, together with some arresting shots of reindeer herds being corraled for slaughter, comprise the outstanding items.—Running time, 8½ minutes.

Snow Foolin'
(Columbia)
Winter Sports

An exciting and well made number of the "New World of Sports" series starts with scenes of skiing, ice boating, ice skating, bobsledding and winds up with the novelty games of baseball on ice, basketball on ice and trotting in the snow. For good measure there is also an exhibition of trick skating on stilts. Running time, 10 minutes.

What Do You Think, No. 2
(MGM)
Puzzle Picture

For audiences willing to give some extra thought and discussion to their picture going, this interrogative short subject provides a puzzling problem for consideration. As outlined by the commentary of Carey Wilson, the item skims cleverly and compactly over a situation that contains material enough for a feature length production. Concerned with a rather occult situation, the film pictures the near tragedy of an impetuous and jealous young husband planning the murder of a doctor friend because the wife of the man was seen by him in the arms of the mutual acquaintance. How the resolution is broken calls for a conclusion that will cause the spectator to ask himself several questions, and find as many answers. Running time, 10 minutes.

The New Homestead
(Columbia)
Scrappy

Scrappy joins a model housing project sponsored by the WPA and starts to build a house. His assistant, Petey Parrot, arrives late for work even though he thumbed a ride with a stranger, an animated caricature of Ned Sparks. Petey, very excitable, proceeds to "throw the house together," whereupon Scrappy fires him. Petey thumbs a ride home with the same stranger, a journey marked by repeated arguments. Running time, 7 minutes.

Modern Dixie
(Twentieth Century-Fox)
Magic Carpet Travelogue

The state of Louisiana here is used to exemplify the modern growth and development of the Southland. By means of an informative running commentary and, particularly, through a skillfully composed collection of clear cut camera angles, the case under consideration is given expert handling and concrete illustration. There are sightseeing excursions around the lovely and historic environs of New Orleans, showing the fascinating blend of the new and old components of this busy Southern metropolis; scenes of corn and rice cultivation; shots of the bustling waterfront sections, and an inspection of the state's educational sites. Some shots of colored field workers jigging before their impoverished and ramshackled cabin quarters jar the generally peaceful tone.—Running time, 10 minutes.

The Miss They Missed
(Educational)
Willie Howard Riot

Making full use of Willie Howard's talents in farce, this short subject gives the comedian as well as the audience a mirth provoking time. Equipped with wide linguistic ability, Howard dons many disguises and is just as hilarious in any tongue or costume that he may assume. As a slightly pixiliated Gallic Sherlock Holmes, he is given the assignment of locating a missing heiress. The trail leads through amusing situations and, of course, at the very last moment the lost young lady turns out to be Howard's girl friend, who, now in the cash, cannot be bothered with an eccentric human bloodhound. —Running time, 18 minutes.

A Doggone Mixup
(Columbia)
Comedy

Harry Langdon here has a mania for buying things advertised as a bargain. Acquiring, thereby, a dog collar and a kennel, he shops around for a dog to fit the collar. The dog, a St. Bernard, causes such havoc to Harry's apartment that he, his wife and the dog are evicted by the landlord. Harry buys a trailer and the three set out for greener pastures, which turn out to be a plot bordering on a precipice. The dog manages to dislodge the trailer, which comes to a halt on and half over the cliff. Only fair entertainment. Running time, 18½ minutes.

Bluebird's Baby
(Columbia)
Color Rhapsody

An animated cartoon in color on the order of "Dr. Bluebird," this time the cheerful birds transport an abandoned baby to their domain in Happyland and seek to stop the baby's tears. The entertainment provided by the bluebirds proving futile they locate the baby's mother and everyone is happy. Running time, 7 minutes.

Air Parade
(Educational)
Tuneful Bit

As refreshing as the youthful personalities concerned in the comic and musical divertissement of this subject is the quality of lightweight entertainment contained in its two reel running time length. Presenting the comely and vocally smooth Niela Goodelle in the principal billing spot and aided by a likely young juvenile, Lee Sullivan, the thread of plot sketches the efforts of the talent at a radio station to place Miss Goodelle on a prominent program. At intervals are bright bits of song and comedy play. The material has generally been given careful mounting.—Running time, 18 minutes.

El Salvador
(Columbia)
Travelogue

From Columbia's "Around the World" series, this color subject concerns itself with San Salvador in Central America. The camera points out the picturesque market streets with their rugs, pottery, textiles and sidewalk studios. Other highlights include the volcano Izaleo, the arch bridges and native dances. Running time, 9 minutes.

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IN COURTS

Court Orders Midland Company to Open Books

Judge Albert L. Reeves in federal district court in Kansas City this week continued the Midland Investment Company in possession of the Midland theatre and Midland office building properties, and ordered the Midland Investment Company to open its books to a bondholders committee. Midland Investment recently petitioned for the right to reorganize under 77b of the bankruptcy act, and its reorganization manager, Securities Service Corporation of Chicago, has submitted a plan of reorganization.

A bondholders committee has been formed by Kansas City financial and investment men, and was represented in court by Charles Blackmar and Ed Scheuffler, Kansas City attorneys. The bondholders want an impartial trustee appointed, and desire certain changes in the submitted reorganization plan. However, the court will not act on these matters until bondholders have completed their audit of the Midland Investment's books. This will require several weeks.

Court Again Refuses To Bar New Theatre

New York Supreme Court Justice Bernard L. Shientag this week refused to reverse his former ruling which directed License Commissioner Paul Moss to grant Minnie Cohen a license to erect a theatre in Brooklyn. The license was opposed by the Kingsway Jewish Center on the grounds that the erection of a synagogue had started on an adjacent lot.

Justice Shientag pointed out that there was no law which prevented the erection of a theatre next to a synagogue. He ruled, however, that it was "extremely bad taste and so undesirable that if the synagogue involved was in the process of construction," the petition would have been denied. Construction on the synagogue stopped two years ago.

Autry Injunction Sustained

The motion to vacate the injunction Republic obtained against Gene Autry was argued before Judge R. B. C. Howell of the state court, Nashville, Tennessee, this week. The motion was not granted. The original injunction order stands. Autry cannot appear on the air, in vaudeville or pictures in the United States or any foreign country not only for the present term of his contract, but in the event of its renewal or extension under exercise of any option.

Constance Bennett Victor

Constance Bennett has been awarded a verdict of $35,000 by Superior Judge Charles S. Burnell in Los Angeles in the breach of contract suit Miss Bennett brought against GB Pictures. She claimed a $35,000 guarantee offered in the event that she hold herself in readiness to produce "The Hawk," which never was made.

Suit for $25,000 has been brought in New York against SOS Corporation, International Theatres Equipment and J. H. Moss Manufacturing Company by O and W Cine Enterprises for alleged breach of contract.

Melies, Producer of Early Magic Pictures, Dies

Georges Meliès, early producer of trick and mystery motion pictures which induced new life in the cinema after the novelty of its first efforts had subsided, died in a Paris home for aged indigents January 21. He was 71 years old.

Mr. Meliès, credited with the development of the fade-out, overlap dissolve, double exposure and other practices which are now common camera technique, retired from the motion picture field before the World War. He remained in obscurity until ten years ago when he was found vending candy in a Paris railway station. Benefit performances were held for him and he was admitted to a home conducted by the French industry where he died.

Mr. Meliès was attracted to motion pictures in 1895 when, as an understudy for the magician Robert Houdin and manager of the Houdin theatre in Paris, he attended a showing of Louis Lumière's films at the Grand Cafe. He built a camera of his own, Lumière having refused to sell him one, and began the production of pictures which were the sensation of their day and which became the instruments of a new technique.

His product grew in pretentiousness and a world market opened for the films titles of which included "The Nightmare," "The Devil's Manor," "A Trip to the Moon," "The Adventures of the Munchausen Baron," "Cinderella," "The Kingdom of the Fairies," "Gulliver's Travels," and "Joan of Arc." "The Kingdom of the Fairies" was one of the most widely exploited of any of the early motion pictures and it was accompanied by a special musical score at its openings in Paris, New York and London in September, 1902.

Because of the widespread practice at the the time of making duplicate copies of films and selling them without authorization, Mr. Meliès sent his brother Gaston to open an office in New York to protect his interests. A catalogue of Meliès "Star Films" was issued, probably the first trade mark and brand name in the business, and a warning was published that the company was prepared "to pursue all counterfeiters and pirates."

In December, 1907, Meliès' company was one of the group including Vitagraph, Lubin, Selig, Essanay, Pathe and Kalem, which formed the Edison Licensees in an attempt to end years of litigation over patent rights and which exactly one year later with the addition of Biograph became the Motion Picture Patents Company.

Peggy Goldberg Resigns

Peggy Goldberg has resigned her position as fan magazine and trade paper publicity representative for GB Pictures. Miss Goldberg left New York for Hollywood this week to continue publicity work.

Louis B. Mayer, head of MGM production, has been decorated by the Czechoslovakian Republic with the Order of the White Lion, the highest award a person in civil life can receive from the government, according to the company.

OBITUARIES

Howard Gould, 74, Stage Actor, Dies

Howard Gould, one of the last surviving members of the famous theatrical company of the Old Boston Museum, died at his home in Boston February 3rd at the age of 74. Mr. Gould was identified with the stage for 40 years.

During his career he played for four years as the star in the stage version of "The Prisoner of Zenda" under the management of Daniel Frohman. He was leading man for some time for such stars as Mrs. Patrick Campbell, Mary Mannering and Viola Allen.

May Duncan

May Duncan, contract clerk at the Twentieth Century-Fox exchange in Seattle, died last week after an illness of several months. She was the daughter of James A. Duncan, Seattle labor leader.

Charles Goulas

Funeral services were held January 31st in Morgan City, La., for Charles Goulas, 33, who was manager for several years of a theatre in Morgan City.

Marie Dainton

Marie Dainton, 56, Russian-born actress who appeared in the United States as a musical comedy star and as a mimic, died February 2nd in London. She toured the United States in 1909 and 1910 in "The Silver Star" and "Madame Sherry."

Ike Friedman

Ike Friedman, 45, former owner of the Waldorf Theatre in Akron, Ohio, died February 2nd at Clinic Hospital, Cleveland.

Condor Stock Sold By Wisconsin Company

Bankruptcy hearings on the B. E. Buckman and Company suit in Madison, Wis., before Miles C. Riley, special master, reveal that the company, underwriters of the stock of Condor Pictures, Inc., had sold approximately 300,000 shares of the stock at $3.25 a share, much of it to Wisconsin residents.

It has been testified that Buckman company owns a substantial block of stock in Condor, which is now undergoing financial reorganization under chapter 77b of the Federal bankruptcy act. Testimony indicated that one subsidiary of the Hollywood company would pay up enough to satisfy all creditors, but little hope was held out for the investors.

The subsidiary, testimony relates, owns 600,000 feet of unused film of Frank Buck's "Bring 'Em Back Alive" and is reported to have a big film business with homes.

Children's Program in Brooklyn

The Bedford District Committee of the Motion Picture Council for Brooklyn, N. Y., will present its first Children's Film Program at the Rivera theatre, Saturday. The committee members are Mmes. Morris E. Packer, Vincent Harcourt, E. Almore Gauvain, Robert Schmidt, Lewis P. Addoms.

IMPORT QUOTA PLANNED IN JAPAN AS PART OF PROPOSED FILMS ACT

Three Hour Program Stipulation Threat to Foreign Films; Manchukuo Government Assumes Control of Distribution There

by HIROMU TOMINAGA
in Tokyo

After endless discussions on the future possibility of the importation of foreign films from almost every point of view, definite indications are seen that the ban will be lifted and licenses granted for such importation, to be limited, however, under a quota system similar to that enforced in Germany. Official announcement of the plan has not been made by the Finance Ministry which is studying the plan and its possible results.

Reports of the possibility that the restrictions will be lifted, at least to some degree, were preceded by three other developments of importance to American and other distributors—further amendment of exchange control regulation and the enforced shortening of the play hours for motion picture theatres which was seen as a preliminary to the enactment of a comprehensive statute regulating the film industry in all particulars.

The permission for importation of foreign films, so far as can be learned at present, will be granted under a quota system by which a total of 100 films will be permitted to all foreign distributing companies in Japan. It is reported the Government intends to divide the year into four terms and allow the distributors to release 25 feature pictures during each term. Under this system there should be no objection from the Shochiku and Toho circuits, the leading vehicles for foreign presentation, since they will be able to show one picture a week each, under the new play hour regulations.

While actual standards for the allotment of the quota among the various distributors have not been published, it is said generally that the percentage will be determined through appraisal by the Finance Ministry of the cost of the films to be imported as well as through examination by the Home Office and other authorities of the substance and quality of the submitted features.

The authorities are said to have taken into consideration the fact that in view of the recent attitude taken by foreign distributors, paricularly the Motion Picture Producers and Distributors of America, in connection with the direct distribution of films in Manchuko through the Manchukuo Motion Picture Association, prudence will have to be followed in making the final allotment of percentages.

Further strengthening of the existing foreign exchange control law was decided by the Exchange Control Commission early last month and the revision was announced in the official gazette on December 11th, to take effect immediately. The two provisions having direct bearing on the film import business, when and if it is resumed, are that the maximum monthly amount of import exchange and non-exchange bills bearing imports for which Government permission is not required is lowered from the previous Y1,000 to Y100, and that import exchange permission must be obtained before importation of the goods involved.

The action was taken, it is reported, because notwithstanding the Commission's expectation that control of foreign exchange could be attained to a greater extent by the previous reduction of the maximum from 30,000 Yen to 1,000 Yen, rather a marked increase was shown in the import amount of non-urgent commodities as covered by non-exchange bills.

It was revealed early this month that the Government finally had decided to shorten motion picture theatre play-hours. This is, indeed, a serious shock to our exhibitors at large, if not necessarily to houses of first-run major rank, and is a further setback to foreign film distributors.

Since early last fall, shortening of play-hours has been contemplated by Home Office officials who frequently called representatives of film companies for conference to study the problems. Synopsis of the new ordinance, effective from February 1st, 1938 throughout the country follows:

"The play-hours of motion pictures for one show at movie theatres is provided not to run any longer than three hours. Silent films to be shown in the hour stipulated must not exceed over 4,500 meters in total footage, while in the case of sound pictures, their footage must not exceed any more than 5,000 meters. In case of violation of these regulations, offenders will be fined or punished with detention."

Explaining the motive of this ordinance, Director Abe of the Police Bureau of the Metropolitan Police Board is quoted as having said:

"In view of the various circumstances which our film industry faces, definite revision of exhibition hours has become necessary. As main reasons for the new regulations thus prescribed on the play-hour, two items will be cited, namely, the prevention of deterioration in quality of pictures and the furtherance of the production of sound and excellent pictures. Consequently, it will be advisable for exhibitors to present in one show double programs consisting of two feature-length films with one cultural picture, newsreel or other short subject.

"So I wish everyone of the film producing companies sincerely to consider the motive of these regulations with the idea that he should hereafter devote more efforts to make as many good pictures as possible, and at the same time, I wish to suggest that in order to attain this important object, there should be more rigid action in censorship in the future. As important for local exhibitors is their redoubled efforts to operate their cinemas on a more rational management system, and to solicit a greater amount of new patronage, thus to pave the way for complete achievement of the national mission the motion picture has, for which we need the whole-hearted support and cooperation of all men concerned in our film industry. . . ."

The trade, particularly the exhibition field, is grumbling the argument that while houses of major category at key centres may suffer little from the shortened play-hour, local theatres of lower rank will be affected a great deal, now that they have to cut short their play-hour from four or five to three hours without distinction to theatres of all locations and classes. Explaining the seriousness of the effect on local third and subsequent-run houses, it is most probable that they will meet many obstacles in the way of arranging programs which for one show must include at least three different types of picture, one historical, one modern style Japanese feature-production, and one foreign product in order to meet the general taste of local patrons.

Under the new regulations, therefore, foreign films threaten more or less to be alienated from programs of such small houses where, in majority of cases, they have to arrange, first of all, Japanese programs before seeking foreign product. Except independents, the rest of the Japanese theatres are tied to some producing distributing units either under definite agreement or otherwise. Besides, with their play-hours thus limited, theatres of small towns which generally have to present such variety of pictures for one show may be compelled to withhold playing foreign product even against their will.

Both the regulation of play hours and the reported provisions of the import licensing act are regarded as preliminary regulations which eventually will be incorporated in a new cinema statute which will cover all phases of the industry. The law, reported to be in the drafting process in the Home Office, acting in cooperation with the Educational, Financial, Foreign, Commerce-Industrial and Military Ministries, will go to such lengths as to regulate the type of pictures to be shown on all programs, with so much playing time for entertainment, so much for cultural films and so much for short subjects.

The statute is expected to be submitted to the next session of the Diet.

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Monopoly in Manchukuo

Quick to take advantage of the capture of Nanking, the capital of China by the Japanese troops, the Bureau of Tourist Industry of the Japanese Railway Office is taking the initiative in producing pictures for North China where our Government is contemplating the spread of culture through motion pictures, as well as taking the safest and wisest measures for the

(*Continued on following page*)

MANCHUKUO LAW MODEL FOR JAPAN

An Imperial Ordinance issued in Manchukuo late in December under which minute rights are reserved to the Prime Minister for the regulation of the motion picture industry is regarded as a model for the law which is expected to be enacted in Japan for the same purpose.

Under the Manchukuan law no person or company can engage in production, distribution, export or import without the express permission of the Prime Minister; the Government may order the production of a certain film, and all films produced must be submitted for Government censorship. Violations are punishable by imprisonment and fines.

FOREIGN OFFICES IN DAIREN CLOSED

(Continued from preceding page)

improvement of political and economic activity in that region of China where peace has now been restored.

Among other ways to help advance cultural undertakings there, the Government has found motion pictures the most appropriate medium through which this purpose can be attained to the extent of bringing in harmony relations between Japan, Manchukuo and China. With this idea in view, the Bureau of Tourist Industry has now decided to produce 10 superimposed prints in the Chinese language on "A Glimpse of Japan" which the Bureau made last year, those having been already shipped to North China on December 13th. It is also learned that they will start large-scale production of similar pictures for the same region early next spring. The title of the pictures, probably a series of three-reel films, which are intended for distribution to North China territory, is "Marching Japan."

In keeping with the above plan under way by the Bureau of Tourist Industry, it is further revealed that Messrs. Kobayashi and Ohtani, Japanese film magnates, are planning the joint organization of an amusement company for the North China territory.

Japanese Films for China

After much controversy, the distribution of foreign films in Manchukuo has been settled with the arrangement that all motion pictures must be distributed through the Manchukuo Motion Picture Association, a corporation established early this year with a joint investment of 2,500,000 yen each by the Manchukuo Government and the South Manchuria Railway Company. Although, after difficulty, an amicable arrangement was reached between the MMPA and leading Japanese film producing units, no peaceful agreement was made between the MMPA and the American Motion Picture Association of Japan, composed of representatives for Japan of American film companies here, on the direct distribution of their pictures to Manchukuan theatres.

As a result the branches at Dairen of those American firms already have shut down, seeing no prospects any longer of direct sales to Manchukuoan houses. It is reported in this connection that except RKO and Warners, other offices there which are genuine branches of American corporations are planning to burn all their prints in the Dairen stock to save superfluous expenses for the special consumption tax which otherwise would be collected by Japanese custom houses, if the prints were returned to their offices in Japan. United Artists, Fox and Universal already have burnt them, while Paramount, MGM and Columbia have sent them back to their Osaka offices. Thus, there is now no American film left at Dairen for direct distribution to Manchukuoan theatres. Other foreign film distributing firms handling European product also are considering abandoning Dairen.

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Newsreels Popular

Influenced by the public's growing interest in newsreels, now at its peak, every Japanese cinema is presenting newsreel war films featuring the North China and Nanking fronts every week to support feature pictures. In addition a number of theatres are being converted into cinemas showing newsreels and short subjects only for very cheap admissions.

It is rather pleasing that in spite of the current trend of the exhibition field which is receiving a poor supply of feature productions, both domestic and foreign, newsreels are now a strong inducement to frequentation of cinemas by all classes and ages of people, resulting in increased box-office grosses, while making active inroads into the exhibition field covered hitherto by feature length films. It is, however, feared that in that the play-hour is to be shortened definitely commencing from February 1st, the extended volume of newsreel presentation may eliminate long-footage feature films.

The total number of newsreels censored for the past ten months is reported to have amounted to 32,332 compared to 24,008, the number of those censored during the previous year. This situation, of course, is attributed to the amazing increase in the number of newsfilms produced three months in August, September and October. The fact, moreover, that the amount of newsreels exempt from censorfee for August, September and October is reported at 8,682 speaks volumes for the decrease in the number of photoplays produced during the same period.

Interesting still further is the present situation in the increased number of applications for the construction of newsreel houses filed at the Home Office censor board. It is worth special notice that despite the recent Government regulations restricting the construction of various buildings including cinema-houses, indications are that the number of movie houses showing newsreels and short subjects will continue to show gradual increase particularly in key centres of this country.

SHORT PRODUCT PLAYING BROADWAY

Week of February 5

CAPITOL
- Canary Comes Across, The....MGM
- Audioscopics .....MGM

CRITERION
- Prairie Swingeroo .....RKO-Radio

MUSIC HALL
- Ski Flight .....Vitaphone
- March of Time, No. 6.....RKO-Radio

PARAMOUNT
- Popular Science, No. 3.....Paramount
- Good Looking Winners.....Paramount
- I Like Babies and Infinks, Popeye .....Paramount

RIALTO
- Sunday Afternoon .....MGM

RIVOLI
- Pathe Parade, No. 3.....RKO-Radio

ROXY
- Modern Dixie .....Educational
- Air Parade .....Educational
- His Day Off.....Educational

STRAND
- Malayan Jungles .....Vitaphone
- Jungle Jitters .....Vitaphone
- Hit and Run.....Vitaphone

Warner Club Ball

The Ninth Annual Warner Club Banquet and Ball will be held in the Grand Ballroom of the Waldorf-Astoria Hotel, New York, Saturday, March 12th. The committee in charge of arrangements consists of Arthur Sachson, president of the Warner Club; A. W. Schwalberg, Max Blackman, Sam Schneider, Harry Mayer and Harold Rodner.

Circuit Manager Attacks DeMille Views on Costs

In an open letter to Cecil B. DeMille, R. N. Hurt, general manager of the Alger Theatres in Illinois, has taken exception to the producer's views on rising costs and the proportion which the exhibitor should shoulder, expressed in a speech at the meeting of Paramount district managers in New Orleans on January 8th.

Opening with the statement that his purpose was to give "an exhibitor's viewpoint on the subject and, at the same time, offer some constructive criticism which would benefit the industry as a whole," Mr. Hurt plunged immediately into his argument:

"One of the first things you mentioned is the high cost of production. To us it would seem this could be better stated by saying 'the cost of high production.'

Exhibitor "Materials" Up

"You mention that the cost of materials has gone up, which increases production cost. We find that the cost of our materials, which in this case happens to be pictures, has also gone up, as last year we granted increases ranging from ten to twenty-five per cent."

Touching on one of Mr. DeMille's conclusions the manager said: "You now go further to state that the theatres should carry a share of the producer's burden, even to the extent of taking a loss on operation, so that the producers could continue to make a lot of so-called specials' with no box-office value, which run into tremendous sums of money. The exhibitor who would attempt to do so, and many of them have, can only wind up in the poorhouse. . . ."

Mr. Hurt, commenting upon Mr. DeMille's statement that theatres have reaped a profit of three to one over the producers raised a question of whether Mr. DeMille had included bonuses paid to executives of the companies.

Wants "Good Pictures"

"You further mention the fact," he continued, "that you could make cheap pictures but do not want to. The fact of the matter is, you do make cheap pictures and a lot of them. We are forced to find some disposition for them because of your block-booking method of selling. What we want in the exhibition end of the business is good pictures, having mass appeal, which can be produced reasonably and sold in the same manner."

Concluding he said: "We quite agree with you that you cannot get back the cost of your productions in the approximately one thousand de luxe houses in this country. The fact that you have to have the supply of fifteen thousand smaller theatres, of which we are a representative, should indicate to you that productions should be based on the line that can be sold in these theatres. Experience has taught us, time and time again, that class pictures produced for the glorification of the producer in the foreign market, with historical, costume, epic or grand opera themes, suitable only for big situations, are poison to the small exhibitors. You cannot expect to get preferred time with this type of production. . . . The thing in our mind that should be most important in production is, 'What will it do at the box-office?'"

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Starring Laughton

Erich Pommer has selected Vivien Leigh to play opposite Charles Laughton in the new Pommer-Laughton Mayflower production, "St. Martin's Lane." Miss Leigh made her first important screen appearance for Erich Pommer in "Fire Over England."

Over the last three months, practically every actress of importance has been either considered or tested for the role, while Erich Pommer, Charles Laughton and Tim Whelan, director on the production, have visited theatre and cabaret shows in London, even traveling up to the Provinces in their search. Unknown girls have been picked from the chorus or from the ranks of extras, to make a screen test opposite the English star.

"St. Martin's Lane" is the second Charles Laughton starring vehicle to be made by the Mayflower Pictures Corporation, and was written for Laughton by Clemence Dane. With Laughton taking the role of a theatre queue entertainer, most of the action takes place against a background of London theatre queues and in the streets and pubs of the West End.

Pommer and Whelan were last associated in the production of "Farewell Again," one of the finest British films of last year.

The first Pommer-Laughton Mayflower production, "Vessel of Wrath," has been completed, and will have its London premiere at the Regal, Marble Arch, on February 24th. Both subjects will be distributed in Great Britain by Associated British Pictures Corporation, Ltd.

Nelson Romance

In announcing that Anna Neagle's next film will be based on the romance of Lady Hamilton and Lord Nelson, Herbert Wilcox says he has solved the knottiest problem of his career—to follow up the success of "Victoria the Great" with a subject of equal magnitude and appeal.

The new film is due to start production on April 13th. Wilcox is to direct personally and the production will be entirely in Technicolor.

It will take an unusual line by tracing in parellel action the careers of the blacksmith's daughter and the son of the country clergyman who both rose to be dominating figures in the history of their country and whose lives ultimately became interwoven. This dual story will be unfolded against the background of the Napoleonic War. The Battle of the Nile and Trafalgar will be filmed on a spectacular scale.

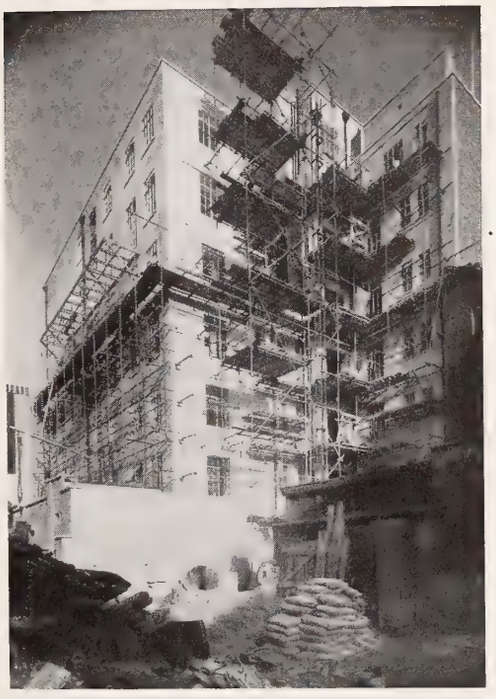
The same writing team who were responsible for the script of "Victoria the Great" are working on the Lady Hamilton subject. Charles de Grandcourt has written an original story and Miles Malleson is writing the dialogue. A special musical score is to be composed by Anthony Collins, whose music for "Victoria the Great" was recently broadcast in the form of a symphonic suite.

The treatment has been approved by the Hays organization.

Herbert Wilcox Productions, who have been making pictures at the British Lion Studios, Beaconsfield, for British Lion release, are continuing that process. Into production last week went "No Parking," a Gordon Harker comedy thriller which is being directed by Jack Raymond, director of "The Rat."

British Lion is directly associated with the production and will distribute.

Included in the cast are Frank Stanmore, Fred Groves and George Hayes.



The London offices of Twentieth Century-Fox, now in Barners Street will be moved into the building above at 31/32 Soho Square about the middle of March.

Comic Opera

Geoffrey Toye, musical impresario and operatic showman, has announced that he will head a company which will start production in June of a series of films devised from the Gilbert and Sullivan operas.

Victor Schertzinger has been engaged to direct the first of these, either "The Mikado" or "Yeoman of the Guard," at the Pinewood Studios. Release through General Film Distributors has been arranged but details of American distribution await settlement.

At the time of the announcement no title had been agreed on for the producing company, which in fact had not yet been registered.

Mr. Toye has, he states, the approval of Mr. D'Oyly Carte in his schemes.

Educational

A new era in film education was inaugurated by Gaumont-British Instructional on January 22nd, when a series of educational film matinees commenced simultaneously in London, Leeds, Manchester, Chester and Newcastle. In this series, for the first time, some of the films are to be inserted into the normal running hours, and additionally, some of the programs will be of an entertainment character.

Thousands of schools in all the areas centered round the above cities have been approached, and the response has been such that overflow houses on alternative dates may have to be arranged.

The programs will be based on particular themes: "Deserts," "Growth Throughout the Seasons," "Entertainment Programme," "Special French Programme," "India & Ceylon," "The country in Spring" and "Scotland and Wales," each on successive Saturdays.

In March and during May revision programs of educational films for school certificate candidates will also be put on, also on Saturdays.

Itemized

Lawrence Huntington, director who writes his own stories, has written and is directing "Bad Boy," a film about a Borstal (detention school) boy, who comes out of jail to degenerate into a gang leader. In the lead is John Warwick, who has, to support him, Kathleen Kelly, John Longden and Brian Buchel.

Production under the Radius Films marque is in progress at the Stoll Studios, Cricklewood, London.

Arrangements have now been completed for Associated British Film Distributors to distribute a short in Dufaycolor entitled "Design for Spring."

The film was directed by Humphrey Jennings and produced in collaboration with Norman Hartnell, dress designer, whose models are worn by Royalty and society hostesses in this country.

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Inspired by Leslie Stuart's sentimental song, "Little Dolly Daydream," Butcher-Argyle Productions has gone before the cameras at Nettlefold Studios, Walton-on-Thames, under the direction of Oswald Mitchell. It will be released by Butchers Film Service, lesser English distributing concern.

Topping the cast is the vaudeville star Talbot O'Farrell, who is supported by Sidney Fairbrother, Cathleen Nesbit and others.

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On the floor at Associated British Studios, Elstree, now is "Lover's Knot," which has gone into production under the direction of Paul Stein.

Topping the cast is Jean Muir, who has been appearing here on the London stage. Others include Peter Murray-Hill, Diana Churchill, Athene Seyler.

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A new burst of activity has occurred at the Rock Studios, where Publicity Films are making a short film in color. This will be followed by "Jill in the Box," which will be made for British Independent Exhibitors (Distribution), Ltd. Shooting on this will not start for another three weeks.

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George Smith, prolific producer of quota quickies, has taken the floor at Worton Hall with "Coming of Age," in which Elliott Makeham and Annie Esmond are playing leads.

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The Spanish Civil War is the setting for "The Last Barricade," which Alex Bryce is directing at the Fox British Studios at Wembley Park, near London.

COMMONS COMMITTEE PREPARED TO RUSH ACTION ON FILMS ACT

Proposal for Supplementary Quality Test Accepted at the First Session; Stanley Withdraws Alternate Quota

by AUBREY FLANAGAN
in London

Refreshed by the winter suns of Chamonix, Kitzbuhel and Mentone, confused by the British film industry's intricate display of mercurial disunity members of the House of Commons Committee on the Cinematograph Films Act, this week returned from the Christmas recess to the Parliamentary battle front.

Charged with the thankless task of making sense out of nonsense, and weaving from Mr. Stanley's complex constitutional strands a pattern which will mollify all and exasperate none of the industry's hydra heads, they this week continued the examination and approval of the remaining nineteen of the bill's clauses.

As the committee met on Tuesday of this week Mr. Stanley announced that following general rejection by the trade he would take no further action regarding his alternative quota scheme. He rebuked the producers for their roundabout rejection of the proposal instead of rendering a frank yes or no as they had been requested. After reaching the clauses dealing with the quota schedules the committee adjourned to Thursday with indications that every effort would be made to conclude the committee stage at that time.

In its first session the committee accepted a proposal of the Government for the establishment of machinery under which any film passing the cost test for quota eligibility may be rejected on the ground of poor quality. Before an audience of 40 unemployed film technicians the committee heard it pointed out that the clause would result in every film starting with an immediate element of uncertainty.

Captain Euan Wallace, Parliamentary secretary of the Board of Trade, who presented the Government's proposal, claimed exhibitor support for it. Mr. Stanley, on the other hand, pleaded that the clause merely permitted the procedure but did not actually establish it.

The committee defeated an amendment offered by Sir William Layland that the minimum labor cost be increased to £20,000. Its defeat followed the protest by Mr. Stanley that reciprocity was of real importance and that an increase of the minimum labor cost would tend to force reciprocity rather than assist it.

The deliberations of the committee were preceded by a demonstration in which 200 unemployed film workers participated. They gathered in the House of Commons building and engaged in vigorous lobbying among members. A meeting had been planned for an outdoor site but it was prevented by police.

The group demanded increased quota percentages and fair wages, claiming there are 8,000 unemployed in the film industry. It was suggested that between 60 and 70 per cent of the American films imported last year were less than second rate.

Labor Clause Undecided

Yet to be considered, and presumably approved, are those sections of the Bill dealing with the delicate question of labor costs and the employment of foreign stars and technicians. As at present in draft, the Bill stipulates that 75 per cent of labor costs shall be spent on Britishers and that one foreigner, i.e. star technician or director, may be excluded from that stipulation and thus allowed to work here.

On this point, a vital one when the complete lack of star names and skilled technicians is remembered, both the labor unions, bent on defending their own territory and nationals, and dead against the intrusion of foreigners of any kind or category, have made a counter claim to Stanley's suggestions, by asking that the labor cost minimum be increased to 85 per cent.

The producers, though they have, as in the case of the alternative quota scheme, hidden their light under a bushel, are known to be tolerant of the increase of this figure to two, provided that one be a technician or director, and the other an artiste. They, too, are notoriously in favor of a higher labor cost minimum. The fact is that general studio labor is plentiful and adequately efficient, but producers are well aware that there is hardly one outstanding British film on the last two years' records which could have been made without the assistance of either a foreign star or a foreign technician or director—generally both. They are, thus, prepared to go part way in this labor policy of insularity, but not to the extent of interfering with their own bread and butter.

It is Mr. Stanley's plan to accelerate the deliberations of his Committee and get the Bill into the Commons for a third and final reading, and then to the Lords for the last lap.

Even at this stage it is perfectly safe to forecast that the figures of quota percentages will remain exactly as they are in the present draft of the Bill, and there is little likelihood that Stanley will capitulate before the changing and flamboyantly staged producer-labor thunder, or that his Parliamentary apostles will outrage the political loyalties and forsake their chief.

This confidence that the quota figures will not be interfered with is to be found in Charles Metcalfe, president of the Cinematograph Exhibitors' Association, a man of no illusions and much foresight, who at a meeting of Scottish exhibitors last week let fall the very bald hint that they had good reason to believe the Government sympathized with them in regard to quota and that the present figures would not be altered.

Warning by Metcalfe

It is significant that Mr. Metcalfe, representing the point of view of the man who has to make his living out of British and American pictures, issued a warning against the dangers in industrial districts of interfering with the supply of American films.

Speaking personally he objected to any kind of quota on exhibitors. It was wrong in principle and did more harm than good. If any film was so bad that they would not book it without compulsion, then it should not be shown at all. It was politic, however, not to lay themselves open to charges of unpatriotism by voicing this view.

These will be the Committee's most pressing problems on its reassembly. They will, too, have to consider suggestions for the inclusion of all films made in the Dominions among Quota registrations—a plan which exhibitors, already encumbered by indifferent productions from India, Australia, New Zealand and elsewhere will hardly smile upon. The setting up of a cost test for shorts, and a proposal to impose a tax on all foreign films and use the proceeds as a subsidy to deserving British producers will occupy them briefly.

Within two or three weeks then the Bill should have passed on its way through Committee and gone back to the full House of Commons for ratification. There it will be subject to consideration and, if necessary, amendment, not in details, but rather on its general objective and purpose. . . . Then to the Lords. . . . And then into law. That stage is not yet at hand, however, so neither producers, distributors, exhibitors nor workers have yet started to prepare for the millenium.

▽

Union Agreement Near

Efforts to achieve a nationally observed labor pact between exhibitors and their employees' unions are gradually but surely meeting with success in Britain. Agreements have been concluded or are in process of negotiation between fifty per cent of the C.E.A. branches, and the National Association of Theatrical and Kine Employees. In some areas the machinery of the London and Home Counties Conciliation Board is being used as a model.

▽

Itemized

Roy Simmonds, Publicity Director of the Twentieth Century Fox in Great Britain, has been elected to the Board of Directors of that organization.

▽

First move in the campaign to regularize the charity payments, compulsory under the Sunday Opening of Cinemas Act, has been taken, as was expected, by the Middlesex County Council. They are going to recommend that 40 per cent of all charity payments shall be made through a central County Fund instead of locally as heretofore.

KENNEDY INVITED TO CEA BANQUET

Joseph P. Kennedy, newly appointed United States Ambassador to Great Britain, has received an invitation to attend the annual banquet of the Cinematograph Exhibitors Association as guest of honor. American interests in London are enthusiastic over the move believing that it will have considerable influence in assisting Anglo-American film trade relations.

The banquet, to be held March 8th, is generally considered the outstanding social event of the year in the British film industry. Ernest Brown, Minister of Labor, will be present.

Mr. Kennedy is scheduled to sail for England from New York on the Manhattan February 23 to assume his post. Should he accept the invitation it will mark one of his first public appearances in England as ambassador.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"There's Always a Woman"	Original, Wilson Collison. Director: Alexander Hall.	Joan Blondell, Melvyn Douglas, Mary Astor, Frances Drake, Wyn Cahoon.	Shooting
METRO-GOLDWYN-MAYER			
"Swiss Miss"	Original story, Jean Negulesco, Chas. Rogers. Screen play, James C. Parrott, Felix Adler, Chas. Melson. Director: John G. Blystone.	Laurel and Hardy, Della Lind, Walter Woolf King, Eric Blore.	Shooting
"Test Pilot"	Director: Victor Fleming.	Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore, Ted Pearson, Virginia Grey, Arthur Aylesworth, Priscilla Lawson, Claudia Coleman.	Editing
"Marie Antoinette"	From the biography by Stefan Zweig. Director: W. S. Van Dyke.	Norma Shearer, Tyrone Power, Robert Morley, Anita Louise, Joseph Schildkraut, Joseph Calleia, Henry Stephenson, Reginald Gardiner, Alma Kruger, Charles Waldorn, Peter Bull, Shepphard Strudwick, Cecil Cunningham, Brent Sergeant.	Shooting
"Wooden Wedding"	Original screen play, Norman Krasna. Director: Richard Thorpe.	Robert Montgomery, Virginia Bruce, Warren William, E. E. Clive, Priscilla Lawson, Jean Fenwick, Eleanor Lynn.	Shooting
"Three Comrades"	From the novel by Eric Maria Remarque. Director: Frank Borzage.	Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young, Henry Hull.	Shooting
MONOGRAM			
"Rose of the Rio Grande"	Screen play, Dorothy Reid. Director: William Nigh.	Movita, John Carroll, Antonio Moreno, Lina Basquette, Don Alvarado.	Shooting
PARAMOUNT			
"Professor Beware"	Original, Crampton Harris, Francis M. and Marian B. Cockrell. Screen play, Delmer Daves, Jack Cunningham. Director: Eliott Nugent.	Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander, Sterling Holloway, Mary Lou Lender, Guinn Williams, Ward Bond, Spencer Charters, Clara Blandick.	Shooting
"You and Me"	Director: Fritz Lang.	George Raft, Sylvia Sidney, Robert Cummings, Lloyd Nolan, Harry Carey, Roscoe Karns, Warren Hymer, Guinn Williams, Carol Paige.	Shooting
"Tropic Holiday"	Director: Theodore Reed.	Dorothy Lamour, Ray Milland, Martha Raye, Bob Burns, Tito Guizar, Binnie Barnes, Porter Hall.	Shooting
"Cocoanut Grove"	Director: Al Santell	Fred MacMurray, Ben Blue, Yacht Club Boys, Billy Lee, Rufe Davis, Harry Owens and his Royal Hawaiian Orchestra.	Shooting
REPUBLIC			
"Sidewalks of New York"	Director: Bernard Vorhaus.	Lew Ayres, Helen Mack, Victor Varconi, Alison Skipworth, Alice White.	Shooting
RKO RADIO			
"Joy of Loving"	Original story and lyrics, Herbert and Dorothy Fields. Screen play, Gene Towne, Graham Baker. Director: Tay Garnett.	Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee, Lucille Ball, Jean Dixon, Frank Milan, Phyllis Kennedy, Dorothy and Estelle Steiner, Eric Blore, Frank M. Thomas.	Editing
"This Marriage Business"	Original story, Mel Riddle, Alex Rubin. Screen play, Gladys Atwater, J. Robert Bren. Director: Christy Cabanne.	Victor Moore, Allan Lane, Vicki Lester, Jack Carson, Richard Lane, Kay Sutton, Paul Guilfoyle, Frank M. Thomas, Leona Roberts, Jack Arnold, George Irving, Solly Ward.	Editing
TWENTIETH CENT.-FOX			
"Kidnapped"	From the novel by Robert Louis Stevenson. Screen play, Ernest Pascal, Edward Blum. Director: Otto Ludwig Preminger.	Warner Baxter, Freddie Bartholomew, Arlene Whelan, Robert Allen, John Carradine, E. E. Clive, Reginald Owen, Miles Mander, Donald Haines, Alan Hale, Elsa Buchanan, Ralph Forbes.	Editing
"Four Men and a Prayer"	Director: John Ford.	Loretta Young, Richard Green, George Sanders, David Niven, William Henry, Reginald Denny, C. Aubrey Smith, Alan Hale, J. Edward Bromberg.	Shooting
"Kentucky Moonshine"	Director: David Butler.	Ritz Brothers, Tony Martin, Marjorie Weaver, Wally Vernon, William Demarest.	Shooting
"Island in the Sky"	Director: Herbert I. Leeds.	Gloria Stuart, Michael Whalen, Robert Kellard, June Storey, Paul Hurst, Leon Ames.	Shooting
"Mr. Moto's Gamble"	Original screen play, Charles Belden, Jerry Cady. Based on the character "Mr. Moto" created by John P. Marquand. Director: James Tinling.	Peter Lorre, Keye Luke, Dick Baldwin, Lynn Bari, Douglas Fowley, Jayne Regan, Charles Williams, Harold Huber.	Shooting
"Alexander's Ragtime Band"	Director: Henry King.	Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Marjorie Weaver, Jean Hersholt, Wally Vernon, Helen Westley, John Carradine, Douglas Fowley, Paul Hurst, Eddie Collins.	Shooting
UNIVERSAL			
"Goodbye Broadway"	Screen play, Roy Chanslor. From a stage play by James Gleason. Director: Ray McCarey.	Charles Winninger, Alice Brady, Tom Brown, Tommy Riggs, Dorothea Kent, Frank Jenks, Jed Prouty, Donald Meek, Willie Best.	Editing
"State Police"	Story and screen play, George Waggner. Director: John Rawlins.	John King, Constance Moore, David Oliver, William Lundigan, Larry Blake, J. Farrell MacDonald.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Cowboy from Brooklyn"	Screen play, Earl Baldwin. From a play by Louis Pelletier, Jr., Robert Sloane. Director: Lloyd Bacon.	Dick Powell, Dick Foran, Priscilla Lane, Pat O'Brien, Ann Sheridan, Ronald Reagan, Spring Byington, Hobart Cavanaugh.	Shooting
"Gold Diggers in Paris"	Original screen play, Jerry Wald, Richard Macaulay, Maurice Leo. Director: Ray Enright.	Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins, Melville Cooper, Frank McHugh, Johnnie Davis, Mabel Todd.	Shooting
"White Banners"	Based on a novel by Lloyd C. Douglas. Screen play, Lenore Coffee. Director: Edmund Goulding.	Claude Rains, Fay Bainter, Kay Johnson, Bonita Granville, Donald Crisp.	Shooting
"Torchy Blane in Panama"	Screen play, George Bricker. Director: William Clemens.	Paul Kelly, Lola Lane, Hugh O'Connell, James Nolan, Tom Kennedy, Larry Williams.	Editing
"Little Lady Luck"	Original screen play, Albert DeMond, George Bricker. Director: John Farrow.	Ann Sheridan, John Litel, Frank McHugh, Janet Chapman, Robert Homans, Eric Stanley, Jean Benedict, Maureen Rodin-Ryan, Lottie Williams, James Nolan, Vera Lewis, John Ridgeley.	Editing
"Crime School"	Original screen play, Crane Wilbur. Director: Lew Seiler.	Gloria Dickson, Humphrey Bogart, Six "Dead End" Kids.	Shooting

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 101

Question No. 101 was: (A) At what point would you recommend resurfacing the screen or under what condition would you recommend the installation of a new screen in preference to resurfacing? What type of surface would you recommend, silver, white or tint and why.

The following made acceptable answers: S. Evans and C. Rau; G. E. Doe; M. and J. Devoy; C. Oldham; L. Cimikoski; J. R. Prater; R. and K. Wells; W. Limmroth; S. O. Sears; W. H. Edmonds; J. A. Zachritz; N. Jacobson; L. F. Hayes; G. Thompson; W. Schoeneman; J. Morton; M. D. McGuire; P. S. Baker; L. F. and B. Brown; E. and M. Wentworth; W. C. Bant; G. L. Rogers; F. H., S. and P. Dalbey; C. Caldwell; W. Winkler and R. R. Robbins; A. C. Greene; G. L. Goss and Son; H. A. Ames and F. E. Dorp; H. Lathrope and M. Dey; D. and W. Porter; A. H. Bradley; L. E. Dodson and H. T. Todd; T. W. Redhouse; R. R. Jacobs and B. B. Hornstein; W. R. Davis; H. H. Grant; B. L. Kent and C. Donaldson; R. S. Davis; H. T. Plum and D. A. Shea; D. D. Strobey; L. D. Arnold; M. L. Harris; D. Coates; L. and F. L. Savlor; F. D. Kendal; M. R. Robinson and L. A. Beachwood; H. Bunker; H. T. Billings; M. D. O'roque; W. R. Matthews and J. R. Davidson; L. D. Samuels; B. and M. Walker; R. E. Bullard and J. Robinson; K. L. Brant and G. A. Simmons; H. Maybe; W R. Davis; N. S. Reid and H. T. Watkins; F. E. Brandenburg; S. L. Maxwell; G. W. Mathewson, N. R. Hays and H. A. Landon; M. Samuels and O. Goldstein; C. A. Whitlock; M. Lee and W. L. Brandon; T. A. Sanderson and E. L. Little; W. H. Henderson; C. H. Lowrie; S. U. Lamont and P. F. Maxwell; F. D. Mitchell; S. L. Billings and L. Jones; R. Davis and F. M. Brown; B. L. Jones; D. M. Stinson; A. W. Sullivan, H. R. Jackson and W. M. Hamilton.

I have selected the reply of G. Thompson as best suited to the needs of publication. He says: "In consideration of this question it may be wise to first give thought to what various items of damage a dirty or discolored screen inflicts. They may be enumerated, I believe, as follows: First there is loss of light, and since the production of it costs money, its loss adds to the basic cost of projection. Second, a dirty or discolored screen surface lowers its reflection power and reduces the contrast of the picture because its whites are discolored. This in turn operates to cause the picture to be less beautiful, and I believe have less of what we term "depth." Whether or not that last be correct, it certainly operates to lower the entertainment value of the picture almost in proportion to the amount of the fault.

"But, Mr Richardson, it is hard to set any definite, exact point or degree of soiling or discoloring at which the projectionist could feel justified in recommending a cleaning or resurfacing, because he would, aside from the visual test you have recommended many times, have no solid basis of proof that his recommendation was well based. In fact there is, I believe, no way of proving it at present and probably no method could be set up except to actually measure the light reflected from the screen and the light reflected from a sample representing the surface of the screen when it was new.

"In my opinion you have yourself provided the only reliable means for testing condition of a screen surface that is or could be of practical use to projectionists or theatre managers. As per this suggestion I would have a sample of the screen surface wrapped in several thicknesses of soft, black cloth, laid away in a dark closet. Every sixty days I would, by means of bent pins and the sprocket holes, suspend this upon the screen, having it perfectly flat and in contact with the screen surface. I would then project while light and, together with the manager, watch results and form judgment from the difference in brightness of the sample and the surrounding screen as to whether cleaning or resurfacing should be done. As a matter of fact, I have no such screen surface sample, so I make the experiment with white paper having, as nearly as I am able to judge, the same reflection power the original screen surface might have been expected to have had when new. We have found this quite satisfactory but we certainly got a real surprise the first time it was tried. The screen looked all right, but when that clean, white paper was hung on it, the paper shown like a morning star. The whole thing seems to be a very simple efficient test; if it is backed up by good judgment.

"I would recommend resurfacing after it has had one thorough cleaning, referring, of course, to a surface that can be cleaned, or in case there seemed to be chemical discoloration or streaks or spots. I would recommend resurfacing after one cleaning of a surface that can be cleaned for the reason that while it is not possible to clean any surface in such manner that its entire reflection power is restored, one cleaning will result very fairly well. The second would have the drop-off of the first one, plus that of the second, and so on, which I think should not be tolerated.

"As to colors, I have visited a large number of theatres during my seventeen years of service as projectionist and have looked at pictures on, I think, every kind of screen that has been to any extent in use.

"I would not presume to say which is the best type of screen surface, viewed from the reflection angle. That is a question with several "corners." What is best in one auditorium is or may be far from best in another. But as to color, it is my opinion, after careful observation and study, the plain white serves all purposes best. The tinted screen once gave apparent benefit by serving to soften the white, but very often it was not used wisely. Wrong tint or too much of it. Moreover, it does not work well with colored pictures. The "silver" screen, to my way of thinking, imparts too harsh a light tone—too 'cold.' The white seems best, provided, as "Dad" has so many times told us, the screen illumination be kept at a limit just sufficient to imprint all photographic details contained in each frame of film upon the screen. That much light is essential; anything more tends to create glare. At least it contributes to straining the eyes that must look at it constantly for a long period of time.

"As to replacing an old screen with a new one, the old screen is O K just as long as it contains no cracks, can be kept perfectly flat and its perforations are not clogged enough to seriously affect sound volume and quality. Before recommending a new screen because of the perforation diameter reduction I would examine the perforations of the old one with a rather powerful magnifying glass. I have found a strong reading glass satisfactory for the purpose. Grinding a file handle point to form a reamer, I, working very slowly and cautiously, using the magnifying glass, ream a few of the holes to their original diameter. On several occasions have discovered that perforations that looked 'not so bad' were really reduced in diameter quite a lot."

An excellent answer, friend Thompson, and one I can agree with at all points. That reamer stunt is a new one.

BLUEBOOK SCHOOL
Question No. 106

(A) Explain three ways in which a tube may be "bad."

(B) What three conditions may cause hum in an amplifier?

(C) What three kinds of trouble may be caused by overheating in amplifier?

(D) What trouble might cause feed-back in an amplifier?

(Note: Remember this is a Bluebook school and the answer to all save possible some social questions can be found in that book.)

WHAT THE PICTURE DID FOR ME

Columbia

CRIMINALS OF THE AIR: Rosalind Keith, Charles Quigley — Excellent little picture that pleases. — Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

GAME THAT KILLS, THE: Charles Quigley, Rita Hayworth—A fair picture that played to poor business. Played January 4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LET'S GET MARRIED: Ralph Bellamy, Ida Lupino —Like most of the Columbias, there was nothing outstanding about this one. It is a light comedy which we played on our Bank Night, and which seemed to amuse the crowd.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

MURDER IN GREENWICH VILLAGE: Richard Arlen, Fay Wray—No more than fair on all accounts. Played December 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RANGERS STEP IN, THE: Bob Allen, Eleanor Stewart—Just a western. No box office value. In face of our local situation being bad and business off, it is hard to note any box office value.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WOMEN OF GLAMOUR: Melvyn Douglas, Virginia Bruce—A dandy picture we enjoyed playing. O.K., Columbia, orchids to you. — Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

ALCATRAZ ISLAND: John Litel, Ann Sheridan—Pleased a fair size crowd. Believe the title alone brought them in. I'd suggest that Metro and First National get together when making pictures of Alcatraz as prison scenes in "The Last Gangster" and this were in no way alike and this is an opinion voiced by my patrons. Running time, 64 minutes. — A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

DANCE, CHARLIE, DANCE: Stuart Erwin, Jean Muir, Glenda Farrell—This is one of those shows that you can't help liking. It is one of those comedy pictures that is not too silly, but is one of those good old funny-bone ticklers. We ran this picture on Dime Night and folks told us that it was the best comedy picture that we have played to date. Running time, 64 minutes. Played January 26 - 27.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

EVER SINCE EVE: Marion Davies, Robert Montgomery, Patsy Kelly—If there ever was a picture that was built to make you laugh, this is it. Running time, 79 minutes. Played January 19 - 20. — R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

EVER SINCE EVE: Marion Davies, Robert Montgomery, Patsy Kelly—Marion Davies has always had the brains to surround herself with capable support and production effects and I have yet to see a picture of hers that wasn't good entertainment even though you hear comments to the contrary. Before you pan Marion again, analyze any of her recent pictures. — Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

LOVE IS ON THE AIR: Ronald Reagan, June Travis—Just a star-less picture, not good but not too bad. No bouquets and no bricks. Not good enough for a Sunday showing. Running time, 61 minutes. Played January 22 - 23. — Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOVE IS ON THE AIR: Ronald Reagan, June Travis—With no stars to pull 'em in, the title on this killed our chances at B.O. and it doesn't have the least thing to do with the plot. It's not light musical comedy as one would expect from such a title. It is indeed just the opposite, being a gangster picture. Played January 11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MISSING WITNESSES: John Litel, Dick Purcell, Jean Dale—A nice mystery drama that was well received by our patronage. Nothing outstanding and it would not stand alone but a nice double feature picture. Such pictures as these are the reason that exhibitors must play double bills, as this would not stand alone on a program in our situation. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

MR. DODD TAKES THE AIR: Kenny Baker, Frank McHugh, Alice Brady, Jane Wyman — Dandy little program picture. Some of our lady fans think this boy has it on Robert Taylor, and they are real Taylor fans, too. We think the little Wyman gal is a comer. Played January 14 - 15. — Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—The best from Flynn since "Captain Blood." Truly exceptional entertainment from a "perfect" cast. Running time, 95 minutes. — Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

SAN QUENTIN: Pat O'Brien, Humphrey Bogart, Ann Sheridan — Extra good prison story. — Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—This is excellent. No more need be said. Business fair. Played January 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THEY WON'T FORGET: Claude Rains, Gloria Dickson—Pleased a small Friday-Saturday crowd, although everyone was dissatisfied with the ending, as they wanted to know who was guilty. I don't believe that there could have been a better ending though, to put the moral of the story across. Running time, 94 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

THEY WON'T FORGET: Claude Rains, Gloria Dickson—My patrons are still wondering "who killed her." These unusual endings are not satisfactory here but, nevertheless, this is a fine attraction. Running time, 95 minutes.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

Metro-Goldwyn-Mayer

BEAU HUNKS (RE-ISSUE): Laurel and Hardy—Good comedy that will support a small feature and get you money.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

BIG CITY: Spencer Tracy, Luise Rainer—Excellent picture for the common people. Holds up well. The kind of picture that gets a few dollars extra on Monday and Tuesday.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

BROADWAY MELODY OF 1938: Robert Taylor, Eleanor Powell, George Murphy — Our folks were pleased, and business was above average. Considering the fine cast, I agree with those who have said that the picture should have been better. For one thing, a big musical extravaganza must have good music, and the nearest approach to a hit in this one was apparently a rehashed version of "Singin' in the Rain." Running time, 110 minutes. Played January 27 - 28. — H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

CONQUEST: Greta Garbo, Charles Boyer—It's the same old story. Garbo just will not bring them in. This was a grand picture, well liked by all who saw it, but that was mighty few. Running time, 112 minutes. Played January 16 - 17. — Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DOUBLE WEDDING: William Powell, Myrna Loy —The original to most imitations you see these days. After all the shouting is over, you can lean back and count on Metro to deliver pictures that have that finished touch, if you know what I mean!—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—I do not think this picture quite suited to small town audiences, but we managed to put this over in good shape and make some real money on it by contacting nearby high schools, and also by booking the "News of the Day" Panay pictures on the same program. I still think it was the Panay pictures that got them to attend.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—Very fine attraction, but no small town picture. Running time, 139 minutes.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

GOOD OLD SOAK: Wallace Beery, Betty Furness—Not as good as the usual Beery standard, but should please all. Running time, 76 minutes. Played January 21-22.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LAST GANGSTER, THE: Edward G. Robinson, James Stewart, Rose Stradner—Fine picture, plenty heart interest, fast action and prison scenes that will clean up for you. Running time, 81 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell, Robert Benchley, Helen Vinson—Just a passable programer. Stars will help. Pleased all the way. Running time, 78 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MADAME X: Gladys George, John Beal, Warren William—Good picture that registered zero at the box office.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

MADAME X: Gladys George, Warren William—Very good. It still makes 'em weep. Didn't do much business for us, but those who came were well satisfied. Played January 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MADAME X: Gladys George, Warren William—Entertaining and pleased all. Will please in any spot. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MADAME X: Gladys George, Warren William—The old story back with a new star. In my opinion, Miss George excelled in her portrayal. No box office, as the general comment was "I've seen it." Running time, 77 minutes.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Maureen O'Sullivan, Walter Pidgeon—Just a passable programer. Running time, 70 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Walter Pidgeon, Maureen O'Sullivan—This is a good comedy due largely to the presence of Miss Oliver. Our folks like her fine. She deserves the best material available. Played January 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Maureen O'Sullivan—No kicks on this one, and it pleased. I feel, however, that this star combination is worthy of better material. Running time, 73 minutes. Played January 20-21.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

NAVY BLUE AND GOLD: James Stewart, Robert Young, Tom Brown—This is too good for words. The trio of players named above do themselves proud. A good attraction at the box office. Played January 8. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Florence Rice, Lionel Barrymore—The story has been done many times, but never any better. Has plenty of everything to please the folks in the small towns. Played January 27-28.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

NIGHT MUST FALL: Robert Montgomery, Rosalind Russell—This picture was well acted. Each artist portrayed their parts well but failed at the box office appeal. Didn't make film rental. One of the less

(Continued on following page)

(Continued from preceding page)
worst money makers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Here is a picture that had great prospects that absolutely fell by the wayside. One of the best matinees we have had in a long time, but when it came to the evening show, the grown-ups stayed home and listened to our chief competitors on Sunday night, the radio stars. The picture itself had the time-worn plot and we all knew what to expect and it happened. So what? Running time, 75 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TOPPER: Cary Grant, Constance Bennett—Boys, here is a honey. It is one of the cleverest pictures we've ever played. Very funny with clever photography. Did average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

ARTISTS AND MODELS: Jack Benny, Ida Lupino, Martha Raye—Played it late and took a licking. Clearly demonstrated you can't play a poor picture late. The first 60 minutes was good entertainment, but the last 30 minutes left a bad taste. The Martha Raye number was so unnecessary and just about washes her up. Running time, 97 minutes. Played January 26-28.—D. F. Smith, Pella Theatre, Pella, Iowa. General patronage.

BARRIER, THE: Leo Carrillo, Jean Parker, James Ellison—Rex Beach's story of Alaskan gold fields. Well directed and acted picture that pleased. Played January 19-20.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye, Andy Devine, Mary Carlisle—Good picture that pleased. Bing well liked here.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

EBB TIDE: Ray Milland, Frances Farmer, Oscar Homolka—This is different and is worthwhile. A good story, well played, and cast is excellent for their roles. Color is superb. Business good. Played January 9-10. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

EBB TIDE: Ray Milland, Oscar Homolka, Frances Farmer—The scenery and color was beautiful but the picture and story was just another one of those rough sea pictures that don't click at the box office. I am at a loss to know just why these producers make as many sea pictures as they do. I have yet to play a sea picture that made money, especially in a small town. The public don't seem to care for sea pictures, costume pictures, English pictures, gangster pictures. Why force them on us? Why not make more pictures that are true to life? Running time, 97 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—Supposed to be one of the best from Paramount, but it sure missed being an outstanding picture by a long way. We played it Christmas Day to a very small audience. We left out part two by mistake on the last show and nobody knew the difference. Nice picture, eh what!—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott, Dorothy Lamour—Better than most Paramount pictures I have played as far as box office is concerned.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

HOPALONG RIDES AGAIN: William Boyd, George Hayes, Lois Wilde—This is the first of these we ever ran. It was a better-than-average western and drew extra business. Running time, 64 minutes. Played January 21-22.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAKE WAY FOR TOMORROW: Victor Moore, Beulah Bondi, Fay Bainter—Strictly adult entertainment. Young folks not interested. Good comments, but no money.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

MIDNIGHT MADONNA: Warren William, Mady Correll—Don't pass this one; it has what it takes to please 'em. Good comments.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

RUSTLER'S VALLEY: William Boyd, George Hayes—Below the standard of Paramount western's stories. Pleased the western fans. Played January 26.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

SOPHIE LANG GOES WEST: Gertrude Michael, Larry Crabbe, Robert Cummings—Nice program picture which pleased, but it gripes to know that so little effort is being put behind these Class B pictures and so much money going into the super-colossals, many of which will not take in much more than film rental. Running time, 61 minutes. Played January 12-13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SOULS AT SEA: Gary Cooper, George Raft, Frances Dee—Splendid picture that failed for me at the box office.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

HE'S RENEWING OLD ACQUAINTANCE

"Following an absence of thirteen years I wish to resume my contributions to your department," writes George W. Pettengill, Jr., of the Cameo theatre in Mattawamkeag, Maine. "During the winter seasons of 1924-25 I submitted reports on pictures from the Mirror Lake theatre at St. Petersburg, Fla.

"Since that time I have been a projectionist, newsreel cameraman and an automobile salesman. Since that time your department has moved from the old Exhibitors Herald, through the Herald-World, and finally to the MOTION PICTURE HERALD. *Yes, we are growing up, and it seems like renewing an old acquaintance to be reporting 'What the Picture Did for me.'*

"I now operate the local 'opera house' 'way down east in Mattawamkeag, Maine."

THIS WAY, PLEASE: Betty Grable, Charles "Buddy" Rogers—The recession must have gotten the best of this one because it shows the effects of economy at Paramount. However, our audience seemed to like it and that's what really counts. But don't expect a big musical production when you book this one. It's a story about a movie "palace" gone slightly batty.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

WELLS FARGO: Joel McCrea, Bob Burns, Frances Dee—A honey for us small town operators. Give it all the publicity you can and then count the new faces. Adverse weather the last two days spoiled a new house record for us. Is Paramount making a Will Rogers of Bob Burns or am I crazy? Why don't some of the other producers attempt a few on the order of "Wells Fargo." Running time, 115 minutes. —A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Republic

CIRCUS GIRL: June Travis, Bob Livingston, Donald Cook—O. K. circus thriller. Donald Cook is a favorite of mine. Other stars also O. K. in this.

RIDERS OF WHISTLING SKULL: The Three Mesquiteers (Ray Corrigan, Max Terhune, Bob Livingston)—Very fine western. These stars are hard to beat. Very popular.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THREE MESQUITEERS, THE: Robert Livingston, Ray Corrigan, Mex Terhune—Played this series on a Wednesday-Thursday to help midweek business, but was very disappointed. Weekend seems to be the spot as farmers still like them.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RKO Radio

ANNAPOLIS SALUTE: James Ellison, Marsha Hunt, Harry Carey—Thoroughly enjoyable picture with Annapolis background. Young stars were good, but Harry Carey, in a character role, was especially pleasing to our patrons. Running time, 65 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall—Only a fair program picture. Barbara Stanwyck is slipping. Running time, 70 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BREAKFAST FOR TWO: Barbara Stanwyck, Herbert Marshall—A clever little comedy that should please any audience. Good action and well directed. Stanwyck perfect, but Marshall hard to understand at times. Business not up to normal due to weather. A good midweek or giveaway picture. Running time, 63 minutes. Played January 24-25.—D. F. Smith, Pella Theatre, Pella, Iowa. General patronage.

DANGER PATROL: John Beal, Sally Eilers—Good action story with background of Texas oil fields. Harry Carey, in support, still pleases our fans.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DANGER PATROL: John Beal, Sally Eilers—A "thrill" picture of an unusual sort, this fair programer is by no means a fast action picture and will not be a satisfactory substitute for the regular Saturday Western. Running time, 60 minutes. Played January 29.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

FIGHT FOR YOUR LADY: John Boles, Jack Oakie, Ida Lupino, Margot Grahame—Up to the last reel our patrons thought this a pretty good comedy drama. The over-burlesqued dueling sequence, etc., however, disappointed. Directors should learn that patrons prefer something that "might have happened." They can get the impossible in cartoons. Running time, 68 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

FLIGHT FROM GLORY: Chester Morris, Whitney Bourne—Ordinary story of grounded flyers. The air-minded will probably go for it. Played January 25.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

FORTY NAUGHTY GIRLS: James Gleason, Zasu Pitts—Some comedy, but the picture was just fair. No great appeal, but just an average production. Fairly good for small towns and country. Played December 25.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HIGH FLYERS: Wheeler and Woolsey—This is a good little comedy to run on double feature. It is no epic, but just a good little program picture for those who like their comedies. Lupe Velez has been away from the screen all too long. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LIFE OF THE PARTY, THE: Joe Penner, Gene Raymond, Harriet Hilliard—Plenty of action and comedy. Something doing every minute. Pleased our patrons. Will go over well any place. Played December 11.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

LIFE OF THE PARTY, THE: Joe Penner, Gene Raymond, Parkyakarkus, Harriet Hilliard—Good comedy. Joe Penner and Parkyakarkus steal the show. No plot. Lots of comments, no complaints, business good. That is all that is necessary. Running time, 77 minutes. Played January 24-26.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LIVING ON LOVE: James Dunn, Whitney Bourne —Why RKO persists in using a star as good as Jimmy Dunn in such poor pictures is one reason the exhibitor must run double features. This is about as poor a picture as we have seen from this company. Running time, 60 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MAKE A WISH: Bobby Breen, Basil Rathbone—This being the first Breen vehicle played here, I was especially observant of the audience response and found it to be completely favorable. Running time, 77 minutes. Played January 15-16.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

QUICK MONEY: Fred Stone, Dorothy Moore—Most of the money in this is in the title, but don't be afraid of it for small towns, for it will please. Good all-round cast, more good laughs than the audience will be expecting, and it ends up with a bang, both literally and figuratively. Running time, 59 minutes. Played January 22-23.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Andrea Leeds—Thanks to RKO for giving Hepburn a part like this; thanks for Hepburn doing a good job with the part. A few like this and the country folks will like the gal, if it matters. Ginger Rogers shows she doesn't have to dance to get by. She can also act. The most enjoyable show in many a day. Enough smart lines for a dozen shows. Bad weather ruined business, but no fault of the show. It's a honey. Played January 23-24.—J. Glenn Caldwell, Princess Theatre, Aurora, Mo. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adolphe Menjou, Andrea Leeds—Good acting and some action. A smart up-to-date picture. A little too high class for the country or small town patronage. Fine for big towns and class theatres. Played January 22.—George Lodge, Green Lantern Theatre, Claymont, La. Small town patronage.

SUPER SLEUTH: Jack Oakie, Ann Sothern—Good comedy that pleases most people.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

WINDJAMMER: George O'Brien, Constance Worth —Why do they waste the time of a good star by putting him in a picture that fits him like your right shoe would fit your left foot? The O'Brien fans were very much disappointed, so if your people like this fellow, you had better let them keep the whole picture. Running time, 58 minutes. Played January 21-22.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Twentieth Century - Fox

ALI BABA GOES TO TOWN: Eddie Cantor, Tony Martin, Roland Young, June Lang—Patrons seemed to think this one of Eddie's best comedy dramas. Incidentally, Cantor takes some witty and pointed stabs

(Continued on following page)

at New Deal experiments and wasteful spending. Our business was cut by terrible sub-zero weather. Running time, 81 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

ANGEL'S HOLIDAY: Jane Withers, Robert Kent—This picture is made to order for any small town, and like the other Jane Withers pictures made more money for us than recent Shirley Temples—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

BORNEO: Mr. and Mrs. Martin Johnson—A fitting last act for that greatest of explorers, Martin Johnson, who with his brave wife, Osa, has done more to bring us a knowledge of little known lands and the animal kingdom than anyone else. I have always followed their travels with interest since they spent a week in our little midwestern town soon after his return from the cruise on the Snark with Jack London, and it was with a feeling of sadness that I watched the final fade-out on the screen. Where big game hunters brought back ivory and furs that would be seen only by the privileged few, the Johnsons brought back pictures of animals in their native land, that were shown in the largest and smallest theatres and enjoyed by all. Kansas may well be proud of the Johnsons. I am glad Osa is going to carry on and I shall look forward with pleasure to exhibiting her next picture. Running time, 75 minutes. Played January 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Joan Marsh—One of the best. "Chan" always draws here. This was different, but had the usual "Chan" philosophy and plenty of action and comedy. Running time, 68 minutes. Played January 19-20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HEIDI: Shirley Temple, Jean Hersholt—This has been reported as her best to date, and I agree with this estimate of the picture. It has the elements that make pictures good—well acted, some comedy, action. What more can be asked for? Played January 29.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

HEIDI: Shirley Temple, Jean Hersholt—Delightful from every angle and drew many favorable comments. The work of Jean Hersholt, also Class A. Running time, 88 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

IT HAPPENED OUT WEST: Paul Kelly, Judith Allen—Fair picture. Wonder if Fox will ever make an extra good western?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LIFE BEGINS IN COLLEGE: Ritz Brothers, Joan Davis, Tony Martin, Nat Pendleton—This went big guns here. The Ritz Brothers should shorten their acts, but so long as their stuff is clean, which it usually is, they are O. K. by me. However, it is surprising that the company that owes so much to Will Rogers and Shirley Temple would end up any picture of theirs with Joan Davis in outright vulgar position, evidently trying hard to steal the show. Joan, tidy up your acts, and you are O. K. Running time, 94 minutes. Played January 29-30.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

LOVE AND HISSES: Walter Winchell, Ben Bernie, Simone Simon—A clean-up all the way; extended runs; music for the box office. Running time, 85 minutes.—W. E. McPhee, Strand Theatre, Old Town, Me. General patronage.

ONE MILE FROM HEAVEN: Claire Trevor, Sally Blane, Bill Robinson—Fine program. In my estimation, Bill Robinson stole the picture. If you have a Negro balcony, advertise this picture big to them. Plenty Negroes in it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THINK FAST, MR. MOTO: Peter Lorre, Virginia Field—I feel that our folks made a big mistake by not coming out to see this excellent picture. My own mistake was playing it Monday-Tuesday instead of Family Night. Running time, 66 minutes. Played January 24-25.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda—All I can say for this one is that it is a beautiful piece of color photography devoted to an English picture which has no appeal for a small town audience. Thanks to our serial, we managed to break even on this one. My advice is pass this one up.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

United Artists

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—A wonderful picture. Stars great. Sorry to report that business wasn't.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

PRISONER OF ZENDA, THE: Ronald Colman, Madeleine Carroll, Douglas Fairbanks, Jr.—A swell picture, but sure didn't do any business for us. Just can't get them in. This had action, romance and everything, but to no avail. Running time, 101 minutes. Played January 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WALTER WANGER'S VOGUES OF 1938: Warner Baxter, Joan Bennett—This is my first contribution to "What the Picture Did for Me" and it took "Vogues" to do it. "Vogues" is undoubtedly a masterpiece. The coloring is beyond description. Joan Bennett, who in the past has always been good to look upon in black and white, is literally a poem of grace and beauty in color. The story, though light, is entertaining. The cast and direction is perfect. Box office slightly above average. Advice, get behind it. It's well worth your effort. Played January 23-25.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Small town patronage.

Universal

ARMORED CAR: Robert Wilcox, Judith Barrett—Good small picture for double bill support.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

LADY FIGHTS BACK, THE: Irene Hervey, Kent Taylor—A very weak picture. Poor business draw. Played January 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

100 MEN AND A GIRL: Deanna Durbin, Adolphe Menjou—Expertly produced and swell entertainment. The business it did, however, hardly came up to expectations. Played January 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TROUBLE AT MIDNIGHT: Noah Berry, Jr., Catherine Hughes—An average melodrama that gets by. Business poor. Played December 28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

BLAZING SIXES: Dick Foran, Helen Valkis—Good. All Dick Foran pictures are good. Why not keep him in western pictures? Running time, 57 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

(*Continued on following page*)

BROADWAY HOWLED, ROARED, GASPED!

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NEW YORK CITY

DEVIL'S SADDLE LEGION, THE: Dick Foran, Anne Nagel—Good western. Business not as good as on other Foran pictures.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GO GETTER, THE: George Brent, Anita Louise, Charles Winninger—The type of picture that pleases everyone and gets word-of-mouth advertising.—Russ Anderson, Garland Theatre, Garland, Utah. Small town and rural patronage.

GREEN LIGHT: Errol Flynn, Anita Louise, Margaret Lindsay—Very fine show. Played too old and paid way too much for it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IT'S LOVE I'M AFTER: Leslie Howard, Bette Davis—This is quite funny and good entertainment. More for your class patronage, however. Business not quite up to par. Played December 30-31.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VARSITY SHOW: Dick Powell, Fred Waring, Rosemary Lane, Priscilla Lane—With this production Warner Brothers again comes to the fore in musical comedies. It introduces five newcomers to the movie world, Rosemary and Priscilla Lane, Fred Waring, Johnny Davis and Mabel Todd, all of whom are future stars. The picture itself is tuneful, mirthful melange of melody with Rosemary Lane and Ted Healy stealing the show. Although it is entirely too long, it has several bright moments, such as the Fred Waring Choir, Rosemary's singing and the spectacular finale. Dick Powell is not liked here and seemed out of place in the picture. From the above you can see that Warner just missed a winner by a narrow margin. Running time, 110 minutes. Played January 29.—J. A. Reynoldfs, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Short Features

Columbia

AIR HOSTESS, THE: Color Rhapsodies—This is good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CASH AND CARRY: 3 Stooges—Very good nonsense.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COMMUNITY SING, NO. 3—This is an excellent collection of singable football college songs. It is well sung and contains good variety. Orchestra is snappy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GRACIE AT THE BAT: Andy Clyde—A generally funny comedy. Baseball addicts will get a kick out of it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAILROAD RHYTHM: Krazy Kat Cartoons—This is the first Krazy Kat we have played from Columbia and will say that they are very good. Running time, eight minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SCREEN SNAPSHOTS, NO. 2—Good entertainment. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SET 'EM UP: Special Sport Thrills—This bowling reel is interesting. They'll like it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WRONG MISS WRIGHT, THE: Charlie Chase—A funny comedy that should please.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

DANCING BEAR, THE: Terry-Toons—Clever cartoon, with catchy music. Running time, one reel.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

Metro-Goldwyn-Mayer

BLOTTO: Laurel and Hardy reissue—This reissue will keep any audience happy. It's still funny and our people liked it.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CARNIVAL IN PARIS: Musical Comedies—So poor that we didn't bother to play it the second night. We figured we could save that much extra off our electrical bill and have more satisfied customers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COLORFUL BOMBAY: FitzPatrick Travel Talks—Another FitzPatrick we were pleased to have shown. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GOLF MISTAKES: Pete Smith Specialties—These are justly named specials. If you live in a locality where golfing is all the go, play this up to the golf enthusiasts and you will have them for friends the rest of your life. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

RESUMES REPORTING AFTER 13 YEARS

Thirteen years ago, writes George W. Pettengill, Jr., he was a contributor to "What the Picture Did for Me." This week he oiled his typewriter, put in a new ribbon, and presently were forthcoming the reports appearing in the columns this week, from the Cameo theatre at Mattawamkeag, Maine.

Reporting for the first time is J. O. Guthrie, of the Karolyn theatre in New London, Ohio.

Resuming after a year's interval, the volunteering of information on what pictures did or did not do for them are Russ Anderson of the Garland theatre at Garland, Utah, and Lee Brewerton, Capitol theatre, Raymond, Alta., Canada.

HAVE COURAGE: MGM Miniatures—Not so good and not so bad. Running time, nine minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

HOLLYWOOD PARTY: Musical Comedies—They don't come better than this. Coloring makes them outstanding. We have since used "Sunday Night at Trocadero" and the black and white photography used there couldn't compare.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOUND AND THE RABBIT, THE: Harman-Ising —This is the worst one we have played from this group. Running time, nine minutes.—R. W. Chickmore Rainbow Theatre, Newport, Wash. General patronage.

HOW TO START THE DAY: Robert Benchley—Pretty fair, but not so good as previous ones. Running time, 10 minutes.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

NIGHT 'N' GALES: Our Gang—Enough said! Our Gang tops.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PANAY BOMBING SCENES: News of the Day—Because we received these first through Metrotone we will express to them appreciation, not alone for the subject but for the fact the Boston office gave us sufficient notice of the booking to allow us to advertise.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SERENE SIAM: FitzPatrick Travel Talks—This is very good. Our only criticism for this series of late would be that the subjects seem to be running quite some short of 10 minutes running time. They should be full reels.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SERENE SIAM: FitzPatrick Travel Talks—Travelogues always please. Running time, 9 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SOAK THE POOR: Crime Doesn't Pay Series—Excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STOCKHOLM, PRIDE OF SWEDEN: FitzPatrick Travel Talks—One of the prettiest color reels it has been my privilege to see. I have always heard that Stockholm was such a beautiful place, but I had never dreamed that it could be like shown in this Travel Talk. Running time 1 reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Paramount

BALL TOSSERS: Grantland Rice Sportlights (New Series)—And 10 minutes too short. We here in Indiana are strong for basketball and this one is a knockout. The heads of Paramount had better put their short subject producer in charge of features and then we would all be happy. Their shorts have been exceptional. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

CAR-TUNE PORTRAIT, A: Color Classics—One I kept away from. Why I don't know, but it's good and if you haven't played it pick it up. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LET'S CELEBRAKE: Popeye the Sailor—Not up to Popeye standard, but not too bad. Running time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MAGIC ON BROADWAY: Screen Songs—Cartoon followed by song and bouncing ball following "Blossoms on Broadway."—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

PARAMOUNT NEWS: I think the best of the newsreels. Possibly because I get it hot, but same is very good, except the chief voice of staff.—Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

UNUSUAL OCCUPATIONS SERIES: These shorts are interesting. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

RKO Radio

DONALD'S OSTRICH: Mickey Mouse—Another top-notch Disney. Very good. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

EDGAR AND GOLIATH: Edgar Kennedy Comedy —Average Kennedy slap-stick. Running time, two reels.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MORNING JUDGE: Edgar Kennedy Comedies—Not as good as the usual Edgar Kennedy shorts, but so much better than some the others put out that you should have no complaint from those who like Kennedy. Our patrons like him. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

MUSIC WILL TELL: Headliner Series—Good musical. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Mich. General patronage.

PATHE PARADE: Very interesting, but got no comments on this reel at all. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PHONEY BOY: Nu-Atlas Productions—This is unusually good musical stuff until a woman runs amuck with vulgar torso-twisting. Change to next reel when she comes in and folks will enjoy this subject. Running time, 11 minutes. H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

PHONEY BOY: Nu-Atlas Productions—A clever little musical for fans who like their western songs. Running time, 10 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ROYAL STEEDS: Sports With Bill Corum—Another fine single from Radio. Running time, 10 minutes. Lee Brewerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

Twentieth Century - Fox

PANAY SINKING: Movietone News—Equally as good as the newsreel scoop by Norman Alley at no extra cost.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

ALPINE CABARET: Mentone Musical Comedies—A fair vaudeville act.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SINGING BANDIT, THE: J. Harold Murray—Okay single.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SHOES WITH RHYTHM: Mentone Musical Comedies—A fair subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Vitaphone

CAPTAIN BLUEBLOOD: Broadway Brevities—A fair musical. Better pinch yourself after seeing this one to see if you are crazy or the actors in this reel. Running time, 18 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

CLEAN PASTURES: Merrie Melodies—These cartoons as a series are very clever and you will not be disappointed in this one. Our patronage liked it immensely. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HERE'S YOUR HAT: Cookie Bowers—Not bad and seemed to please. Running time, 18 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LITTLE PIONEER, THE: Broadway Brevities—Very good Broadway Brevity. Running time, 18 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LYIN' TAMER, THE: George Jessel—A good one-reel comedy featuring George Jessel, star of radio and screen, as a speaker at a banquet during which he interpolates an imaginary conversation with mama,

(Continued on following page)

"Like thousands of other exhibitors in small towns, I find your 'What the Picture Did for Me' department of exceptional interest, and enjoy reading it for its information pro and con on pictures played in small situtions.

"I should like to comment on some pictures I have played recently because I feel it a duty to keep this department active.

"There are too many exhibitors like myself who prefer to 'let John do it'." —RUSS ANDERSON, Garland Theatre, Garland, Utah.

sister and brother. Good gags and worth booking. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

MEDIUM WELL DONE: Vitaphone Novelties—If you have ever been duped by a socalled Mystic Yogi, see how it was done. This reel is very interesting and also educational. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PLAYING WITH DANGER: Floyd Gibbons' "Your True Adventure"—This is a crackerjack nerve tingler! But don't fail to show it on the kiddies' day. It's a grand lesson for all youngsters and their parents should thank you. Better than a dozen spankings, we'd say, for it shows them just what can happen when they take chances at play. They'll remember this one, we'll bet. It packs a terrific wallop!—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRETTY PRETENDER, THE: Broadway Brevities—You had better pretend that you have played this one and let it remain on the shelves. Running time, 21 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

PUPPET LOVE: Salici's Puppets—Play it. It's something unusual and without a doubt will please yours as it did mine. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PUPPET LOVE: Vitaphone Varieties—The kiddies will like this, so run it when they will see it. It's good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STARLETS: Broadway Brevities—The best short I have played this season. Worth extra billing. Running time, 20 minutes.—Lee Bremerton, Capitol Theatre, Raymond, Alberta, Can. Small town patronage.

THE RIMACS IN A MUSICAL JOURNEY TO SOUTH AMERICA: Melody Masters—Poor. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TOOT SWEET: Fifi D'Osay, Rufe Davis—Too silly! Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TWO BOOBS IN A BALLOON: Edgar Bergen and "Charlie McCarthy"—The one and only "Charlie." Folks sure get a kick out of this, grownups as well as the kids. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

UPS AND DOWNS: Hal LeRoy—Not as good as some Hal has made, but it is okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VITAPHONE FROLICS: Vitaphone Varieties—Excellent vaudeville reel. Acts are all good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOODS ARE FULL OF CUCKOOS: Merrie Melodies—The title sounded promising to us, but the showing of the cartoon only proves anew you can't judge a book by its cover. No, this falls pretty flat and is a weak cartoon subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Miscellaneous

IDOL OF MILLIONS: Jack Dempsey—This we thought would do extra business, but failed to do so inasmuch as it reviewed the highlights of Jack Dempsey's fighting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Gets Citizens to Indorse "Holiday"

William Powell, manager of the LoNet theatre in Wellington, Ohio, who has answered inquiries from his patrons regarding Mae West pictures with the statement, "If she ever makes a clean picture I will show it," has booked "Every Day's a Holiday," having first secured the approval of a committee of representative citizens of his community.

Invitations to a private screening of the picture were sent to 20 residents of the town including a Methodist minister, a Baptist minister, a Christian Church minister, a Catholic priest, the chairman of the Women's Christian Temperance Union, the mayor, a high school teacher, a member of the school board, a bank cashier, the president of the Kiwanis Club, the former leader of the Eastern Star for Ohio, the wife of a newspaper editor, the wife of the president of the City Council and three church deacons.

Of the 20 people invited 14 attended, one failed to vote, two voted unfavorably and 11 voted favorably. The voting was secret and the unsigned ballots were sent directly to the editor of the Wellington *Enterprise* who counted them and gave the results first page prominence.

In answer to the query "Should children be barred from the picture?" ten voted "No" and one voted "Yes, under 16 years." Mr. Powell gave it as his opinion that the two who voted against the picture did so because of the excessive drinking depicted.

Modern Acquires French Film

Modern Film Corporation has acquired "Le Grand Refrain," starring Fernand Gravet, for distribution in North and South America, through a deal closed with Mr. Algazy, president of Metropa Films. "Le Grand Refrain" was chosen with "Mayerling" as the motion pictures to represent the French cinema at the Venice Exposition.

Rud Lohrenz Promoted

Rud Lohrenz, branch manager for Warner Brothers in Minneapolis, has been promoted to district manager. Mr. Lohrenz will assume the duties of Leo Blank, district manager with headquarters in Chicago, who has been forced to take a leave of absence due to illness. C. K. Olsen, Warner exchange manager in Omaha, succeeds Mr. Lohrenz as branch manager in Minneapolis. Earl D. Perkins, Warner salesman in Minneapolis, replaces Mr. Olson at Omaha.

Screen Writers' Frolic

The Screen Writers' Guild of the Authors League of America will hold its Third Annual Winter Frolic and dinner dance at the Biltmore Bowl, Hollywood, February 17th. John Grey is chairman of the arrangements committee consisting of Charles Brackett, Albert Hackett, Allen Rivkin and Anthony Veiller.

American produced films featuring gangster life and sex problems have been banned in Bangkok, Siam, by a censor board composed largely of Buddhists, according to Mrs. Josephine Tate, Presbyterian missionary there.

THEATRE ACCOUNTING

by WILLIAM F. MORRIS

(Certified Public Accountant)

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 5, 1938, from 64 theatres in 13 major cities of the country was $972,215, an increase of $42,195 over the total for the preceding week ended January 29, 1938, when 63 theatres in 13 large cities aggregated $930,020.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston							
Boston	3,246	25c-55c	17,700	"Change of Heart" (20th Cent.-Fox) and "The Shadow" (Col.) (35c-55c)	8,500	"Wise Girl" (RKO) and "The Black Doll" (Univ.) (30c-65c)	8,600
RKO Memorial	2,907	35c-65c	13,600	"Happy Landing" (20th Cent.-Fox) (plus stage show)	30,000	"I Met My Love Again" (U.A.) (stage: Mitzi Green-Harriet Hoctor)	18,000
Loew's Orpheum	2,970	25c-55c	14,500	"The Hurricane" (U.A.) and "Beg, Borrow or Steal" (MGM) (2nd week)	14,000	"The Hurricane" (U.A.) and "Beg, Borrow or Steal" (MGM) (1st week)	19,500
Metropolitan	4,332	35c-65c	26,000	"Every Day's a Holiday" (Para.) (stage: Fred Waring and Orch.)	26,500	"Hollywood Hotel" (F.N.) (plus stage show)	19,500
Paramount	1,793	30c-55c	8,000	"Love Is a Headache" (MGM) and "Bulldog Drummond's Revenge" (Para.)	8,000	"Love and Hisses" (20th Cent.-Fox) and "Thank You, Mr. Moto" (20th Cent.-Fox)	7,000
Chicago							
Apollo	1,400	75c-$1.50	7,100	"In Old Chicago" (20th Cent.-Fox) (75c-$1.50)	17,800		
Chicago	4,000	35c-75c	35,500	"The Buccaneer" (Para.) (stage: William Hall and revue) (2nd week)	33,000	"The Buccaneer" (Para.) (stage: Phil Spitalny and Girl Orch.) (1st week)	42,000
Garrick	900	35c-65c	6,800	"Boy of the Streets" (Mono.)	6,600	"Marihuana" (Roadshow Att.) (2nd week)	6,700
Oriental	3,490	35c-75c	17,500	"Love Is a Headache" (MGM) (plus vaudeville revue)	17,500	"Penitentiary" (Col.) (plus vaudeville revue)	13,600
Palace	2,509	35c-75c	19,900	"Manhattan Merry-Go-Round" (Rep.) (stage: Jane Withers)	19,600	"She's Got Everything" (RKO) (stage: Mischa Auer and revue)	20,000
Roosevelt	1,591	35c-75c	13,000	"Happy Landing" (20th Cent.-Fox)	16,700	"Bad Man of Brimstone" (MGM) (3rd week)	8,000
State-Lake	2,776	20c-55c	14,800	"Night Club Scandal" (Para.) (plus stage show)	13,400	"They Won't Forget" (W. B.) (plus stage show)	14,200
United Artists	1,700	35c-75c	17,500	"The Hurricane" (U.A.) (3rd week)	14,800	"The Hurricane" (U. A.) (2nd week)	21,000
Cleveland							
Allen	3,000	30c-55c	5,700	"Hollywood Hotel" (F.N.) (5 days)	4,500	"Stage Door" (RKO) (2nd week)	6,000
Hippodrome	3,800	30c-55c	12,700	"Happy Landing" (20th Cent.-Fox)	22,000	"Hollywood Hotel" (F.N.)	13,000
RKO Palace	3,100	30c-75c	17,800	"I'll Take Romance" (Col.) (plus Mischa Auer and vaudeville)	16,000	"Manhattan Merry-Go-Round" (Rep.) (stage: Ethel Waters and revue)	16,000
State	3,500	30c-55c	17,200	"True Confession" (Para.)	12,000	"Navy Blue and Gold" (MGM)	12,000
Denver							
Denham	1,500	25c-40c	6,700	"Thrill of a Lifetime" (Para.)	4,200	"Every Day's a Holiday" (Para.)	7,500
Denver	2,500	25c-50c	9,600	"The Hurricane" (U.A.)	12,000	"Dead End" (U. A.)	9,000
Orpheum	2,600	25c-40c	7,300	"The Last Gangster" (MGM) and "She's Got Everything" (RKO)	11,000	"Mannequin" (MGM) and "Crashing Hollywood" (RKO)	10,600
Los Angeles and Hollywood							
Carthay	1,518	50c-$1.50	11,800	"Snow White and the Seven Dwarfs" (RKO) (6th week)	12,635	"Snow White and the Seven Dwarfs" (RKO) (5th week)	12,106
Chinese	2,500	30c-75c	11,600	"Happy Landing" (20th Cent.-Fox) and "City Girl" (20th Cent.-Fox)	13,381	"Bad Man of Brimstone" (MGM) and "Love Is a Headache" (MGM)	12,113
Four Star	900	50c-$1.50	4,000	"In Old Chicago" (20th Cent.-Fox) (3rd week)	8,700	"In Old Chicago" (20th Cent.-Fox) (2nd week)	9,200
Hillstreet	2,700	30c-65c	8,000	"I'll Take Romance" (Col.) and "She Married an Artist" (Col.)	6,100	"You're a Sweetheart" (Univ.) (2nd week) and "Crashing Hollywood" (RKO)	5,800
Loew's State	2,500	30c-75c	14,700	"Happy Landing" (20th Cent.-Fox) and "City Girl" (20th Cent.-Fox)	16,264	"Bad Man of Brimstone" (MGM) and "Love Is a Headache" (MGM)	17,151
Pantages	3,595	30c-65c	8,100	"I'll Take Romance" (Col.) and "She Married an Artist" (Col.)	6,100	"You're a Sweetheart" (Univ.) (2nd week) and "Crashing Hollywood" (RKO)	5,600
Paramount	3,595	30c-65c	18,400	"Every Day's a Holiday" (Para.) (stage: Mae West)	36,400	"Thrill of a Lifetime" (Para.) (stage: Olsen and Johnson)	18,900
W. B. Hollywood	3,000	30c-65c	10,400	"Hollywood Hotel" (F.N.)	16,000	"The Hurricane" (U.A.) (2nd week) and "Missing Witnesses" (F.N.) (2nd week)	14,700
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Happy Landing" (20th Cent.-Fox)	12,000	"Nothing Sacred" (U.A.)	11,000
RKO Orpheum	2,900	25c-40c	7,200	"Every Day's a Holiday" (Para.)	4,500	"Beg, Borrow or Steal" (MGM)	6,500
State	2,400	25c-55c	5,600	"Nothing Sacred" (U.A.)	6,000	"Merry-Go-Round of 1938" (Univ.)	5,500

[THEATRE RECEIPTS—CONTINUED]

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Montreal (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)							
Capitol	2,547	25c-60c	9,300	"Every Day's a Holiday" (Para.) and "Blossoms on Broadway" (Para.)	8,000	"Hitting a New High" (RKO) and Braddock-Farr Fight Film	9,500
Loew's	3,115	25c-50c	11,000	"Alcatraz Island" (F.N.) (stage: Helen Morgan and revue)	12,500	"Thoroughbreds Don't Cry" (MGM) and "Fit for a King" (RKO)	7,500
Palace	2,600	25c-65c	10,500	"Hollywood Hotel" (F.N.)	10,000	"Wells Fargo" (Para.)	9,500
Princess	2,272	25c-65c	7,600	"Marked Woman" (F.N.) and "Sergeant Murphy" (W.B.)	6,500	"Tovarich" (W.B.) and "Love Is on the Air" (F.N.)	7,000
New York							
Astor	1,142	55c-$2.20	15,600	"In Old Chicago" (20th Cent.-Fox) (3rd week)	14,785	"In Old Chicago" (20th Cent.-Fox) (3rd week)	17,000
Capitol	4,700	25c-85c	33,400	"Mannequin" (MGM) (2nd week)	20,000	"Mannequin" (MGM) (1st week)	30,000
Criterion	1,700	25c-75c	12,000	"Lady Behave" (Rep.)	6,600	"Bordertown" (W.B.-reissue)	9,000
Paramount	3,700	25c-99c	36,100	"Every Day's a Holiday" (Para.) (stage: B. Goodman's Orch.) (2nd week)	42,000	"Every Day's a Holiday" (Para.) (stage: Benny Goodman's Orch.) (1st week)	57,000
Rialto	594	25c-55c	7,700	"Love Is a Headache" (MGM)	7,100	"She Loved a Fireman" (F.N.)	5,000
Rivoli	2,200	25c-99c	23,100	"The Hurricane" (U.A.) (3rd week)	25,000	"The Hurricane" (U.A.) (2nd week)	28,000
RKO Music Hall	6,200	40c-$1.65	79,000	"Snow White and the Seven Dwarfs" (RKO) (plus stage show) (3rd week)	112,000	"Snow White and the Seven Dwarfs" (RKO) (plus stage show) (2nd week)	110,000
Roxy	5,954	25c-75c	35,400	"Happy Landing" (20th Cent.-Fox) (plus stage show) (2nd week)	52,000	"Happy Landing" (20th Cent.-Fox) (plus stage show)	52,000
Strand	3,000	40c-99c	20,800	"Swing Your Lady" (W.B.) (3 days-2nd week)	6,000	"Swing Your Lady" (W.B.) (1st week)	14,000
Oklahoma City							
Criterion	1,500	10c-40c	5,300	"Happy Landing" (20th Cent.-Fox)	6,500	"Hollywood Hotel" (F.N.)	6,500
Midwest	1,500	10c-40c	4,300	"Bad Man of Brimstone" (MGM)	5,700	"Ebb Tide" (Para.)	4,000
Tower	1,000	10c-35c	....	"Hitting a New High" (RKO) (5 days)	1,500	"Merry-Go-Round of 1938" (Univ.)	2,400
Omaha							
Brandeis	1,200	25c-40c	4,900	"Hollywood Hotel" (F.N.) and "Under Suspicion" (Col.)	6,400	"Alcatraz Island" (F.N.) and "Victoria the Great" (RKO)	4,500
Omaha	2,200	25c-40c	6,900	"Mannequin" (MGM) and "You're Only Young Once" (MGM) (plus midnight preview of "The Buccaneer" (Para.)	8,100	"Man-Proof" (MGM) and "Dangerously Yours" (20th Cent.-Fox)	7,100
Orpheum	3,000	25c-40c	9,200	"Thrill of a Lifetime" (Para.) (stage: Ted Lewis) (35c-55c)	16,250	"Bad Man of Brimstone" (MGM) and "Borrowing Trouble" (20th Cent.-Fox)	9,300
Philadelphia							
Aldine	1,300	40c-65c	9,200	"Paradise for Three" (MGM)	8,000	"Love Is a Headache" (MGM)	8,500
Boyd	2,400	40c-65c	14,800	"Mannequin" (MGM) (2nd week)	11,000	"Mannequin" (MGM) (1st week)	18,000
Fox	3,000	40c-65c	17,000	"Happy Landing" (20th Cent.-Fox)	20,000	"Every Day's a Holiday" (Para.)	17,500
Stanley	3,700	40c-65c	15,700	"The Buccaneer" (Para.)	21,000	"Hollywood Hotel" (F.N.) (2nd week)	13,000
San Francisco							
Fox	5,000	15c-75c	11,000	"Happy Landing" (20th Cent.-Fox) and "Charlie Chan at Monte Carlo" (20th Cent.-Fox)	19,500	"Every Day's a Holiday" (Para.) and "City Girl" (20th Cent.-Fox)	16,000
Golden Gate	2,850	15c-55c	16,600	"She's Got Everything" (RKO) (plus vaudeville)	13,200	"Prescription for Romance" (Univ.) (plus vaudeville)	15,500
Orpheum	2,440	15c-75c	8,200	"Thrill of a Lifetime" (Para.) and "The Jury's Secret" (Univ.)	7,200	"She Married an Artist" (Col.) and "Mr. Boggs Steps Out" (G.N.)	5,300
Paramount	2,740	15c-75c	13,300	"Mannequin" (MGM) and "Change of Heart" (20th Cent.-Fox)	15,300	"Bad Man of Brimstone" (MGM) and "Beg, Borrow or Steal" (MGM) (3rd week)	11,000
United Artists	1,200	15c-65c	6,900	"The Hurricane" (U.A.)	12,000	"Nothing Sacred" (U.A.) (5th week)	4,000
Warfield	2,680	15c-75c	15,300	"Swing Your Lady" (W.B.) and "Sergeant Murphy" (W.B.)	4,400	"Man-Proof" (MGM) and "King Solomon's Mines" (GB) (2nd week)	13,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"Mannequin" (MGM) and "She's Got Everything" (RKO)	8,500	"Hollywood Hotel" (F.N.) and "Beg, Borrow or Steal" (MGM)	8,100
Liberty	1,800	30c-55c	7,700	"The Hurricane" (U.A.) (5th week)	5,200	"The Hurricane" (U.A.) (4th week)	6,800
Orpheum	2,450	30c-40c	6,000	"Love Is a Headache" (MGM) and "Charlie Chan at Monte Carlo" (20th Cent.-Fox)	5,650	"You're a Sweetheart" (Univ.) and "The Westland Case" (Univ.)	5,800
Paramount	3,050	30c-40c	5,200	"Happy Landing" (20th Cent.-Fox) and "Bulldog Drummond's Revenge" (Para.)	8,750	"Every Day's a Holiday" (Para.) "Prescription for Romance" (Univ.)	5,450



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BINGO, BANKO--BUNKO!

Much has been written and said concerning giveaways. Bank nights, screeno, country store, rent night, and a thousand and one nights under the guise of sundry names have all come in for their share of scorching criticism by exhibitor heads and distribution executives alike.

And now it's bath towels! We are in receipt of a theatre advertisement clipped from a newspaper somewhere in the middle west. The ad measures sixteen inches. Bath towels are profusely displayed at the top, being the only illustration used in this advertising "masterpiece."

The copy advises that a special gift offer is made to patrons as follows: three 20-cent tickets, two 10-cent tickets, one 22 by 44 inch heavy Cannon bath towel, and two 12 by 12 inch heavy Cannon wash cloths; a regular $1.27 value, all for 85 cents for a limited time only! Readers of the ad are further advised that the towels and wash cloths may be seen on display in the theatre lobby, and, oh, yes, they come in four lovely shades, and will be delivered free.

The above copy takes up fourteen inches of this sixteen-inch theatre ad; the theatre slug occupies one and three quarter inches and leaves the gargantuan space of one quarter of an inch to inform readers that the theatre is playing "Souls at Sea" and "The Big Shot" plus News, Comedy and a Cartoon.

▽ ▽ ▽

OBSERVATIONS

During the past month we had occasion to attend the world premieres of two important productions, "Hurricane" and "In Old Chicago" at the Astor Theatre.

Last week, genial house manager Jimmy Dunn of the Rivoli Theatre excitedly pulled us into his house to witness the thrilling hurricane scene of "The Hurricane," which was on view on the huge magnascope screen. We were genuinely thrilled. When we saw this same scene at the Astor on a regular sized screen, we were also thrilled, but in a much milder way.

Which leads us to suggest to men who play this film that you employ the use of your magnascope screen, providing of course, that you have one, for this climactic scene and get the full benefit of the terrific wallop it carries.

The tremendous and equally stirring fire scene in "In Old Chicago" will also undoubtedly prove more effective with the use of your magnascope screen.

Theatre managers are playing an important part in the civic life of their communities to a greater extent than ever. The latest, entitled to a bow for himself in this direction, is Louis Charninsky, of the Capitol Theatre, Dallas, who just took the oath of office as a member of the citizens' traffic commission at a ceremony conducted in the office of Mayor George Sprague. We sincerely hope that Louie will now stop parking his car at his theatre entrance.

*

CONCERNING LENT

Lent this year commences on March second and ends April seventeenth.

We can recall how exhibitors in years past viewed the coming of this Holy period with a feeling little short of grave Box Office concern. In recent years, however, exhibitors have found it to their advantage to exercise great care in the matter of their bookings.

In communities where the preponderance of potential theatre-goers observe this Holy period, we even suggest that exhibitors book special subjects concerned with Lent itself, of which there are several excellent ones on the market.

In this seat it is gratifying to note, like one in a conning tower, that managers no longer sit and sigh, but rather roll up their sleeves and observe the slogan of some illustrious philosopher whose name escapes us for the moment: "Knowledge is power only when used."

*

During the month just passed, our files reveal a record increase in membership to the Round Table. This past January has also seen many visitors to our office, many well-known to us, and others who came in to get acquainted. All were extravagant in their praises of what they have been getting out of the Round Table Section these many years, and upon being asked whether they had been sending material of their own to us, more than half had not, they admitted. Are you one of these gentlemen who likes to "take" but neglects to "give"?

Jack Goldstein

Round Table In Pictures



United Artists Theatre in Chicago for date on "The Hurricane" took out a $300,000 insurance policy, issued by the Home Insurance Company guaranteeing the theatre against hurricane damage during the run of the picture. Pictured above left to right are: seated, Robert Trier of Winerman Bros., insurance agents and secretary. Standing, Dave Wallerstein, Balaban & Katz executive; Irving Schlank, U. A. manager there and Ben Feldman, theatre manager.







Eye-arresting indeed was Terry C. W. Leung's lobby display for "100 Men and a Girl" at the Queen's Theatre, Hong Kong, China. Directly below oversize cutout head of the starlet was replica of theatre scene showing Stokowski directing his symphony orchestra. Leung, incidentally, reports that Durbin is extremely popular with his patrons.

Because of what he terms "its genuinely refreshing and wholesome effect upon juvenile minds," Brother Fuilbert of the House of the Guardian Angel, Boston, chose "Rosalie" for the boys of his institution to see. Theatre party was arranged by Manager Fred Greenway of Loew's State who entertained hundreds of the lads, stories and photo breaking local newspapers.

Here shown, from left to right are William Pine, associate producer; Cecil B. DeMille, director and Margot Grahame, actress being presented with jumbo telegram arranged as a stunt in conjunction with the "Name the Movie Stars" contest sponsored by the Boston Evening American and all local theatres. The Hollywood ensemble were in Boston as guests of Martin J. Mullin and Sam Pinanski in conjunction with the opening of "The Buccaneer." Jack Malloy and Jack Kenney of the paper set the tie-up.



From far off Batavia, Java, comes this street bally shown above for "Prince and the Pauper" engagement at the Rex Theatre. Conceived and executed by J. R. E. Lambert, Warner Brothers manager there, this truck was completely covered on all four sides with enormous scenes from the picture.

For the date of "True Confession" at the Dubinsky Brothers' Missouri Theatre, St. Joseph, art head C. M. Griepenburg forwards this example of his poster art work. Head of Lombard was airbrushed in natural colors on a white background; panel was done in dark blue and lettering in yellow, pink, white and lavender.

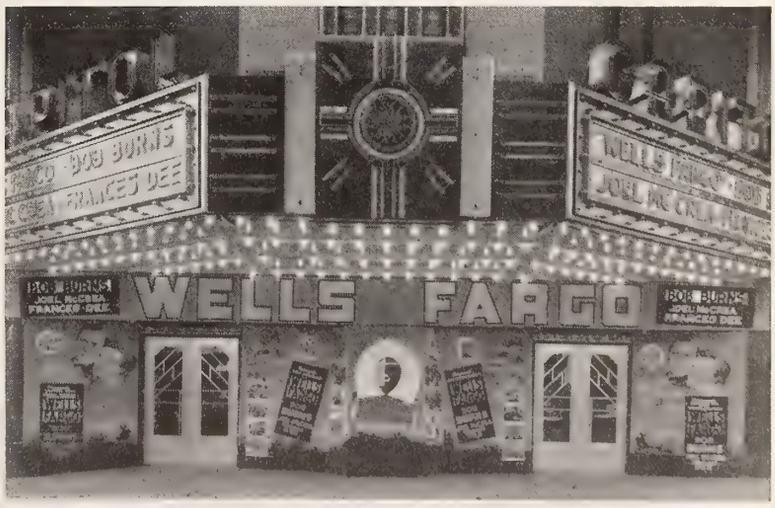




Planted in dailies by Ely Seff, Garden Theatre, Davenport, Ia., was photo above of Moon Regan, program director of WOC and himself, discussing "Seargent Murphy" in which the former's brother, Ronald Regan appears. Regan is holding pressbook.



Constructed by Pat Argust, New Spreckels, San Diego, was lobby display for "Zamboanga." Added punch was given this atmospheric setpiece with use of girl wearing a South Sea Moro costume with all the trimmings.



From Harold B. Lyon, manager, Capitol Theatre, Burlington, Ia., comes this striking "Wells Fargo" front created by Eugene Gilbert, theatre artist. Cutout figures of Joel McCrea and Frances Dee were planted at either end.

QUICK REPORTS FROM THE FIELD

Junior Patrol

According to Fred Pickrel, Murray Theatre, Ponca City, Okla., Junior Patrol members observing their annual "Junior Patrol Week," sponsored the screen presentation of "Boy of the Streets" at his theatre. Showing was preliminary event before the boys annual banquet at the American Legion clubhouse.

Proceeds from the picture were used to buy new and additional equipment for the Patrol and for the banquet which was sponsored by the PTA, police department and safety department of the Continental Oil Company. Tickets were sold by the Junior Patrol boys week preceding show.

Lobby Device

During a recent M & P Theatre managers' week, Harry Goldstein, Morton Theatre, Dorchester, Mass. pulled a neat one by planting a slide projector over his box office on which was flashed a number of slides advertising coming attractions. Cards on which were listed the titles of these pictures were distributed to patrons who were requested to designate any four which they would favor seeing during the coming month and deposit cards in ballot box provided. Harry reports the idea clicked for him very satisfactorily with a return of about 40 per cent of the 3000 ballots distributed.

"Sweetheart" Candy

Through tieup with local confectioner, Tommy Read, Paramount Theatre, Atlanta, Georgia to publicize "You're a Sweetheart," distributed imprinted envelopes in which were bright cherry colored candy hearts. Copy on bags carried playdates, cast, etc. These were distributed on streets opening day by attractive girls and rings were handed out at the door in advance.

Wesp Wins

For the second time within a year, Floyd Wesp, manager of Warner's Rialto Theatre, Racine, Wis., in Jimmy Coston's zone, took down $150. first prize in their recent 10 week drive. Other winners in his group included A. Kopolas, Appleton Theatre, Appleton, Wis. who won $75. and A. Blasko, Symphony Theatre, Chicago, $25.

PRAISES MANAGERS' AWARDS CAMPAIGNS

"Will gladly serve as a judge on the Quigley Awards Committee for 1938.

For the past five years I have personally attended each one of these meetings and have had an opportunity to actually see the fine results that have been achieved by theatre managers due to the competitive Awards which have been presented yearly by Quigley Publications.

I must congratulate your organization on taking this iniative as I feel it is a fine stimulant for our industry."
—GEORGE C. WALSH, president and general manager, Netco Theatres, Poughkeepsie, N. Y.

Coast Hookup

Excellent newspaper breaks on "52nd Street" were secured by city manager Ed Crabtree for the date at the Fischer Theatre, Danville, Ill. through tieup with the Commercial News. Reporter from the paper called Hollywood and talked with Director Harold Young interviewing him with regard to the picture and its mid-western premiere. Story received three column head with story and photo.

Sidewalk arrows were used on every corner in downtown area with arrow pointing toward theatre and bearing playdates and title. For street bally sandwich man carried sign reading "you are unfair to yourself unless you see," etc. etc. Taxi fleet used imprinted tire covers, special attractive front was constructed and 24 sheets were posted at each entrance to the city, so that they could be seen by all incoming traffic.

Co-op Ads

To sell "Vogues of 1938," Dan Krendel, Tivoli Theatre, Toronto, secured many cooperative ads which included playdates and picture plug. Imprinted paper napkins were planted in all leading downtown restaurants, 10,000 sticks of gum promoted from manufacturer were distributed attached to cards carrying cast and cut of Bennett and Baxter. For school coverage, Krendel distributed to students cards printed in black and white with photo of stars and crayon attached, copy reading "no matter how you color them, you cannot approach the glowing beauty of natural technicolor in," etc., etc.

Question Box

From H. M. Addison, northeastern division manager for Loew's comes new lobby idea used in Loew's State and Orpheum Theatres, Boston. Question box for patrons is planted in lobby inviting fans to submit questions concerning cast, director or any other detail of current attractions.

Patrons are requested to fill out questionnaire and drop in box provided for the purpose in lobby of both theatres. The answers are furnished by Marjory Adams, motion picture critic of the Globe for the State and Ann Masters, feature writer of the American and Sunday Advertiser for the Orpheum. The tieup with the newspapers was effected by Joe DiPesa, publicity director for Loew's in Boston.

School Tieup

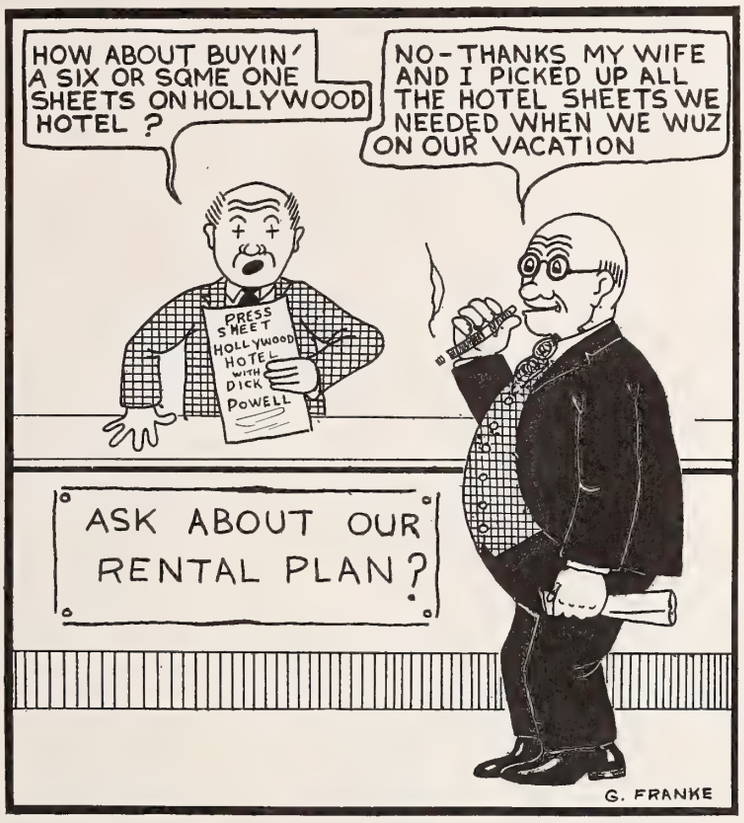
Concentrating on the school angle, Arlie Crites, Palace Theatre, Lubbock, Texas for "Emile Zola" secured permission to install special box office in the administration building of the Texas Tech College to sell student tickets. Copy on picture, playdates, etc. were lettered on box office and tickets were sold for four days by one of the students. Arrangements were also made with local fraternity to sponsor sale, with special inducement of gratis ticket going to all boys selling ten or more tickets.

Contest was held in college journalism department, passes going to those submitting best essays on life of "Zola." Second contest was effected through tieup with Station KFYO, tickets awarded listeners sending in largest list of words from the title. Opening night included fifteen minute broadcast from lobby with local celebrities saying a few words; guests having been conveyed to theatre in fleet of new cars properly bannered.

Institutional

Various are the institutional slants employed by Eddie Selette, Warner's Albany Theatre, Albany, N. Y. among which are the distribution of bright yellow cards signed by the cashier and carrying message on forthcoming attractions. Through tieup with local circulating library, Eddie has managed to get his theatre imprint on all book covers. Another tieup which this theatreman has found effective is imprint on store bags, not only with playdates, but a brief editorial on the value of motion pictures as a mental diversion.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Glenn Franke, Cheviot, Ohio

HOME OFFICE AIDS

Within a full-color four-page cover, a forty-four page exhibitors' manual on Walt Disney's first feature-length production, "Snow White and the Seven Dwarfs," has been issued by RKO Radio, under the supervision of S. Barret McCormick. Presenting a multitude of angles in a comprehensive campaign in behalf of the picture, the book amplifies the usual production information with a history of the Disney opus, and graphic details of the Los Angeles and New York premieres. The wealth of favorable critical comment has been covered with a series of terse extracts.

Space is given the widespread advance treatment of the production by such national periodicals as Life, Stage, Good Housekeeping, Time, Town and Country, Look, McCall's, Popular Science.

For the guidance of theatre managers, examples are given of advertising by local merchants of items from the fifty licensee accounts who have issued merchandise keyed to the "Snow White" motif. These fifty licensees for "Snow White and the Seven Dwarfs" comprise a record for numbers of manufacturers engaging in parallel promotion with a single motion picture, and were marshalled by Kay Kamen of the Walt Disney Enterprises.

Besides various display, contest and stunt exploitation ideas, the book devotes special space to the many book tieups and the sheet music and record tieups. There are fourteen pages of ad designs and ten pages of publicity and feature stuff.

▽

The great interest shown by High School and Grammar School students in the works of Mark Twain prompted the showmanlike educational display prepared by United Artists on Selznick International's "The Adventures of Tom Sawyer" for use in English classes throughout the country.

The display consists of eight profusely illustrated panels, and is keyed to day-to-day study. The life, background, and works of Mark Twain are traced for the student, both in the text and pictures. From this point the sequence guides the study through all the intricacies of film-making, bringing home to the class that all this money and effort is spent because of Mark Twain's unique place in American literary life.

The display is being featured by more than 6,000 schools cooperating with the Hays' office in the study of the motion picture as an integral part of their English courses.

▽

Coincident with the world premiere, and in advance of the general release of "The Spirit of Youth" starring Joe Louis, Martin Finkelstein, Globe Productions received an excellent letter from William J. Thompkins, Recorder of Deeds, Washington, D. C.

This letter written by the colored Recorder of Deeds acclaims the film as clean, wholesome and All American entertainment.

Since Thompkinson holds the biggest position ever afforded a colored person, his letter carries much weight with colored folk, and Finkelstein lost no time in having this grand send-off photostated and sent to every colored newspaper in the United States, for reproduction.

This newspaper publicity, needless to say, is certain to be of great aid to theatres catering to colored trade.

DeMille's Visit To Boston Gets Much Publicity

Cecil B. DeMille's visit to Boston in advance of the showing of "The Buccaneer" was preceded by a barrage of newspaper publicity and promotional activity that was little short of phenomenal.

Most effective was the contest planted with the Boston *Evening American,* with prizes promoted for the best candid camera shots of this famous producer. Heading the list of prizes was a trip to Hollywood, and expensive candid cameras.

The paper played this contest up in grand style, devoting reams of space to it, including many front page stories with art, and a complete full page of candid camera shots.

Harry Browning, publicity director for the M. and P. Theatres and his staff left no stone unturned in their exploitation efforts in connection with this visit.

DeMille was greeted at the train by hundreds of candid camera enthusiasts. He was officially welcomed by Rear Admiral Richard Byrd, a resident of Boston.

Among the many various tieups with the newspapers was one in which DeMille offered to take Maurice Tobin, Mayor of the Hub, to Hollywood, since the youthful city administrator is very handsome. Needless to say this secured many front page "breaks" in all dailies.

The Boston *Sunday Post* ran a full page of pictures in their special Pictorial Section.

Schedule was planned in advance of the arrival of DeMille, which kept him "on the jump" from the moment he arrived to the very last second prior to his departure. An outstanding arrangement was made whereby DeMille made a scheduled address at the famed Harvard University with resultant excellent publicity.

Front page stories, breaks on all theatre pages, news pages and pictorial sections all contributed to a stack of tear sheets which in the vernacular of the press agent was "terrific."

"Let's Hear From You!"

Use Insurance To Puff "Hurricane"

Insurance policies to protect their theatres against a hurricane proved an effective stimulant in the campaigns of several exhibitors when they played Samuel Goldwyn's "The Hurricane." It received most unusual publicity for the picture and it is reported that the price of the premiums was more than paid for by this free space.

Topping the list of such policies was one for $300,000, taken out by Ed Levin of Balaban and Katz at the United Artists Theatre in Chicago. The Chicago Tribune used a large illustrated feature story on the possibility of Chicago being swept by a hurricane.

Use of this idea proved especially effective in three New England cities: Howard Burkhart, Loew's State, Providence, Harry Spiegel, Waterbury, Conn., and James McCarthy of the Strand, Hartford, all used this exploitation medium to excellent results. The value of insurance was stressed in all cases.

CENTRE THEATRE OPENING CAMPAIGN

Radio Announcements, Newspapers, and Special Trailers Used to Fine Advantage

Third in our series of reporting activities concerning campaigns for the opening of new theatres, is that of the Centre Theatre in Salt Lake City.

The campaign for this opening executed by Manager Charles M. Pincus, and assisted by Helen Garrity with credit also to Stan Samuelson, ad and lobby artist, is as follows:

For three weeks previous to the opening of the theatre, 27 out-of-town Intermountain Theatres ran trailers on their screens plugging the theatre in an institutional way with the opening attraction also included. The angle used on these trailers hailed the opening as a "civic event."

No less than two hundred radio announcements were used for one week previous to the opening, and for six days a ten-minute ballyhoo was used on station KDYL with the heads of the various departments of the theatre organization being interviewed by the studio announcer. These theatre heads included Manager, Booker, Sound Chief, Chief of Service, Publicity Director for out of town theatres, and architect.

On opening night KDYL used short wave transmitter to long wave and broadcasted the premiere with the announcer carrying his pack on his back around the theatre, interviewing celebrities.

Fifty huge twenty-eight sheets were used, carrying name of theatre and opening date only, posted four weeks in advance of opening. Thirty 28-sheet boards were used plugging the opening attraction. Large set-pieces were used in the five Salt Lake City Intermountain Theatres.

The D.A.R. dedicated a plaque in the lobby of the theatre denoting the spot where the first modern irrigation was accomplished by the early pioneers. This event was broadcast, and among the speakers were the Governor, Mayor and D.A.R. ladies.

Two hundred street cars and buses used double space cards to sell the opening date. These cards were changed immediately after the opening to current attraction cards.

Newspapers, both local and out of town ran numerous stories concerning the new theatre and were generous with their art displays. One thousand 14x22 cards were wired around 500 light poles all over the downtown section two weeks in advance, with copy reading: "All Salt Lake Merchants welcome the grand opening of the Centre Theatre, Intermountain's newest and most modern theatre."

An advance preview of the theatre was held the night before the advertised opening which was attended by Mormon Church officials, State, City and Military invited guests. Newspaper reporters, cameramen and news service men covered this event.

Army searchlights obtained from nearby Ft. Douglas covered the skies for three nights previous to the opening. The Deseret News, leading newspaper, put out a special section for the opening and the other papers in town secured ads and ran them "run of paper."

Intermountain Theatre Boys Band of 75 pieces played a concert on a platform constructed to one side of the entrance to the theatre. This was picked up and broadcast by the largest radio station in Salt Lake City.

Many congratulatory telegrams from Hollywood personalities, exhibitors and others in the industry were prominently displayed in a large window on the main street, and attracted thousands of people.

Let's Hear from You

Defective Carpets Cause Accidents

Second of a series of articles on "Safety" as explained in a special manual issued by the M. & P. Theatres in New England. Quoting from this pamphlet:

"One of the most frequent causes of accidents in our theatres is defective carpets and linoleum. Stairways are always treacherous, and if the carpets covering the stairs are torn or excessively worn, there is a very good chance that a number of patrons will injure themselves.

"From experience we know that most accidents of this sort can be avoided. Constant and careful inspection is necessary, however. The check-ups should be made periodically, and repairs and replacements made immediately. It is far better to pay the cost for repairs or replacements than to incur a suit for damages.

"Women's high heels coming in contact with defective parts of the carpets usually account for a number of serious accidents on stairways. Many times women have slipped, broken both heels of their shoes and fallen down the entire flight of stairs. It's difficult to convince anybody that this was purely an accident and not gross negligence on the part of the theatre.

"Offhand, we can think of a number of ways in which accidents on stairways can occur. The edge of the step—that part that receives the most friction—often develops holes. Brass treads holding the carpet sometimes become broken or raised. Without constant supervision, the carpets sometimes become loose or raised. Every one of these defects is conducive to accidents.

"We don't believe it's necessary to tell you just how repairs can be made. You know, for instance, that by moving the carpet down, and by dropping the worn tread into the rise of the step, the same carpet can be used again with perfect safety. You know that by simply nailing down or replacing brass treads, you are insuring greater safety for your patrons. There are many ways to eliminate the causes of accidents. But only one slip-up on your part may mean expensive law-suits for your theatre and the company."

Quigley Awards Information At a Glance

Awards will be made quarterly; that is, your material will be judged on a basis of three-month periods. You "start from scratch" every three months. Quarterly competitions run: WINTER: Jan. 1-March 31; SPRING: April 1-June 30; SUMMER: July 1-Sept. 30; FALL: Oct. 1-Dec. 31.

△

There are five different classifications under which you are eligible: "A", cities of 250,000 or over; "B", cities of 100,000 to 250,000; "C", cities of 25,000 to 100,000; "D", cities under 25,000; "E", suburban or subsequent runs.

△

Silver Plaques will be awarded to *each entry* voted best in the above five classifications. An additional citation will be voted for the best entry selected as best from among these five winners, regardless of classification.

Citation of Merit Sheepskin Certificates will be awarded for the runner-up in each classification. First and Honorable Mention Sheepskins will also be voted entries not awarded plaques of Citations of Merit, but deemed worthy of recognition.

△

Every contribution from the field to Managers' Round Table that has to do with Advertising, Exploitation or Publicity in the theatre during each three-month period will be considered in determining the Quarterly Awards.

△

Complete campaigns are not necessary, although they are desirable.

△

Institutional campaigns such as anniversaries, festivals, new theatre openings, new season drives, kiddies' clubs, civic tie-ups, etc., will also be eligible for recognition.

△

Selections by the Judging Committee will be based upon an entrant's efforts during the three-month competition and not upon *any one single picture campaign,* as heretofore.

The Quigley *Annual* Awards will be continued in 1938, the winners to be chosen from among entrants earning the highest ratings in the year's four quarterly Competitions.

△

It is important and of vital interest to you that you keep sending material from week to week or such time as you have activities ready, since these Awards are based upon the most consistent efforts of entrants over the entire three-month period. In other words, each man may submit as many campaigns and material of any sort as he cares to during each Quarterly Competition.

REPRESENTATIVE NEWSPAPER ADS



Shown above is an ad used by Les Pollock, Loew's Rochester, Rochester, N. Y. for "I'll Take Romance."

Directly below and to the right, are ads typical of the style developed by Bob Paskow, Advertising and Publicity Director for Warner Bros. New Jersey Zone. Ben Adler receives credit for the layouts.











Above, "hold over" ad used by Ted Emerson, advertising director Tri-States Nebraska Theatres and drawn by Louis Kozal.





personalities

KOMP JARRETT
has been shifted from the Wichita, Wichita, Kan., to the Midland, Hutchinson, Kan. Other Fox Midwest Theatre changes include AL McCLURE from the Midland, Hutchinson, to the Palace, Wichita, replacing PAUL HILTNER, resigned. BILL HAAS to the Whichita, replacing JARRETT, and JACK SLINKER replaces LOUIS HIGDON, resigned, at the Paramount, Joplin, Mo. LOUIS SPONSLER has been transferred from Beatrice, Neb., to Iola, Kan., and CHARLES MOORHEAD of Iola went to Beatrice.

▽

HAPPY HASSELO
former manager of the Royal and Elite Theatres, Le Mars, Ia., is now managing Henry Hower's State at Worthington, Minn.

▽

BRECK FAGIN
manager of the Grand, and WALTER R. KEMP, manager of the Capitol, both in Grand Island, Neb., have switched posts. Fagin remains city press agent for Tri-States.

▽

LEONARD SVIHEL
of Salem, S. D., has leased the Rex Theatre at Lake Preston, S. D.

▽

LELAND MISCHNICK
has been named manager of the Dundee Theatre in Omaha, Neb.

▽

DELBERT MITCHELL
is now managing the Plaza Theatre at Friend, Neb.

▽

JIM KEEFE
has announced his resignation as manager of Fox's Wisconsin Theatre, Milwaukee.

▽

JACK RICHARDS
manager of the Fox Palace, has been transferred to manage the Shorewood Theatre there, succeeding HAROLD WEISNER, resigned. CARL REICH, former manager of the Strand, succeeds Richards at the Palace, while L. ROY PIERCE will supervise the management of both the Wisconsin and the Palace.

▽

MILTON BROWN
has been named city manager for the Great States theatres in Freeport, Ill. Brown was formerly manager of the Madison at Peoria, where he is succeeded by WILLIAM HARDING, former city manager for the circuit at Wood City.

▽

J. W. SCANLAN
of the Roosevelt in Jamestown, N. Y., has been named manager of the State and Ohio at Bellevue and the Harkness at Clyde, Ohio, recently acquired by Schine.

▽

JOSEPH ESTES
for seven years director of publicity for the Saenger Theatres, New Orleans is in the hospital suffering from a fractured skull and other injuries sustained during an automobile accident.

▽

OLIVER C. EPPS
is director of publicity for all the Paramount theatres in Miami, Florida.



LEAH RAY HASSELO to Mr. and Mrs. Hap Hasselo, December 14. Daddy manages the State Theatre, Worthington, Minn.

▽

JOSEPH P. LONGO
assistant to Joe DiPesa, publicity chief for Loews in New England, has been appointed New England exploiteer for United Artists.

▽

PAT McGEE
former Standard Theatres general manager in Oklahoma, has leased the old Jewel theatre building in El Reno, Okla., and will rebuild for September opening. McGee plans building his own chain.

▽

GERALD STETTMUND
manager of the H. & S. Theatre, Chandler, Okla., has been elected president of the Chandler Chamber of Commerce there.

▽

HOMER GARVIN
has assumed managership of the Queen Anne and Uptown Theatres, Seattle, Wash., for the Sterling Chain, succeeding CLIFF TALBOT, resigned.

▽

GEORGE LUCE
has purchased the Grand Theatre, Littleton, Colo.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

JOSEPH G. BUSCHORN
is managing the Plaza and Crawford Theatres, Wichita, Kan.

▽

BOB HUFFMAN
formerly assistant city manager of the Lincoln Theatres Corp., Lincoln, Neb., has been made acting city manager.

▽

L. B. KNIFFEN
former service engineer for Dominion Sound Equipments, Ltd., in Western Ontario, has taken over the Bluewater Theatre at Kincardine, Ontario.

▽

GEORGE E. MERRING
first assistant to Manager Harry T. Jordan, Jr., at the Trans Lux, Philadelphia, has been assigned to the new Trans Lux in New York. BASIL C. NICHOLS replaces Merring, with GERARD BECKER as assistant.

▽

GENE STUTENROTH
formerly at the Howard Theatre, Brooklyn, is now at the Sun Theatre, there, replacing ED STOFFER, resigned.

▽

VAN NEALEANS
is the new manager of the Alamance Theatre, Burlington, N. C. CHARLES UTLEY, former manager, has been transferred to Goldsboro as manager of the Carolina.

▽

JACK TRUITT
has taken over the lease of the Electric Theatre, Kansas City, Kan., from A. F. and George Baker. The Bakers are devoting their efforts to development of small town and resort theatres. DON MARTIN, who has been house manager at the Electric for several years, will continue in that capacity.

▽

ED SIEGAL
has been transferred from the Maspeth Theatre, Maspeth, L. I. to the Alba in Brooklyn. HARRY KRIEGSMAN succeeds him in Maspeth.

▽

NORMAN SPROWL
has been appointed manager of the Utah Theatre, Salt Lake City. CHET PRICE, assistant, has been transferred from the Utah as assistant at the Paramount, switching posts with BUSTER CAMPBELL. ED HALL is now assistant at the Capitol.

▽

GEORGE SEED
has replaced PAUL MULLER as manager of the Del-Mar Theatre, New York City, with Muller assuming managership of the Trent Theatre, New Rochelle, N. Y.

▽

JACK LYKES
of Loew's Stillman, Cleveland, Ohio circumvented a would-be robber who attempted to hold up his cashier. After a brief scuffle, Jack felled the man, who was then carted away by the police.

▽

MORT ARONSON
is now publicity and exploitation director for "Monastery" and touring New England in behalf of this production.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15, 37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Joe Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Roaring Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60. Nov. 13,'37	
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15,'37†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Fields (G)	Helen Beverley-M. Goldstein	Oct. 11,'37†	105. Jan. 15,'38	
Coming				
Riverside Drive				
Uriel Acosta				
Yankel the Blacksmith				
Yankel—Boile				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62. Dec. 25,'37	
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92. Oct. 9,'37	
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84.)				
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†		
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62. Oct. 23,'37	
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61. Nov. 6,'37	
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68. July 24,'37	
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67. Nov. 27,'37	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64. Oct. 23,'37	
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85. Dec. 25,'37	
I Promise to Pay (G)	Leo Carillo-Chester Morris	Apr. 21,'37	65. Feb. 27,'37	
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68. Aug. 14,'37	
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80. Aug. 7,'37	
(Exploitation: Nov. 13,'37, p. 62.)				
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65. July 24,'37	
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68. Oct. 9,'37	
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 9,'38†		
(See "In the Cutting Room," Dec. 4,'37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118. Feb. 27,'37	
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†	64	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68. Nov. 6,'37	
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6,'37†	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79. Feb. 5,'38	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65. Aug. 28,'37	
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59. Dec. 4,'37	
She Married an Artist	John Boles-Lull Deste	Nov. 25,'37†	78	
(See "In the Cutting Room," Oct. 9,'37.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Lull Deste	Apr. 25,'37	76. Feb. 13,'37	
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65. Nov. 13,'37	
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	67. Nov. 20,'37	
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68. Feb. 13,'37	
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59	
Coming				
Call of the Rockies	Chas. Starrett-Iris Meredith			
Crime of the Year	Robert Paige-Jacqueline Wells			
Extortion	Scott Colton-Mary Russell			
Flight into Nowhere	Jack Holt-Jacqueline Wells			
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Holiday	Katharine Hepburn-Cary Grant			
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 17,'38†		
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66. Jan. 8,'38	
(Reviewed under the title, "The House of Mystery.")				
Paris on Broadway	Lanny Ross			
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†		
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79. Feb. 5,'38	
There's Always a Woman	Joan Blondell-Melvyn Douglas			
When G-Men Step In	Don Terry-Jacqueline Wells	Mar. 24,'38†		
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†		
(See "In the Cutting Room," Jan. 22,'38.)				

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60. June 19,'37	
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It On Love	Szleczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Dec. 24,'37†	88	
I Married for Love	Kabos-Radai	Feb. 4,'38†	84	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
Meseanto	Pertzel-Torzs	Oct. 15,'37†	87	
Miracle of Lourdes	John Bara	Nov. 1,'37†	62	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Once a Week	Kabos-Perczel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Seeing Hungary	Travelogue	Sept. 1,'37†	59	
(English Titles)				
Sister Mary	Javor-Sved	Oct. 10,'37†	91	
Tempest in a Charda	Javor-Lazar	Jan. 7,'38†	90	
Three Spinsters	Rajnay-Kabos	Oct. 30,'37†	72	
Tomi (G)	Pecsi-Adam	Sept. 11,'37†	81. Oct. 30,'37	
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25,'37†	87	
Coming				
Lady Seeks Room	Zilahi-Kabos	Mar. 10,'38†	91	
Magnas Miksa	Antal Pager	Mar. 20,'38†	80	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Noszty Lad, The	Javor-Szorenyl		97	
Texas Mammy	Fedak	Feb.	18,'38†	89
Yellow Roses	Kabos	Mar.	1,'38†	90

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov.	13,'37†	61. Sept. 11,'37
Alcatraz Island (G) 264 (Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67.)	John Litel-Ann Sheridan	Nov.	6,'37†	64. Oct. 23,'37
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept.	25,'37†	82. Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June	5,'37	70
Cherokee Strip 178	Dick Foran-Jane Bryan	May	15,'37	55
Confession (A) 158	Kay Francis-Ian Hunter	Aug.	28,'37	86. July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug.	14,'37	64. May 1,'37
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb.	12,'38†	59
Draegerman Courage (G) 168 (Exploitation: Nov. 27,'37, p. 79.)	Jean Muir-Barton MacLane	May	15,'37	58. Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July	10,'37	
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July	17,'37	79. June 26,'37
Hollywood Hotel (G) 253 (Exploitation: Jan. 22,'38, p. 65.)	Dick Powell-Frances Langford	Jan.	15,'38†	109. Dec. 25,'37
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct.	2,'37†	61. Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr.	10,'37	96. Mar. 6,'37
Men In Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr.	4,'37	
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec.	11,'37†	61. Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr.	24,'37	82. May 22,'37
Mr. Dodd Takes the Air (G) 159 (Exploitation: Oct. 30,'37, p. 88.)	Kenny Baker-Jane Wyman	Aug.	21,'37	86. July 31,'37
Over the Goal (G) 272	William Hopper-June Travis	Oct.	16,'37†	63. Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct.	23,'37†	97. Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept.	11,'37	
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59.)	Mauch Twins-Errol Flynn	May	8,'37	120 Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug.	7,'37	70. Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec.	18,'37†	57. Oct. 16,'37
Sh! the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec.	11,'37†	54. Nov. 13,'37
Submarine D-1 (G) 258 (Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82.)	Pat O'Brien-George Brent	Nov.	27,'37†	105. Nov. 13,'37
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July	24,'37	62. June 12,'37
That Certain Woman (A) 254 (Exploitation: Sept. 25,'37, p. 69.)	Bette Davis-Henry Fonda	Sept.	18,'37†	93. Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr.	17,'37	58. Mar. 27,'37
They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 16; exploitation; Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)	Gloria Dickson-Claude Rains	Oct.	9,'37†	95. June 19,'37
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts	Oct.	30,'37	65. July 17,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood (See production article, Dec. 25,'37, p. 14.)	Errol Flynn-O. de Havilland	Apr.	16,'38†	
Beloved Brat 278	Bonita Granville-Dolores Costello	Apr.	30,'38†	62
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb.	19,'38†	97. Jan. 22,'38
Slight Case of Murder, A 259 (See "In the Cutting Room," Dec. 18,'37.)	Edw. G. Robinson-Jane Bryan	Mar.	5,'38†	
Women Are Like That (See "This Woman Is Dangerous," Oct. 23,'37.)	Kay Francis-Pat O'Brien	Apr.	9,'38†	

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr.	7,'37	82
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept.	5,'37†	96
Greece of 1938	Newsreels	Jan.	9,'38†	90
Kalnourgea Zoo	Rita Karmen	Nov.	7,'37†	115
Reborn	Elene Papadake	Dec.	5,'37†	90
True Love	Sophea Domogloy	Oct.	3,'37†	85

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct.	15,'37	81. Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept.	1,'37	88. Aug. 28,'37
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan.	1,'38†	89. Sept. 23,'33
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug.	26,'37	76. July 3,'37
Look Out for Love 7002	Anna Neagle-T. Carmati	Jan.	15,'38†	
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov.	17,'37†	70. Oct. 2,'37
Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.")	Will Fyffe-Will Mahoney	Nov.	20,'37	83. July 17,'37
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr.	29,'37	83. Feb. 27,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June	1,'37	76. May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May	15,'37	65. Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July	10,'37	64
Where There's a Will 3624	Will Hay	July	26,'37	74
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb.	1,'38†	70. Feb. 5,'38

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Asking for Trouble	Jessie Matthews			
Empty World	Nova Pilbeam			
Floating City No. 1 (re-issue)	Leslie Fenton-Conrad Veidt	Apr.	1,'38†	
Girl Must Live, A	Margaret Lockwood-Rene Houston			
Girl Was Young, The (G) 7004 (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	Nova Pilbeam-Derrick de Marney	Feb.	17,'38†	70. Dec. 11,'37
Illegal Holiday	John Lodge-Margaret Lockwood			
Sailing Along 7003	Jessie Matthews-Roland Young	Mar.	15,'38†	
Show Goes On, The	Anna Neagle-T. Carminati	Apr.	15,'38†	
Strange Boarders	Tom Walls-Renee Saint Cyr			
To the Victor	Will Fyffe-John Loder	Mar.	1,'38†	78
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June	25,'37	61
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept.	3,'37†	56½
Damaged Goods 175	Pedro de Cordoba	Aug.	21,'37	59. July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May	15,'37	70½. June 12,'37
Frontier Town 220	Tex Ritter	Nov.	19,'37†	58
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept.	3,'37†	76½. May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr.	10,'37	65½. May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct.	22,'37†	58. Oct. 9,'37
Hideout In the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July	23,'37	75. Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr.	3,'37	58
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr.	30,'37	64. Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May	8,'37	49. May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept.	17,'37†	71. Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr.	24,'37	71½. Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov.	12,'37†	68. Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug.	6,'37	60
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct.	8,'37†	57. Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July	2,'37	58
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept.	10,'37†	61½. July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May	22,'37	59. June 5,'37
Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Sept.	24,'37†	61. Dec. 4,'37
Something to Sing About (G) 210	James Cagney-E. Daw	Sept.	30,'37†	93. Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec.	29,'37†	66. Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June	8,'37†	61½
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov.	5,'37†	63. Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct.	29,'37†	66. Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept.	24,'37†	57
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May	8,'37	73. June 6,'36
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct.	15,'37†	61. Mar. 6,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death Takes a Cruise				
Don't Lead With Your Heart	Anna Sten			
Flash Casey, Candid Cameraman	Eric Linden			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek			
Love Me Again	Anna Sten			
Love Runs Into Money				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter In the Sky				
Renfrew Rides North	James Newill			
Rollin' Plains 217	Tex Ritter			
Shadow Murder Case, The (See "In the Cutting Room," Jan. 8,'38.)	Rod La Rocque-Astrid Allwyn			
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Haas			98. Oct. 10,'36
Utah Trail	Tex Ritter			
Wallaby Jim In Trouble	George Houston			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is China		Dec.	1,'37†	68

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			
Jeanne	Gaby Morlay			
Luck of the Irish	Richard Hayward	Mar.	15,'38†	63

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct.	15,'37†	82

(THE RELEASE CHART--CONT'D)

TITLE	Star	Rel. Date	Running Time Minutes	Reviewed
Business In Distress	Czech Film	Oct.	15,'37† 90	
Kathleen	Sally O'Neil-Irish Cast	Jan.	22,'38† 75	
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec.	12,'37† 74.	Feb. 2,'38
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37† 75	
Song of the Lark	Czech Film	Dec.	8,'37† 90	
Student's Romance, The (G)	Patrie Knowles	Oct.	10,'37† 78.	Aug. 10,'35
Voice of India	Hoefler Expedition	Jan.	28,'38† 70	
Coming				
I Give My Heart	Gitta Alpar		78	
Invitation to the Waltz	Lilian Harvey		74	
Volga Boatman, The	Pierre Blanchar		90	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37† 9 rls	
All Men Are Wild	Paul Javor	Oct.	21,'37† 9 rls	
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37† 10 rls	
Bride from Torocke	Paul Javor	Oct.	1,'37† 10 rls	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37† 8 rls	
Exception Granted	Imre Raday-Klari Tolnay	June	11,'37 9 rls	
Hotel Springtime	Gy Kabos-Anna Tekes	Nov.	30,'37† 10 rls	
I Picked You for My Husband	Paul Javor	Nov.	4,'37† 9 rls	
It Happened in Budapest	Gy Kabos-Zita Perezel	Sept.	21,'37† 9 rls	
Man Sometimes Errs	A. Tekes-A. Pager	Feb.	4,'38† 10 rls	
Pay, Madame	Paul Javor	May	30,'37 8 rls	
Sport of Love, The	Gy Kabos-Ida Turay	Dec.	24,'37† 8 rls	
Sutyi, the Lucky Child	Adam Klari	Jan.	11,'38† 9 rls	
Two Prisoners	Paul Javor	Oct.	12,'37† 10 rls	
Village Rogue, The	M. Dayka-Z. Gregor	Jan.	21,'38† 10 rls	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept.	15,'37† 73.	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Jan.	2,'38† 80	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37 90	
Coming				
Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
Night of Crime				
Sky Girl				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27,'37 69.	Aug. 28,'37
Bad Man at Brimstone (G) 812	Wallace Beery-V. Bruce	Dec.	31,'37† 89.	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec.	3,'37† 72.	Dec. 4,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37 89.	July 3,'37
(Exploitation: Jan. 1,'38, p. 58.)				
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37† 80.	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct.	8,'37† 103.	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37 110.	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37 116.	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Conquest (A) 805	Greta Garbo-Charles Boyer	Oct.	22,'37† 112.	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37 111.	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91; Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct.	15,'37† 87.	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37 89.	July 3,'37
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb.	4,'38† 91.	Jan. 22,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones	Nov.	5,'37† 138.	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37 139.	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37 76.	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37 109.	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov.	12,'37† 81.	Nov. 13,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct.	29,'37† 78.	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37 69.	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan.	14,'38† 73.	Jan. 15,'38
Madame X (A) 806	Gladys George--Warren William	Oct.	1,'37† 72.	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37 90.	Apr. 28,'34
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan.	21,'38† 95.	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan.	7,'38† 71.	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37 70.	June 26,'37
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37† 73.	Sept. 11,'37
(Exploitation: Dec. 25,'37, p. 56.)				
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37 105.	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov.	19,'37† 94.	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37 117.	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37 67.	Feb. 6,'37
Of Human Hearts 822	Walter Huston-James Stewart	Feb.	11,'38† 105	
(See "Benefits Forgot" "In the Cutting Room," Dec. 4,'37.)				
Paradise for Three (G) 818	Frank Morgan-Robt. Young	Jan.	28,'38† *75.	Jan. 22,'38
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37 119.	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37 70.	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37 127.	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec.	24,'37† 122.	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37 94.	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37 69.	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37 94.	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37 66.	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov.	26,'37† 80.	Nov. 20,'37
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37 97.	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue 126.	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37 64.	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37† 61.	Sept. 11,'37
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec.	10,'37† 77.	Nov. 27,'37
Coming				
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas	Feb.	25,'38† 81.	Jan. 29,'38
Fanny	Wallace Beery-M. O'Sullivan	Apr.	29,'38†	
(See "Madelon," "In the Cutting Room," Jan. 15,'38.)				
Girl of the Golden West	Jeanette MacDonald-N. Eddy	Mar.	18,'38†	
(See production article, Feb. 5,'38, p. 16.)				
Marie Antoinette	Norma Shearer-Tyrone Power			
Merrily We Live	Constance Bennett-Brian Aherne	Mar.	4,'38†	
Swiss Miss	Laurel and Hardy			
Test Pilot	C. Gable-M. Loy-S. Tracy	Apr.	15,'38†	
(See "In the Cutting Room, Jan. 8,'38.)				
Three Comrades	Robt. Taylor-Margaret Sullavan			
Wooden Wedding	Robt. Montgomery-V. Bruce	Mar.	11,'38†	
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb.	18,'38† 103.	Jan. 29,'38

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37† 59.	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July	4,'37† 65.	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec.	8,'37† 76.	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70.)				
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept.	29,'37† 58.	Oct. 2,'37
County Fair (G)	John Ariedge-Mary Lou Lender	Nov.	24,'37† 72.	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov.	3,'37† 53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct.	30,'37† 61.	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept.	2,'37† 56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37† 62.	July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37† 62	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37† 59	
My Old Kentucky Home	Grant Richards-Evelyn Venable	Feb.	9,'38† 72	
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37† 62	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37† 73.	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37† 55.	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec.	15,'37† 53	
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb.	2,'38† 65.	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37† 69	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept.	22,'37† 62.	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec.	8,'37† 62	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37† 70	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan.	12,'38† 57	
Where Trails Divide	Tom Keene	Oct.	13,'37† 59	
Where the West Begins	Jack Randall	Feb.	2,'38†	
Coming				
Code of the Rangers	Tim McCoy	Mar.	9,'38†	
Female Fugitive				
Marines Are Here, The				
Painted Trail	Tom Keene	Feb.	16,'38†	
Port of Missing Girls	Judith Allen-Milburn Stone	Feb.	23,'38†	
Ridin' Gent	Tim McCoy	Apr.	6,'38†	
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande	Movita-John Carroll			
Wanderer of the West	Jack Randall	Mar.	16,'38†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,'37† 98.	Sept. 25,'37
(Exploitation: Jan. 29,'38, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37† 97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37† *93.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37† 67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37† 82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb.	4,'38† 126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept.	24,'37† 64.	Sept. 11,'37
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan.	7,'38† 60.	Nov. 6,'37
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec.	17,'37† 67.	Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37† 95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37† 88.	July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26,'38† 94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan.	14,'38† 80.	Dec. 25,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37 85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37 56.	July 3,'37
Girl from Scotland Yard 3638	Karen Morley-Robert Baldwin	Apr.	2,'37 61	
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37 70.	July 24,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37† 112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37 79.	Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8,'37† 65.	Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37† 67.	Oct. 23,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37 66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37 86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37 79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37 78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37 77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37† 65	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37 92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37 65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37 77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37 71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37† 70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37 75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37 70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37† 73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37† 62	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan.	28,'38† 68.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37 113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,'37 60.	July 10,'37
Scandal Street	Lew Ayres-Louise Campbell	Feb.	11,'38†	
(See "In the Cutting Room," Dec. 4,'37.)				
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37† 68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37† 62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37† 65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37† 92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81.)				
Swing High, Swing Low (G) 3634	Carole Lombard-F. MacMurray	Mar.	12,'37 97.	Mar. 20,'37
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37† 63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37† 63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan.	21,'38† 72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,'37† 58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37† 84.	Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37 80.	May 29,'37
Waikiki Wedding (G) 3637	Bing Crosby-Shirley Ross	Mar.	26,'37 89.	Apr. 3,'37
(Exploitation: May 1,'37, p. 31; May 15,'37, p. 89; June 5,'37, p. 67; June 12,'37, pp. 92, 93; July 3,'37, p. 70; July 10,'37, p. 80; July 17,'37, p. 91; July 31,'37, p. 83; Aug. 28,'37, p. 98; Sept. 11,'37, p. 83; Sept. 18,'37, p. 86.)				
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37† 115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83.)				
Wild Money 3651	Edward Everett Horton	July	9,'37 69	

Coming

Bar 20 Justice	Wm. Boyd-Russell Hayden			
Booloo	Colin Tapley-Suratna Asmaka			
Big Broadcast of 1938	W. C. Fields-Martha Raye	Feb.	18,'38†	
(See production article, Nov. 20,'37, p. 14.)				
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper	Mar.	18,'38†	
(See "In the Cutting Room," Jan. 8,'38.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar.	25,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
Cassidy of Bar 20 3756	Wm. Boyd-Frank Darien	Feb.	25,'38†	
College Swing	Martha Raye-Burns & Allen			
Cocoanut Grove	Fred MacMurray-Ben Blue			
Dangerous to Know	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	
(See "In the Cutting Room," Jan. 29,'38.)				
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Apr.	15,'38†	
(See "In the Cutting Room," Jan. 15,'38.)				
Good Night, Ladies	Eleanore Whitney-J. Downs			
Heart of Arizona	Wm. Boyd-Natalie Moorhead	Apr.	22,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
Her Jungle Love	Dorothy Lamour-Ray Milland	Apr.	29,'38†	
(See "In the Cutting Room," Dec. 25,'37.)				
Professor Beware	Harold Lloyd-Phyllis Welch			
Romance in the Dark	Gladys Swarthout-John Boles	Mar.	4,'38†	
(See "In the Cutting Room," Nov. 13,'37.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
Tipoff Girls	Lloyd Nolan-Mary Carlisle	Apr.	1,'38†	
Tropic Holiday	Dorothy Lamour-Ray Milland			
You and Me	George Raft-Sylvia Sidney			

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37 56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37 61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37† 56	
Bill Cracks Down (G) 6028	Grant Withers-Beatrice Roberts	Mar.	22,'37 59.	Mar. 27,'37
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37 53	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37† 62.	July 31,'37
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37 59.	Nov. 13,'37
Circus Girl 6014	June Travis-Bob Livingston	Mar.	1,'37	
(See "In the Cutting Room," Feb. 13,'37.)				
Colorado Kid (G) 7123	Bob Steele-Marian Weiden	Dec.	6,'37† 55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37 57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,'37 57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37 53	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37† 64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37† 64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37† 64.	Dec. 18,'37
Git Along Little Dogies (G) 6302	Gene Autry-Judith Allen	Mar.	22,'37 62.	Apr. 3,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,'37† 60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37 53	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37 56	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37 56	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37† 56	
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37 83.	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar.	8,'37 57	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37 64	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37 67.	Mar. 27,'37
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan.	5,'38† 70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37 61	
Lightnin' Crandall 6335	Bob Steele-Lois January	Mar.	24,'37 60	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38† 67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37† 84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37 63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37 67	
(See "In the Cutting Room," Apr. 16,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37 68.	May 1,'37
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan.	29,'38† 60.	Jan. 15,'38
Outside of Paradise	Phil Regan-Penny Singleton	Feb.	7,'38†	
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38† 55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov.	8,'37 72.	Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37† 59.	Oct. 9,'37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan.	24,'38† 58.	Feb. 5,'38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37 56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37 60	

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June 21,'37	62. July	3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov. 1,'37†	58	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May 12,'37	60. May	8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug. 16,'37	64. Aug.	14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept. 6,'37	60	
Springtime in the Reckies (G) 7101	Gene Autry-Polly Rowles	Nov. 15,'37†	60. Nov.	27,'37
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37	54	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct. 18,'37†	56	
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec. 6,'37†	56. Dec.	18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct. 11,'37†	62. Sept.	25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June 14,'37	60. June	26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct. 4,'37	62. Oct.	23,'37

Coming

Born To Be Wild	Ralph Byrd-Doris Weston			
Call the Mesquiteers	Three Mesquiteers-Lynn Roberts	Feb. 21,'38†		
Hollywood Stadium Mystery	Neil Hamilton-Evelyn Venable			
Prison Nurse	Henry Wilcoxen-Marian Marsh			
Sidewalks of New York	Lew Ayres-Helen Mack			
Stormy Weather	Alison Skipworth-Polly Moran			
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Mar. 7,'38†		

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept. 10,'37†	65. Aug.	21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May 14,'37	58. June	12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July 23,'37	60. July	31,'37
Border Cafe (G) 730	John Beal-Armida	June 4,'37	67. May	29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct. 22,'37†	65. Oct.	9,'37
China Passage (G) 718	Constance Worth-V. Haworth	Mar. 12,'37	65. Apr.	24,'37
Crashing Hollywood 816 (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan. 7,'38†	61	
Damsel in Distress, A (G) 738 (Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)	Fred Astaire-Burns & Allen	Nov. 19,'37	101. Nov.	27,'37
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec. 3,'37†	60. Nov.	20,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar. 5,'37	62. Feb.	27,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan. 28,'38†	62. Jan.	29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan. 14,'38†	67. Jan.	1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov. 5,'37†	67. Oct.	2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct. 15,'37†	73. Sept.	4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug. 20,'37	67. Aug.	14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept. 24,'37†	63. Sept.	4,'37
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug. 13,'37	58. July	31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov. 26,'37†	70. Nov.	20,'37
Hitting a New High (G) 814	Lily Pons-John Howard	Dec. 24,'37†	85. Dec.	4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May 28,'37	64. July	31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept. 3,'37†	77. Aug.	28,'37
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov. 12,'37†	61. Oct.	30,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug. 27,'37	77. Sept.	4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr. 2,'37	67. Mar.	13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June 4,'37	60. May	29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct. 1,'37†	81. Sept.	18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July 2,'37	100. July	10,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July 9,'37	68. July	17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr. 16,'37	68. Mar.	20,'37
Quality Street, (G) 709	Kath. Hepburn-Franchot Tone	Mar. 26,'37	84. Mar.	30,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec. 10,'37†	59. Nov.	27,'37
Radio City of Revels (G)	Bob Burns-Jack Oakie	Feb. 11,'38†	90. Feb.	5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan. 21,'38†	73. Nov.	27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June 18,'37	71. June	12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct. 8,'37†	60. Sept.	18,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May 7,'37	116. May	8,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec. 31,'37†	72. Dec.	18,'37
Snow White and the Seven Dwarfs (G) 891 (Special) (Exploitation: Jan. 29,'38, p. 82.)	Walt Disney	Feb. 4,'38†	86. Dec.	25,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr. 9,'37	85. Feb.'	27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58.)	Kath. Hepburn-Ginger Rogers	Oct. 8,'37†	92. Sept.	18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July 16,'37	70. July	17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May 21,'37	74. June	5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct. 29,'37†	65. Oct.	2,'37
Toast of New York (G) 719 (Exploitation: Aug. 28,37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)	Edward Arnold-Frances Farmer	July 30,'37	109. July	17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr. 9,'37	61. Apr.	17,'37
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.)	Anna Neagle-Anton Walbrook	Nov. 12,'37†	113. Sept.	25,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug. 6,'37	58	
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec. 31,'37†	70. Jan.	1,'38
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr. 23,'37	88. Apr.	24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June 25,'37	62. June	5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr. 30,'37	61. May	1,'37

Coming

Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant	Feb. 18,'38†		
Certified (See "In the Cutting Room," Jan. 29,'38.)	Joan Fontaine-Allan Lane	Mar. 4,'38†		
Condemned Women (See "In the Cutting Room," Jan. 29,'38.)	Louis Hayward-Anne Shirley	Mar. 18,'38†		
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	May 27,'38†		
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Mar. 11,'38†		
Joy of Living (See "In the Cutting Room," Jan. 8,'38.)	Irene Dunne-D. Fairbanks, Jr.	May 6,'38†		
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb. 25,'38†	72	
This Marriage Business	Victor Moore-Vicki Lester			
Vivacious Lady (See "In the Cutting Room," Jan. 15,'38.)	Ginger Rogers-James Stewart	Apr. 15,'38†		

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec. 9,'37	*55. Nov.	27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug. 19,'37	*75 Aug.	7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr. 15,'37	*55. Apr.	10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct. 16,'37	76. Oct.	23,'37
Three Legionnaires (G)	Robt. Armstrong	General	June 15,'37	*60. Mar.	27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June 1,'37	57. June	12,'37
Zamboanga (G)	Native Cast		July 17,'37	*65. July	17,'37

Coming

Rangers Roundup (G)	Fred Scott	Spectrum	Feb. 15,'38†	*55. Feb.	5,'38

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815 (Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84.)	Eddie Cantor-June Lang	Oct. 29,'37†	81. Oct.	23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June 4,'37	71. May	8,'37
Big Business (G) 759	Jed Prouty-Spring Byington	June 18,'37	61. Apr.	17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec. 3,'37†	70. Nov.	13,'37
Borneo 807 (Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)	Mr. & Mrs. Martin Johnson	Sept. 10,'37†	75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July 9,'37	58. June	26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec. 10,'37†	60. Oct.	30,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May 7,'37	83. May	8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July 16,'37	58. July	10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan. 14,'38†	*65. Jan.	8,'38
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb. 11,'38†	78. Dec.	11,'37
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan. 21,'38†	71. Nov.	6,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May 21,'37	71	
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct. 22,'37†	68. Aug.	7,'37
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan. 7,'38†	60. Jan.	1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov. 5,'37†	81. Oct.	2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov. 12,'37†	62. Sept.	25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May 14,'37	85. Mar.	8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov. 26,'37†	77. Nov.	13,'37
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37	68. Jan.	23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr. 16,'37	81. Apr.	3,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov. 26,'37†	71. Oct.	23,'37
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May 14,'37	59. Mar.	6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug. 13,'37†	81. May	5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan. 28,'38†	102. Jan.	29,'38
Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.)	Smith Ballew-Evalyn Knapp	Jan. 14,'38†	61	
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct. 15,'37†	88. Oct.	16,'37
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept. 24,'37†	58. July	17,'37
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb. 4,'38†	84. Jan.	29,'38
It Happened Out West 745	Paul Kelly-Judith Allen	May 7,'37	56	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov. 12,'37†	79. Sept.	28,'34
King George VI Coronation 870	Technicolor Special	July 15,'37†	28	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July 23,'37	63. June	5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct. 8,'37†	84. Oct.	9,'37
Life Begins In College (G) 810 (Exploitation: Nov. 13,'37, p. 68; Jan. 1,'38, pp. 57, 60; Feb. 5,'38, p. 84.)	Ritz Bros.-Gloria Stuart	Oct. 1,'37†	94. Oct.	2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec. 31,'37†	84. Dec.	25,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug. 20,'37†	75. Aug.	14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr. 2,'37	73. Mar.	27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar. 12,'37	84. Mar.	20,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37† 68.	July 24,'37
Roll Along Cowboy 812	Smith Ballew-Cecelia Parker	Oct.	8,'37† 55.	
Second Honeymoon (G) 818 (Exploitation: Feb. 5,'38, p. 82.)	Loretta Young-Tyrone Power	Nov.	19,'37† 79.	Nov. 13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37 57.	Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37 102.	Mar. 27,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37 74.	Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37 64.	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37 92.	June 19,'37
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr.	9,'37 69.	Jan. 30,'37
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan.	7,'38† 70.	Jan. 15,'38
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec.	24,'37† 67.	Nov. 27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr.	30,'37 70.	Mar. 6,'37
Thin Ice (G) 805 (Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)	Sonja Henie-Tyrone Power	Sept.	3,'37† 78.	Aug. 28,'37
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug.	27,'37† 66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May	28,'37 99.	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar.	19,'37 72.	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May	21,'37 82.	June 12,'37
Wake Up and Live (G) 749 (Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)	Walter Winchell-Ben Bernie	Apr.	23,'37 91.	Apr. 17,'37
Wee Willie Winkie (G) 760 (Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)	Shirley Temple-V. McLaglen	July	30,'37 99.	July 3,'37
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug.	27,'37 56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813 (Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38. p. 83.)	Loretta Young-Warner Baxter	Sept.	17,'37† 85.	Sept. 11,'37
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept.	10,'37† 64.	July 24,'37
You Can't Have Everything (G) 801 (Exploitation: Jan. 8,'38, p. 82.)	Alice Faye-Don Ameche	Aug.	3,'37† 99.	July 31,'37

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
Baroness and the Butler 835 (See "In the Cutting Room," Jan. 8,'38.)	Annabella-William Powell	Feb.	18,'38†	
Charlie Chan at the Ringside	Warner Oland-Keye Luke			
Four Men and a Prayer	Loretta Young-Richard Green			
Gypsy (See "In the Cutting Room," Jan. 29,'38.)	Jane Withers-Robt. Wilcox			
In Old Chicago (G) (See production article, Sept. 4,'37, p. 48.)	Tyrone Power-Alice Faye		111.	Jan. 8,'38
Island in the Sky	Gloria Stuart-Michael Whalen			
Josette 839 (See "In the Cutting Room," Jan. 29,'38.)	Simone Simon-Don Ameche	Apr.	1,'38†	
Kentucky Moonshine	Ritz Brothers-Tony Martin			
Kidnapped	Warner Baxter-F. Bartholomew			
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb.	25,'38† 64.	Jan. 8,'38
Mr. Moto's Gamble	Peter Lorre-Keye Luke			
Mr. Moto Takes a Chance (G) 819 (Reviewed under the title, "Look Out, Mr. Moto.")	Peter Lorre-Rochelle Hudson	Mar.	25,'38† 63.	Oct. 30,'37
Raw Hide	Smith Ballew-Evalyn Knapp			
Rebecca of Sunnybrook Farm 837 (See "In the Cutting Room," Nov. 6,'37.)	Shirley Temple-Gloria Stuart	Mar.	18,'38†	
Sally, Irene and Mary 827 (See in the Cutting Room," Dec. 4,'37.)	Alice Faye-Fred Allen	Mar.	4,'38†	
Walking Down Broadway (G)	Claire Trevor-Michael Whalen	Mar.	11,'38† *75.	Feb. 5,'38

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan.	14,'38† 83.	Aug. 14,'37
Adventures of Tom Sawyer (See production article, Oct. 9,'37, p. 16.)	Tommy Kelly-May Robson	Feb.	11,'38†	
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37† 82.	Mar. 6,'37
Dead End (G) (Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)	Sylvia Sidney-Joel McCrea	Aug.	27,'37† 93.	Aug. 7,'37
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May	28,'37 78.	Mar. 6,'37
Elephant Boy (G) (Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 31,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)	Native Cast	Apr.	23,'37 80.	Mar. 13,'37
Farewell Again (G)	Leslie Banks-Flora Robson	Oct.	8,'37† 83.	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov.	19,'37† 82.	Oct. 9,'37
Fire Over England (G) (Exploitation: Mar. 27,'37, p. 79.)	Laurence Olivier-Flora Robson	Mar.	5,'37 89.	Jan. 16,'37
Goldwyn Follies, The (G) (See production article, Nov. 13,'37, p. 14.)	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou	Feb.	4,'38† *120.	Jan. 29,'38
History Is Made at Night (G) (Exploitation: Mar. 27,'37, p.. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89; Jan. 15,'38, p. 64.)	Charles Boyer-Jean Arthur	Apr.	2,'37 97.	Mar. 13,'37
Hurricane, The (G) (See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84.)	Dorothy Lamour-Jon Hall	Dec.	24,'37† 102.	Nov. 13,'37
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan.	28,'38† 74.	Jan. 15,'38
Knight Without Armour (G) (Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)	Marlene Dietrich-Robt. Donat	July	23,'37† 107.	June 19,'37
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37 87.	Feb. 13,'37
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37 82.	Jan. 2,'37
Murder on Diamond Row (G) (Reviewed under the title, "The Squeaker.")	Edmund Lowe-Ann Todd	Dec.	10,'37† 77.	Sept. 11,'37
Nothing Sacred (G) (See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84.)	Carole Lombard-Fredric March	Nov.	26,'37† 75.	Nov. 27,'37
Prisoner of Zenda (G) (Exploitation: Dec. 18,'37, p. 64.)	Ronald Colman-M. Carroll	Sept.	3,'37† 101.	Sept. 4,'37
Stand-In (A) (Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)	Leslie Howard-Joan Blondell	Oct.	29,'37† 91.	Oct. 9,'37
Star Is Born, A (G) (See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)	Janet Gaynor-Fredric March	Apr.	30,'37 111.	May 1,'37
Stella Dallas (A) (Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct. 23,'37, pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.)	Barbara Stanwyck-John Boles	Aug.	6,'37† 111.	July 31,'37
Walt Disney's Academy Award Revue	Five Award Winners	June	18,'37† 44.	
Walter Wanger's Vogues of 1938 (G) (Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p. 80; Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)	Warner Baxter-Joan Bennett	Sept.	17,'37† 108.	Aug. 7,'37
When Thief Meets Thief (A) (Reviewed under the title, "Jump for Glory.")	D. Fairbanks, Jr.-V. Hobson	June	4,'37 87.	May 8,'37
Woman Chases Man (G) (See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)	Miriam Hopkins-Joel McCrea	May	7,'37 71.	May 1,'37
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)	Sylvia Sidney-Henry Fonda	Jan.	29,'37 86.	Jan. 30,'37

Coming

Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Mar.	4,'38†	
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Feb.	18,'38† 91.	Jan. 15,'38
Gaiety Girls, The (Reviewed under the title, "Paradise for Two.")	Jack Hulbert-Patricia Ellis	Mar.	18,'38† 70.	Nov. 6,'37
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains	Vivien Leigh-Paul Lukas			
Over the Moon	Merle Oberon-Jack Harrison			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Mar.	25,'38† 90.	Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb.	25,'38† 86.	June 12,'37
South Riding (A)	Edna Best-Ralph Richardson		90.	Jan. 22,'38

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec.	5,'37† 63.	Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37 64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37 81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept.	26,'37† 68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sep.	5,'37† 58.	
Black Doll (G) 2014	Nan Grey-Donald Woods	Jan.	30,'38† 66.	Jan. 22,'38
Boss of Lonely Valley 2052	Buck Jones	Nov.	14,'37† 59.	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May	2,'37 67.	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct.	3,'37† 66.	
Courage of the West 2054 (See "In the Cutting Room," Sept. 11,'37.)	Bob Baker-Lois January	Dec.	5,'37† 57.	
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36 62.	Oct. 24,'36
Forbidden Valley (See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)	Noah Beery, Jr.-F. Robinson	Feb.	13,'38†	
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov.	7,'37† 66½	Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July	4,'37 68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct.	10,'37† 62½	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan.	16,'38† 65.	Jan. 15,'38
Lady Fights Back, The (G) 2035.	Irene Hervey-Kent Taylor	Sept.	19,'37† 63.	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37† 59.	
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37 63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37 73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37 66.	July 10,'37
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37 67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug.	29,'37† 66.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov.	14,'37† 87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb.	6,'38† *66.	Jan. 29,'38
Night Key (G) 1024 (Exploitation: May 22,'37, p. 87.)	Boris Karloff-Jean Rogers	May	2,'37 67.	Apr. 24,'37
Oh, Doctor! (G) 1013 (Exploitation: May 22,'37, p. 87.)	Edward Everett Horton	May	16,'37 67.	Apr. 24,'37
100 Men and a Girl (G) 2001 (See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)	Deanna Durbin-Adolphe Menjou	Sept.	12,'37† 84.	Sept. 11,'37
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec.	12,'37† 66.	Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug.	15,'37 63.	Aug. 7,'37
Road Back, The (G) 1005 (See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)	Richard Cromwell-John King	Aug.	1,'37 103.	June 26,'37
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan.	23,'38† 56.	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37 59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov.	28,'37† 64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan.	9,'38† 61.	Jan. 29,'39
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec.	19,'37† 59.	
That's My Story 2034 (See "In the Cutting Room," July 3,'37.)	Claudia Morgan-Wm. Lundigan	Oct.	24,'37† 62.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37	86	Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catharine Hughes	Oct. 17,'37†	68	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July 11,'37	66	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct. 31,'37†	63	Oct. 2,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37	58	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June 6,'37	76	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May 23,'37	78	May 15,'37
You're a Sweetheart (G) 2004	Alice Faye-George Murphy	May 23,'37	96	Dec. 18,'37
Coming				
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25,'38†		
Crime of Dr. Hallet	Ralph Bellamy-J. Hutchinson	Mar. 11,'38†		
(See "In the Cutting Room," Jan. 22,'38.)				
Goodbye Broadway	Alice Brady-Chas. Winninger	Mar. 25,'38†		
(See "In the Cutting Room," Jan. 29,'38.)				
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde	Mar. 18,'38†	80	July 10,'37
Mad About Music	Deanna Durbin-Herbert Marshall	Feb. 27,'38†		
(See "In the Cutting Room," Dec. 18,'37.)				
State Police	John King-Constance Moore	Mar. 4,'38†		

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Jean Barclay	Dec. 10,'37†	58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept. 30,'37†	55	
Feud of the Trail	Tom Tyler-Harlene Wood	May 1,'37	56	
Flying Fists	Herman Brix-Jeanne Martel	July 1,'37	62	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov. 30,'37†	56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct. 1,'37†	62	Nov. 20,'37
Mystery Range	Tom Tyler-Jerry Bergh	May 1,'37	55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec. 30,'37†	55	
Sky Raider	Herman Brix-Joan Barclay	Sept. 1,'37†	63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106	Kay Francis-Errol Flynn	June 26,'37	73	Apr. 10,'37
(See production article, Mar. 6,'37, p. 16.)				
Blazing Sixes 129	Dick Foran-Helen Valkis	June 12,'37	55	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb. 5,'38†		
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr. 17,'37	89	Mar. 13,'37
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug. 14,'37	52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov. 27,'37†	62	Sept. 11,'37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June 19,'37	60	June 12,'37
First Lady (G) 210	Kay Francis-Preston Foster	Dec. 4,'37†	*82	Sept. 11,'37
Footloose Heiress 123	Craig Reynolds-Ann Sheridan	Aug. 21,'37		
(See "In the Cutting Room," Apr. 10,'37.)				
Go Getter, The (G) 115	George Brent-Anita Louise	May 22,'37	92	June 19,'37
(Exploitation: Sept. 4,'37, pp. 94, 97.)				
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct. 30,'37	89	Oct. 2,'37
Invisible Menace (G) 224	Boris Karloff-Marie Wilson	Jan. 22,'38†	55	Oct. 23,'37
(Reviewed under the title, "Without Warning.")				
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov. 20,'37†	90	July 31,'37
Kid Comes Back, The (G) 214	Wayne Morris-June Travis	Feb. 12,'38†	61	Jan. 29,'37
(Reviewed under the title, "Don't Pull Your Punches.")				
Kid Galahad (G) 102	Edw. G. Robinson-Bette Davis	May 29,'37	101	May 8,'37
(Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)				
King and the Chorus Girl (G) 104	Fernand Gravet-Joan Blondell	Mar. 27,'37	95	Mar. 6,'37
(Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37	54	
Life of Emile Zola, The (G) 203	Paul Muni-Gale Sondergaard	Oct. 2,'37†	116	July 10,'37
(Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85.)				
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July 1,'37	68	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May 1,'37	60	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar. 6,'37	60	Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July 10,'37	58	
Ready, Willing and Able (G) 112	Lee Dixon-Ruby Keeler	Mar. 6,'37	93	Feb. 6,'37
(Exploitation: May 1,'37, p. 78.)				
Singing Marine, The (G) 101	Dick Powell-Doris Weston	July 3,'37	105	July 10,'37
(Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)				
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan. 1,'38†	*60	Dec. 11,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June 12,'37	80	July 3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan. 8,'38†	79	Jan. 8,'38
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec. 25,'37†	98	Dec. 4,'37
Varsity Show (G) 202	Dick Powell-Fred Waring	Sept. 4,'37†	121	Aug. 21,'37
(See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)				
White Bondage (G) 125	Jean Muir-Gordon Oliver	June 19,'37	60	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept. 11,'37†	64	July 24,'37
Coming				
Accidents Will Happen	Ronald Reagan-Gloria Blondell	Apr. 23,'38†		
Amazing Dr. Clitterhouse, The	Edw. G. Robinson			
Boy Meets Girl	James Cagney-Pat O'Brien			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane			
Crime School	Gloria Dickson-H. Bogart			
Defense Rest, The	Ronald Reagan-Mary Maguire			
Fools for Scandal	Fernand Gravet-Carole Lombard			
(See "In the Cutting Room," Jan. 22,'38.)				
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			
He Couldn't Say No (G) 221	Frank McHugh-Jane Wyman	Mar. 19,'38†	*60	Dec. 11,'37
(Reviewed under the title, "Larger Than Life.")				
Jezebel 204	Bette Davis-Henry Fonda	Mar. 26,'38†		
(See "In the Cutting Room," Dec. 11,'37.)				
Little Lady Luck	Ann Sheridan-John Litel			
Love, Honor and Behave 216	Wayne Morris-Priscilla Lane	Mar. 12,'38†		
(See "In the Cutting Room," Jan. 15,'38.)				
Men Are Such Fools	Wayne Morris-Priscilla Lane			
(See "In the Cutting Room," Jan. 22,'38.)				
Mystery of Hunting's End	Dick Purcell-Ann Sheridan			
(See "In the Cutting Room," Dec. 11,'37.)				
Over the Wall	Dick Foran-June Travis	Apr. 2,'38†		
Penrod and His Twin Brother (G) 226	Billy and Bobby Mauch	Feb. 26,'38†	63	Jan. 15,'38
(See "In the Cutting Room," Oct. 30,'37.)				
Penrod's Double Trouble	Billy and Bobby Mauch			
(See "In the Cutting Room," Jan. 22,'38.)				
Singing Cop, The	Dick Foran-Ann Sheridan			
Torchy Blane in Panama	Paul Kelly-Lola Lane			
White Banners	Claude Rains-Fay Bainter			

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	Sept. '37†	78	July 8,'37
Life and Loves of Beethoven (G)	Harry Baur	Dec. 15,'37†	82	Dec. 4,'37
My Song of Love	Tito Schipa	Mar. 31,'37	79	
Ski Chase	Hannes Schneider	Feb. 15,'38†	84	
Coming				
Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Grand Illusion (A)	Erich von Stroheim-Dita Parlo		120	July 3,'37
(Reviewed under the title, "La Grande Illusion")				
Itto	Simone Berriau			
Love on Skis	Walter Rimil			
Monastery (G)	Monastic Film		55	Feb. 5,'38
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Ennemie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Adventures of Chico (G)		Woodward Bros.		60	Nov. 27,'37
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma			Oct. 2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89	Oct. 23,'37
Dance Program (A)	Harry Baur	Films Vog		120	Jan. 29,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80	Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Fury Over Spain (G)		Modern Film		55	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Gobsek (A)	Leonid Leonidov	Amkino		74	Aug. 14,'37
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5,'38
In the Far East (G)	N. Begollubov	Amkino	Oct. 19,'37	81	Oct. 30,'37
Jericho (G)	Paul Robeson	General		77	Sept. 4,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
Last Night, The (G)	I. R. Peitser	Amkino	Apr. 27,'37	90	May 8,'37
Late Mattia Pascal, The (A)	Pierre Blanchar				Apr. 10,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95	Sept. 25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70	July 10,'37
Mayerling (A)	Charles Boyer	Pax Films	Sept. 13,'37	91	Sept. 25,'37
(Exploitation: Nov. 6,'37, p. 56.)					
Meriusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77	Sept. 18,'37
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105	May 15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77	Sept. 18,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis	Oct. 15,'37	120	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125	Dec. 25,'37
Sol Over Danmark (G)	Henrik Malberg	Scandinavian	Apr. 13,'37	73	Apr. 24,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58	Sept. 4,'37
Thank You, Madame (G)	Jan Kiepura	American Tobis	Apr. 26,'37	85	May 1,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77	Nov. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90	May 29,'37
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65	Nov. 20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods (3 Stooges)	May 14,'37	19½..
Big Squirt, The (Charlie Chase)	(10-2-37) Sept. 17,'37†	18....
Bury the Hatchet (8-21-37)	Aug. 6,'37	19....
Calling All Curtains	Oct. 1,'37†	16....
Calling All Doctors	July 22,'37	19½..
Cash and Carry (3 Stooges)	(9-11-37) Sept. 3,'37†	18½..
Doggone Mixup	Feb. 4,'38†	18½..
Fiddling Around (Collins-Kennedy)	Jan. 21,'38†	17½..
From Bad to Worse (Charlie Chase)	June 4,'37	17....
Goofs and Saddles	July 2,'37	17½..
Gracie at the Bat (Andy Clyde)	Oct. 29,'37†	17½..
Grand Hooter (6-5-37) (Charlie Chase)	May 7,'37	19½..
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15,'37	19....
He Done His Duty (Andy Clyde)	(12-18-37) Dec. 10,'37†	17½..
Knee Action (2-27-37) (Andy Clyde)	Jan. 9,'37	17....
Lodge Night (Andy Clyde)	June 11,'37	18....
Man Bites Love Bug (Charlie Chase)	(1-22-38) Dec. 24,'37†	18....
My Little Feller (Andy Clyde)	May 21,'37	18....
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½..
Oh What a Knight (Herman Bing)	Nov. 22,'37†	18½..
Old Raid Mule, The (Andy Clyde)	Mar. 4,'38†	.2 rls.
Playing the Ponies (3 Stooges)	(10-23-37) Oct. 15,'37†	17....
Sitter Downers, The (3 Stooges)	(11-27-37) Nov. 26,'37†	18....
Termites of 1938 (3 Stooges)	(1-22-38) Jan. 7,'38†	17....
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17....
Time Out for Trouble (Charlie Chase)	Mar. 18,'38†	.2 rls.
Wee Wee Monsieur (3 Stooges)	Feb. 18,'38†	.2 rls.
Wrong Miss Wright, The (Charlie Chase)	June 18,'37	17....

BROADWAY FOLLIES

Title	Rel. Date	Min.
Brokers Follies (12-11-37)	Dec. 15,'37†	10½..
Drug Store Follies	(9-11-37) Sept. 3,'37†	10½..
Rooftop Follies (10-16-37)	Oct. 1,'37†	11....
Timberland Revels	(11-27-37) Nov. 5,'37†	10....

COLOR RHAPSODIES

Title	Rel. Date	Min.
Air Hostess, The	Oct. 22,'37†	.8....
Bluebird's Baby	Jan. 21,'38†	.7....
Foolish Bunny, The	Mar. 11,'38†	.7....
Foxy Pup, The (6-5-37)	May 21,'37	.6½..
Gifts from the Air (re-issue)	Dec. 18,'37†	.7½..
Hollywood Picnic (1-15-38)	Dec. 18,'37†	.8....
Horse on the Merry-Go-Round, The	Feb. 17,'38†	.1 rl..
Indian Serenade	July 16,'37	.8....
Let's Go (4-17-37)	Apr. 10,'37	.7½..
Little Match Girl	(11-27-37) Nov. 5,'37†	.8½..
Mother Hen's Holiday	May 7,'37	.7....
Scary Crows (9-11-37)	Aug. 20,'37	.8....
Skeleton Frolic (2-20-37)	Jan. 29,'37	.7½..
Spring Festival (8-21-37)	Aug. 6,'37	.8....
Stork Takes a Holiday, The	June 11,'37	.8....
Swing, Monkey, Swing	(10-2-37) Sept. 10,'37†	.7½..

COLUMBIA TOURS

Title	Rel. Date	Min.
Fifty Years of Barter	May 28,'37	.9½..
Haiti's Black Napoleon	(8-21-37) Aug. 6,'37	.9....
Pirate Parts of the Caribbean	July 2,'37	.9....

COMMUNITY SING

(1st Series)

Title	Rel. Date	Min.
Community Sing (No. 3)	(6-5-37) May 20,'37	.10....
Community Sing (No. 4)	June 18,'37	.10½..
Community Sing (No. 5)	(9-11-37) July 24,'37	.10½..

(2nd Series)

Title	Rel. Date	Min.
No. 1 (9-11-37)	Aug. 20,'37†	10....
No. 2 (10-16-37)	Sept. 17,'37†	10....
No. 3 (10-16-37)	Oct. 15,'37†	10½..
No. 4 (12-11-37)	Nov. 28,'37†	10½..
No. 5—(1-22-38)	Jan. 21,'38†	10....
No. 6—	Feb. 25,'38†	.1 rl..
No. 7—	Mar. 18,'38†	.....

HAPPY HOUR

Title	Rel. Date	Min.
Aladdin and the Wonderful Lamp	Dec. 18,'37†	.3 rls.
Auto Clinic, The	Mar. 4,'38†	.....
Goose Girl, The	May 30,'37	.3 rls.
Old Woman in the Woods, The	Apr. 23,'37	.3 rls.
Sad Little Guinea Pigs	Mar. 22,'38†	.....

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
18. Krazy's Race of Time	(6-26-37) May 6,'37	.7....
19. Masque Raid, The	June 25,'37	.7....
20. Railroad Rhythm	Nov. 20,'37†	.9½..

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Canine Capers	Sept. 16,'37†	.6½..
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16,'37†	.6....
Dizzy Ducks (12-19-36)	July 18,'37	.6½..
Fire Plug, The (11-13-37)	Oct. 16,'37†	.6....
New Homestead, The	Jan. 7,'38†	.7....
Scrappy's Band Concert	Apr. 29,'37	.7....
Scrappy's Music Lesson	June 4,'37	.7....
Scrappy's News Flashes (1-22-38)	Dec. 8,'37†	.6....
Scrappy's Playmates	Mar. 11,'38†	.....
Scrappy's Trip to Mars	Feb. 4,'38†	.1 rl..

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8—(5-29-37)	Apr. 30,'37	.9½..
No. 9	May 22,'37	10....
No. 10—	June 4,'37	.9....
No. 11—	June 25,'37	10½..
No. 12—(10-16-37)	Aug. 13,'37	10....
No. 13—(10-16-37)	Sept. 10,'37	10....

(New Series)

Title	Rel. Date	Min.
No. 1—(10-16-37)	Sept. 17,'37†	10....
No. 2—	Oct. 15,'37†	.9½..
No. 3—(12-11-37)	Nov. 18,'37†	.9½..
No. 4—	Dec. 24,'37†	10....
No. 5—	Jan. 7,'38†	.9½..
No. 6—	Feb. 4,'38†	.1 rl..
No. 7—	Mar. 4,'38†	.....

SPECIAL SPORT THRILLS

Title	Rel. Date	Min.
Cadet Champion (12-11-37)	Dec. 17,'37†	.9½..
Feminine Fun	Feb. 18,'38†	.9½..
Fit to Win (6-12-37)	May 7,'37	.9½..
Fun in the Water (4-17-37)	Apr. 10,'37	10....
Future Stars	Aug. 30,'37	.....
Golf Magic (9-11-37)	Aug. 16,'37	.9....
Riding the Waves	June 4,'37	10....
Set 'Em Up	Oct. 29,'37†	.9½..
Snow Foolin'	Jan. 21,'38†	.1 rl..
Sport of the Seasons	June 25,'37	.9....
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	.9....
Trotting Thoroughbreds (10-16-37)	Sept. 30,'37†	.9½..
Unusual Hunting	Mar. 15,'38†	.....

STRANGE AS IT SEEMS

Title	Rel. Date	Min.
Boy Who Saved a Nation, The (1-22-38)	Dec. 10,'37†	.9½..
Little Jack Horner (10-2-37)	Sept. 16,'37†	.6½..
Silver Threads (12-11-37)	Nov. 12,'37†	10½..

WORLD IN COLOR

Title	Rel. Date	Min.
Beautiful Bermuda	Sept. 10,'37†	.....
City of the Golden Gate (11-20-37)	Oct. 10,'37†	.9½..
El Salvador	Jan. 15,'38†	.....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

SONG AND COMEDY HITS

Title	Rel. Date	Min.
All's Fair	Feb. 25,'38†	.1 rl..
Ask Uncle Sol (10-23-37)	Oct. 8,'37†	11....
Big Apple, The (10-2-37)	Sept. 17,'37†	.9....
Calling All Crooners (12-4-37)	Nov. 19,'37†	10½..
How to Dance the Shag	Dec. 17,'37†	.8....
Love Goes West (1-15-38)	Dec. 31,'37†	10½..
Miss Lonely Hearts (10-30-37)	Sept. 24,'37†	10½..
Pot Luck (8-14-37)	Aug. 6,'37†	11....
Rhythm Saves the Day (12-4-37)	Oct. 29,'37†	11....
Trailer Paradise	Nov. 26,'37†	.9....

TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Boss, The	Dec. 24,'37†	.6½..
Billy Goat's Whiskers, The	Dec. 10,'37†	.6½..
Bugs Beetle and His Orchestra	Jan. 21,'38†	.6½..
Close Shave, A	Oct. 1,'37†	.6½..
Dancing Bear, The (11-6-37)	Oct. 15,'37†	.6½..
Dog and the Bone, The (11-27-37)	Nov. 12,'37†	.6....
Farmer Al Falfa in Trailer Life	Aug 20,'37†	.5½..
His Off Day	Feb. 4,'38†	.6½..
Homeless Pup, The	July 23,'37	..7....
Just Ask Jupiter	Feb. 18,'38†	.6....
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37†	.6½..
Lion Hunt, The (1-15-38)	Jan. 7,'38†	.7....
Mechanical Cow, The	June 25,'37	..7....
Ozzie Ostrich Comes to Town	May 28,'37	..7....
Paper Hangers, The (8-14-37)	July 30,'37	..7....
Pink Elephants	July 9,'37	..7....
Play Ball	June 11,'37	.6....
Puddy's Coronation	May 14,'37	..7....
Saw Mill Mystery, The	Oct. 29,'37†	.6½..
School Birds	Apr. 30,'37	..7....
Sky Fishing	Feb. 25,'38†	.1 rl..
Timid Rabbit, The	Nov. 26,'37†	.6½..
Villian Still Pursued Her, The	Sept. 3,'37†	.6½..

TREASURE CHEST

Title	Rel. Date	Min.
Crystal Ballet	May 28,'37	.11....
Grey Owl's Little Brother	Dec. 24,'37†	10....
How to Ski	Aug. 20,'37†	11....
Not So Dumb	Dec. 10,'37†	.9....
Ornamental Swimming	June 4,'37	10....
Private Life of the Gannets (9-25-37)	Sept. 10,'37†	11....
Songs of the Danube	May 7,'37	.9....

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Affairs of Pierre, The (7-31-37)	Aug. 6,'37†	19....
Air Parade	Jan. 14,'38†	19....
Bashful Ballerina (10-2-37)	Sept. 17,'37†	20....
Bashful Buckaroo, The	Dec. 3,'37†	19½..
Comic Artist's Home Life (4-3-37)	Apr. 9,'37	18....
Cupid Takes a Holiday	Feb. 4,'38†	15....
Dates and Nuts (1-15-38)	Dec. 31,'37†	19....
Dime a Dance	Dec. 24,'37†	19½..
Freshies	May 7,'37	17....
Getting an Eyeful (1-22-38)	Jan. 21,'38†	18....
Girls Ahoy!	June 11,'37	17....
Going, Going, Gone	Oct. 6,'37†	18....
Hamlet and Eggs	June 18,'37	16....
Heir Today	Nov. 5,'37†	18....
Her Accidental Hero	May 21,'37	17....
Hi-Ho Hollywood	Jan. 7,'38†	16....
Holding the Bag	May 14,'37	19....
Hurray for Hooligan (12-4-37)	Nov. 19,'37†	17....
Koo-Koo Correspondence Skool, The	Nov. 19,'37†	18....
Love in Arms	May 28,'37	18....
Meet the Bride	Oct. 29,'37†	17....
Melody Girl	Apr. 16,'37	17....
Miss They Missed, The	Jan. 28,'38†	18....
Montague the Magnificent (8-14-37)	Aug. 27,'37†	18....
Playboy Number One (12-4-37)	Nov. 26,'37†	17....
Silly Night (10-23-37)	Oct. 1,'37†	19....
Slacks Appeal	Aug. 13,'37†	19....
Smart Way, The (10-30-37)	Oct. 15,'37†	18....
Songbirds of the North Woods	Feb. 11,'38†	.1 rl..
Sweeties	Sept. 3,'37†	15....
That's the Spirit	June 25,'37	17....
Timid Ghost, The	Sept. 24,'37†	16....
Uncle Sol Solves It	Feb. 11,'38†	15....
Wanna Be a Model	Feb. 25,'38†	.2 rls.
Who's Crazy?	Aug. 20,'37†	19....
Will You Stop! (10-2-37)	Sept. 10,'37†	17....
Who's Who?	Oct. 22,'37†	20....

HOFFBERG

MAGNACOLOR

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		.....
Bamboo (5-29-37)	July 16,'37	10....
Blow, Bugle, Blow		.....
Broadway Dance Parade	June 15,'37	10....
Hollywood Magic (5-29-37)		10....
In Shanghai (6-5-37)	Juy 16,'37	12....
Isle of Paradise	July 30,'37	20....
Skiiing on Your Feet	Jan. 14,'38†	.....
Spanish Interlude, A	June 15,'37	.....

MAGNACOLOR

Title	Rel. Date	Min.
Catalina Island	Nov. 12,'37†	.....
Personalities on Parade		.....
Yellowstone Park		.....

IMPERIAL

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
Boyhood		.8....
Early in the Mornin'		.9....
Old Prospector, The		.9....

NOVELTIES

Title	Rel. Date	Min.
Napoleon's Waterloo		.8....
Nero		.8....

PORT O' CALL

Title	Rel. Date	Min.
City of the Sun		.9....
Last Resort, The		.9....
Mother Ganges		.9....

WORLD IN COLOR

Title	Rel. Date	Min.
Dream Harbor		.8....

MGM

CAPTAIN AND THE KIDS

Title	Rel. Date	Min.
Blue Monday	Feb. 5,'38†	.....
Cleaning House	Feb. 19,'38†	.....

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 10—It May Happen to You (8-14-37)	June 5,'37	21....
No. 11—Soak the Poor (10-2-37)	Aug. 21,'37	16....
No. 12—Give Till It Hurts (11-13-37)	Sept. 18,'37	20....
No. 13—Behind the Criminal (12-4-37)	Oct. 30,'37	21....
No. 14—What Price Safety	Feb. 5,'38†	21....

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Chili, Land of Charm (11-20-37)	Oct. 30,'37†	.9....
Copenhagen	Nov. 27,'37†	.9....
Floral Japan	July 24,'37	.8....
Glimpses of Austria	Feb. 19,'38†	.....
Glimpses of Peru (10-2-37)	Sept. 4,'37†	.8....
Hong Kong, Hub of China (6-26-37)	May 1,'37	.8....
Land of Incas	Dec. 25,'37	.8....
Natural Wonders of the West (2-5-38)	Jan. 22,'38†	.9....
Rocky Mountain Grandeur (7-24-37)	May 29,'37	.9....
Serene Siam (6-26-37)	Oct. 2,'37†	.9....
Stockholm, Pride of Sweden (11-13-37)	Oct. 2,'37†	.9....

HARMAN-ISING (Happy Harmonies)

Title	Rel. Date	Min.
30—Bosko and the Pirates (5-8-37)	May 1,'37	.8....
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	.8....
32—Wayward Pups (8-14-37)	July 10,'37	.9....
33—Bosko and the Cannibals	Aug. 28,'37	10....
34—Little Buck Cheeser (1-8-38)	Dec. 15,'37	.8....
35—Bosko in Bagdad	Jan. 1,'38	10....
36—Pipe Dream	Feb. 5,'38	.....

HISTORICAL MYSTERIES

Title	Rel. Date	Min.
Captain Kidd's Treasure	Jan. 22,'38†	10....
King Without a Crown, The (11-20-37)	Oct. 9,'37†	.9....
Man in the Barn, The (1-1-38)	Nov. 20,'37†	10....

M-G-M MINIATURES

Title	Rel. Date	Min.
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1,'37	10....
Have Courage (7-24-37)	June 12,'37	10....
Pacific Paradise (10-16-37)	Aug. 28,'37	10....
Rainbow Pass (10-30-37)	Oct. 9,'37	10....
What Do You Think, No. 2	Dec. 25,'37	10....
What Do You Think, No. 3	Jan. 15,'38	11....

MUSICAL COMEDIES

Title	Rel. Date	Min.
Canary Comes Across, The (2-5-38)	Jan. 29,'38†	21....
Carnival in Paris (6-26-37)	May 29,'37	21....
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19....
Our Gang Follies of 1938		

(THE RELEASE CHART--CONT'D)

Title — Rel. Date — Min.

(1-8-38) ..... Dec. 18,'37†21....
Stroke of Genius..... Feb. 5,'38†11....
Sunday Night at Trocadero
(10-23-37) ..... Oct. 2,'37†20....

OUR GANG

Fishy Tales ..... Aug. 28,'37.11....
Framing Youth (10-2-37)... Sept. 11,'37†11....
Mail and Females..... Nov. 13,'37†11....
Night 'n' Gales..... July 24,'37.11....
Pigskin Palooka (11-27-37). Oct. 23,'37†11....
Roamin' Holiday (7-31-37).. June 12,'37.11....

PETE SMITH SPECIALTIES

Candid Cameramaniacs
(1-1-38) ..... Dec. 11,'37†.9....
Decathlon Champion
(11-27-37) ..... Nov. 20,'37†10....
Equestrian Acrobatics ..... Aug. 14,'37..8....
Friend Indeed (1-1-38)..... Jan. 1,'38†10....
Golf Mistakes (6-26-37)... June 12,'37.10....
Grand Bounce, The
(6-26-37) ..... May 22,'37.11....
Jungle Juveniles (11-6-37).. Oct. 2,'37†.9....
Jungle Juveniles, No. 2
(2-5-38) ..... Jan. 29,'38†.9....
Olympic Ski Champions
(11-7-36) ..... July 3,'37.10....
Pigskin Champion
(9-25-37) ..... Aug. 14,'37.11....
(Exploitation: Oct. 30,'37, p. 87.)
Romance of Radium
(10-23-37) ..... Oct. 23,'37.10....
Ski Skill (4-10-37)..... Oct. 23,'37.10....
(Reviewed under the title, "Ski Thrill")
Sports on Ice..... July 24,'37.10....
Tennis Tactics (5-8-37)..... May 1,'37.10....
Three on a Rope..... Feb. 19,'38†10....

RE-ISSUES (1937-8)

Beau Hunks (9-5 31)..... Sept. 18,'37†37....
Blotto (2-15-30)..... Oct. 30,'37†26....
County Hospital (4-23-32).. Jan. 22,'38†17....
Perfect Day, The (3-18-27). Dec. 11,'37†20....

ROBERT BENCHLEY

How to Start the Day
(10-16-37) ..... Sept. 11,'37†10....
Night at the Movies, A
(11-20-37) ..... Nov. 6,'37†10....

SPECIAL

Jimmy Fidler's Personality
Parade (1-29-38)..... Jan. 8,'38†20....
New Audioscopiks, The
(2-5-38) ..... 8....
Servant of the People
(3-20-37) ..... Apr. 9,'37.21....
(Exploitation: Feb. 27,'37, p. 87.)

TABLOID MUSICALS

Song of Revolt (7-24-37).... May 29,'37.11....

PARAMOUNT

Title — Rel. Date — Min.

BETTY BOOP CARTOONS

Be Up to Date..... Feb. 25,'38†.....
Candid Candidates, The
(9-25-37) ..... Aug. 27,'37†.7....
Ding Dong Doggies..... July 23,'37†.7....
Foxy Hunter, The..... Nov. 26,'37†.1 rl..
Impractical Joker, The
(7-3-37) ..... June 18,'37..7....
New Deal Show, The
(10-16-37) ..... Oct. 22,'37†.7....
Pudgy Takes a Bow-Wow... Apr. 9,'37..7....
Pudgy Picks a Fight
(5-22-37) ..... May 14,'37..8....
Riding the Rails..... Jan. 28,'38†.....
Service With a Smile..... Sept. 24,'37†.7....
Zula Hula (1-15-38)..... Dec. 24,'37†.7....

COLOR CLASSICS

Car-Tune Portrait, A
(7-3-37) ..... June 25,'37..7....
Chicken a la King..... Apr. 16,'37..8....
Educated Fish (11-13-37)... Oct. 29,'37†.7....
Little Lamby (1-8-38)..... Dec. 31,'37†.7....
Peeping Penguins (9-18-37). Aug. 27,'37†.7....
Tears of an Onion..... Feb. 25,'38†.....

HEADLINERS

Blue Velvet Music..... Apr. 9,'37.10....
Mark Warner and Orch.
Frimi Favorites (7-3-37)... June 4,'37.11....
Rudolf Friml, Jr., and Orch.
From the Minuet to the Big
Apple ..... Nov. 19,'37†.....
Himber Harmonies ..... Jan. 28,'38†.....
Hollywood Star Reporter,
No. 2 (10-16-37)..... Oct. 29,'37†11....
Hula Heaven (10-16-37).... Oct. 1,'37†11....
Eddie Peabody
Installment Collector, The.. July 2,'37.10....
Fred Allen
Let's Go Latin (9-25-37)... Sept. 10,'37†11....
Xavier Cugat and Orch.

Title — Rel Date — Min.

Listen to Lucas..... Feb. 18,'38†.....
Meet the Maestros..... Jan. 7,'38†.....
Night in Manhattan..... July 30,'37.11....
Oh Kay, Rhythm (1-8-38).. Dec. 17,'37†10....
Queens of Harmony..... Aug. 20,'37†11....
Phil Spitalny and Girl Orch.
Swing, Hutton, Swing..... May 7,'37.11....
Ina Ray Hutton and Orch.

MUSICAL ROMANCE
(In Color)

Schubert's Serenade ..... July 23,'37..9....
Song of the Islands
(5-22-37) ..... May 21,'37.10....
Trees (3-20-37) ..... Mar. 19,'37..9....

PARAGRAPHICS

Accent on Beauty (1-8-38).. Dec. 31,'37†10....
California Giant ..... Jan. 28,'38†.....
Aviator Shorty ..... July 23,'37.10....
Circus Comes to Town, The
(7-3-37) ..... June 25,'37.10....
Cowboy Shorty (10-16-37)... Oct. 8,'37†10....
Gold ..... Feb. 25,'38†.....
Game Trails ..... Apr. 30,'37.10....
Inventor, The (10-23-37).... Nov. 5,'37†11....
It's a Good Stunt (9-25-37) Sept. 10,'37†10....
It's a Living..... Mar. 5,'37.11....
Killer of the Tonto..... Aug. 13,'37†10....
Nobody Home ..... Apr. 2,'37.10....
Safety in the Air (5-22-37). May 28,'37.10....
Tuna ..... Dec. 3,'37†.....

PARAMOUNT PICTORIAL

No. 8 —Tides of Fundy —
Home of the Rainbow —
Meet the Lorias..... Mar. 12,'37.10....
No. 9 — Moonlight and
Shadows — Rooftops of
Manhattan —. Blackie and
Brownie ..... Apr. 9,'37.10....
No. 10 — Sailboat Time —
Twilight on the Trail —
Magnetic Music (5-22-37). May 7,'37.10....
No. 11—Fishing Highlights. June 4,'37.11....
No. 12—(7-3-37) ..... July 2,'37.10....

NEW SERIES

No. 1 — Ain't Nature Old
Fashioned — Where East
Meets West — Hollywood
Music Man ..... Aug. 6,'37†.1 rl..
No. 2 — Let's Count Horses
—Nova Scotia Faces the
Sea — Record Making
(9-18-37) ..... Sept. 3,'37†10....
No. 3 — Modern Czecho-
slovakia — Southern
Sketches — Doing Broad-
way in Style (10-16-37)... Oct. 1,'37†10....
No. 4 — Tropical Toppers —
Huckleberry Harvest —
Steel Never Dies
(11-6-37) ..... Nov. 5,'37†10....
No. 5— ..... Dec. 3,'37†.....
No. 6— ..... Jan. 7,'38†.....
No. 7— ..... Feb. 4,'38†.....

POPEYE THE SAILOR

Football Toucher Downer.... Oct. 15,'37†.....
Fowl Play ..... Dec. 17,'37†.....
Hospitaliky ..... Apr. 16,'37..7....
I Like Babies and Inflnks
(10-2-37) ..... Sept. 17,'37†.7....
I Never Change My
Altitude ..... Aug. 20,'37†.7....
Learn Polikeness ..... Feb. 18,'38†.....
Let's Celebrake ..... Jan. 21,'38†.....
Lost and Foundry..... July 16,'37..7....
Morning, Noon and Night
Club (6-26-37) ..... June 18,'37..7....
Paneless Window Washer,
The (2-27-37) ..... Jan. 22,'37..7....
Popeye the Sailer Meets
Ali Baba and the Forty
Thieves ..... Nov. 26,'37†.2 rls.
(Color Special) .....
Protex the Weakerist
(11-20-37) ..... Nov. 19,'37†.7....
Twisker Pitcher, The..... May 21,'37..7....

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(In Color)

No. 5 ..... Apr. 30,'37.11....
No. 6 ..... July 2,'37.11....

NEW SERIES

No. 1 (9-18-37) ..... Sept. 3,'37†10....
No. 2 (11-20-37) ..... Nov. 12,'37†10....
No. 3 ..... Jan. 14,'38†.....
No. 4 ..... Mar. 18,'38†.....

SCREEN SONGS

Magic on Broadway..... Nov. 26,'37†.1 rl..
Jay Freeman and Orch.

Title — Rel. Date — Min.

Please Keep Me In Your
Dreams (5-22-37) ..... May 28,'37..8....
Henry King and Orch.
Whispers in the Dark
(10-9-37) ..... Sept. 24,'37†.7....
You Came to My Rescue.... July 30,'37..8....
Shep Fields and Orch.
You Took the Words Right
Out of My Heart..... Jan. 28,'38†.....

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

No. 36—Wrestling (It's a
Laugh) ..... Apr. 23,'37.10....
No. 37—Swing Stars
(5-22-37) ..... May 14,'37.10....
No. 38—Pan-American
Champion (7-3-37) ..... June 11,'37.10....
No. 39—Rhythm of the
Game (7-10-37) ..... July 9,'37.10....
No. 40—Aquabats ..... Aug. 13,'37†10....
No. 41—Picking Pets
(10-2-37) ..... Sept. 10,'37†10....
No. 42—Four Smart Dogs
(10-16-37) ..... Oct. 8,'37†10....
No. 43—Pick Your Favorite
(11-6-37) ..... Nov. 5,'37†10....
No. 44—Ball Tossers ..... Dec. 3,'37†.....
No. 45—Water, Water
Everywhere (1-15-38)..... Dec. 31,'37†10....
No. 46—Good Looking
Winners ..... Jan. 28,'38†.....
No. 47—A Fascinating
Adventure ..... Feb. 25,'38†.....

UNUSUAL OCCUPATIONS
(In Color)

No. 1 ..... Aug. 6,'37†.1 rl..
No. 2 (10-16-37) ..... Oct. 8,'37†10....
No. 3 (1-22-38) ..... Dec. 10,'37†.....
No. 4 ..... Feb. 11,'38†.....
No. 5 ..... Apr. 15,'38†.....

SPECIAL 3-REEL SHORT
(Distributed by Paramount)

River, The (12-11-37)..... 31....

RKO RADIO

Title — Rel. Date — Min.

CONDOR MUSICALES

Frozen Affair, A (8-28-37).. Sept. 17,'37†10....
Murder in Swing Time
(9-4-37) ..... Sept. 27,'37†10....
Prairie Swingeroo
(12-25-37) ..... Oct. 15,'37†10....

LEON ERROL COMEDIES

Dummy Owner, The
(1-1-38) ..... Jan. 7,'38†19....
His Pest Friend..... Mar. 11,'38†18....
Rented Riot, A..... Nov. 5,'37†17....
Should Wives Work
(10-9-37) ..... Sept. 10,'37†19....

HEADLINER SERIES

3—Rhythm on the Rampage
(4-24-37) ..... Apr. 2,'37.18½..
4—Swing Fever ..... July 25,'37.20....

1937-38

No. 1—Trailing Along
(10-16-37) ..... Oct. 8,'37†16....
No. 2—Music Will Tell
(1-1-38) ..... Feb. 11,'38†17....

EDGAR KENNEDY COMEDIES

Dumb's the Word..... June 11,'37.18....
Ears of Experience (1-1-38). Jan. 28,'38†18....
Edgar and Goliath
(12-25-37) ..... Nov. 19,'37†17....
False Roomers..... Mar. 25,'38†.....
Locks and Bonds..... Apr. 16,'37.19....
Morning Judge (10-16-37).. Sept. 24,'37†18....
Tramp Trouble ..... Aug. 6,'37.16....

MARCH OF TIME

No. 9 (4-17-37) ..... Apr. 16,'37.21....
No. 10 ..... May 14,'37.18....
No. 11 ..... June 11,'37.18....
No. 12 ..... July 9,'37.18....
No. 13 ..... Aug. 6,'37.18....

1937-38

No. 1 (9-11-37) ..... Sept 3,'37†17....
No. 2 ..... Oct. 1,'37†20....
No. 3 ..... Oct. 29,'37†21....
No. 4 ..... Nov. 26,'37†20....
No. 5 (1-1-38) ..... Dec. 25,'37†18....
No. 6 ..... Jan. 21,'38†16....

MICKEY MOUSE

Boat Builders ..... Feb. 25,'38†.7....
Clock Cleaners, The
(8-28-37) ..... Oct. 15,'37†.8....
Donald's Ostrich (1-1-38)... Dec. 10,'37†.9....
Hawaiian Holiday
(9-4-37) ..... Sept. 24,'37†.8....

Title — Rel. Date — Min.

Lonesome Ghosts (12-25-37). Dec. 24,'37†.9....
Old Mill, The ..... Nov. 5,'37†.9....
Pluto's Quintuplets ..... Nov. 26,'37†.9....
Self Control (1-22-38)..... Feb. 11,'38†.8....

NU-ATLAS PRODUCTIONS

Devilled Ham (1-22-38).... Apr. 28,'38†10....
Phoney Boy (12-25-37)..... Nov. 19,'37†11....
Radio Hookup, A..... Jan. 25,'38†10....
Rhythm in a Night Court
(9-4-37) ..... Sept. 24,'37†.9....
Sweet Shoe (1-1-38)..... Jan. 14,'38†11....

PATHE NEWS

Released twice a week

PATHE PARADE

No. 1 (10-16-37) ..... Sept. 10,'37†13....
No. 2 (12-18-37) ..... Nov. 5,'37†11....
No. 3 (1-22-38) ..... Dec. 31,'37†10....

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Many Unhappy Returns..... Oct. 22,'37†17....
Stupor-Visor, The (1-22-38) . Feb. 25,'38†17....

RADIO MUSICAL COMEDIES

Harris in the Spring
(12-25-37) ..... Dec. 3,'37†20....
Mississippi Moods
(7-31-37) ..... July 23,'37.17....
That Man Samson..... May 28,'37.19....
Twenty Girls and a Band
(1-22-38) ..... Apr. 8,'38†18....

RKO PATHE SPORTSCOPE

White Magic ..... Jan. 28,'38†10....

SMART SET

Inlawful ..... Apr. 30,'37.17....
Rhythm Wranglers
(12-25-37) ..... Dec. 17,'37†19....

SPECIAL

SPORTS WITH BILL CORUM

Beach Sports ..... June 4,'37..9½..
Big League ..... May 7,'37.11....
Foreign Sports ..... Apr. 9,'37.10....
Golf Timing (8-21-37)..... July 23,'37.11....
Royal Steeds ..... July 2,'37.10....

STRUGGLE TO LIVE

Desert Land ..... Apr. 5,'37..9....

SUPERBA COMEDIES

Wife Insurance (8-14-37)... July 9,'37.16....
Wrong Romance, The..... May 14,'37.19....

WORLD ON PARADE

Circus Winter Quarters..... May 14,'37.11....
Florida Cowboy ..... June 11,'37..9½..
Jungle Playmate ..... July 30,'37..9....
Workshops of Old Mexico... July 9,'37.11....

STATE RIGHTS

Title — Rel. Date — Min.

AMERICAN RED CROSS

Behind the Flood Headlines
(5-8-37) ..... 11....

ASTOR

Carmen (5-29-37) ..... 9....
Halt! Who Goes There?
(5-29-37) ..... 9....

JAM HANDY

New Day, A (12-25-37)..... 12....

MODERN

America Marching On
(1-29-38) ..... 10....

ROGERS SPECIAL

Lest We Forget (5-1-37)..... 1 rl..

U. S. DEPT. OF AGRICULTURE

I Pledge My Heart (8-7-37)..... 11....

20TH CENTURY-FOX

Title — Rel. Date — Min.

ADVENTURES OF THE
NEWSREEL CAMERAMAN

Bone Bender Parade, The.
(8-14-37) ..... Aug. 6,'37.10....
Filming Modern Youth..... Oct. 1,'37†.....
Filming Nature's Wonders.. Dec. 3,'37†.....
Laughing at Fate
(11-27-37) ..... Nov. 5,'37†.9½..
Motor Maniacs (9-25-37).... Sept. 3,'37†10....
Trailing Animal Stories
(1-22-38) ..... Jan. 14,'38†.9....

MAGIC CARPET SERIES

Dude Ranch, The..... Oct. 8,'37†.....
Italian Libya (12-4-37)..... Nov. 12,'37†10....
Land of the Maple Leaf,
The (1-22-38) ..... Dec. 10,'37†10....
Mexican Mural (10-16-37).. Sept. 3,'37†.9½..
Modern Dixie ..... Jan. 28,'38†.....
Portraits of Portugal
(8-7-37) ..... Aug. 6,'37.10....

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17,'37†	8½..
110. Magician Mickey	June 17,'37†	8½..
111. Mickey's Amateurs (6-19-37)	June 4,'37†	1 rl..
112. Moose Hunters	Aug. 5,'37†	9....
SILLY SYMPHONIES		
112. Little Hiawatha (6-26-37)	May 11,'37†	.....
113. Modern Invention (6-26-37)	June 17,'37†	.....

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 35 (4-17-37)	Apr. 12,'37	.7....
No. 36 (5-15-37)	May 10,'37	.9½..
No. 37 (5-15-37)	June 7,'37	.9½..
No. 38 (7-24-37)	July 26,'37	.10....
No. 39 (10-23-37)	Oct. 18,'37†	.9....
No. 40 (12-4-37)	Nov. 1,'37†	.9....
No. 41 (12-11-37)	Nov. 15,'37†	.9....
No. 42	Nov. 22,'37†	.9....
No. 43	Dec. 6,'37†	.9....
No. 44	Jan. 3,'38†	.9....
No. 45	Jan. 29,'38†	.9....
No. 46	Feb. 28,'38†	.9....
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20,'37†	.6....
Country Store (8-7-37)	July 5,'37	..7....
Fireman's Picnic (10-16-37)	Aug. 16,'37	..6½..
Lumber Camp (3-20-37)	Mar. 15,'37	..7....
Ostrich Feathers (10-2-37)	Sept. 6,'37†	.7....
Rest Resort (10-16-37)	Aug. 23,'37	..7....
Steel Workers (5-15-37)	Apr. 26,'37	..7....
Stevedores, The	May 24,'37	..7....
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec. 1,'37†	17....
Alpine Cabaret (8-14-37)	Aug. 4,'37	10....
Bargain Matinee (3-20-37)	Apr. 14,'37	10....
Cocktail Party, The (5-15-37)	May 12,'37	10....
Down On the Barn	Feb. 23,'38†	17....
Hawaiian Capers (9-18-37)	Sept. 8,'37†	17....
It's On the Record	Mar. 17,'37	10½..
Oh, Say Can You Hear? (12-18-37)	Dec. 29,'37†	15....
Rhapsody In Zoo (12-11-37)	Jan. 26,'38†	15½..
Shoes With Rhythm (5-15-37)	June 9,'37	10....
Show for Sale (10-30-37)	Nov. 3,'37†	21....
Singing Bandit, The (7-3-37)	July 7,'37	10....
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6,'37†	19....
OSWALD CARTOONS		
Dumb Cluck (12-11-37)	Dec. 20,'37†	.7....
Football Fever (12-4-37)	Nov. 15,'37†	.7....
Keeper of the Lions (11-13-37)	Oct. 18,'37†	.7....
Lamplighter, The	Jan. 10,'38†	.7....
Love Sick (11-6-37)	Oct. 4,'37†	.8....
Man Hunt	Feb. 7,'38†	.....
Mechanical Handy Man (10-30-37)	Nov. 8,'37†	.7....
Mysterious Jug, The (12-11-37)	Nov. 29,'37†	.7....
Playful Pup, The (7-31-37)	July 12,'37	..7....
Trailer Thrills (5-15-37)	May 3,'37	..7....
Wily Weasel, The	June 7,'37	..7....
STRANGER THAN FICTION SERIES		
No. 35—Novelty (4-17-37)	Apr. 26,'37	.9....
No. 36—Novelty (4-17-37)	May 24,'37	.8....
No. 37—Novelty (7-3-37)	June 21,'37	.8½..
No. 38—Novelty (5-15-37)	July 19,'37	.9....
No. 39—Novelty (7-24-37)	Aug. 16,'37	.9....
No. 40—Novelty (9-18-37)	Sept. 6,'37†	.9....
No. 41—Novelty	Oct. 4,'37†	.9....
No. 42—Novelty	Nov. 1,'37†	.9....
No. 43—Novelty (12-4-37)	Nov. 29,'37†	.9....
No. 44—Novelty (12-11-37)	Dec. 27,'37†	.9....
No. 45—Novelty	Jan. 17,'38†	.....
No. 46—Novelty		.9....
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay	Dec. 30,'37†	23....
Breathless Moments	Feb. 28,'38†	.2 rls.
Hollywood Screen Test (8-14-37)	Aug. 30,'37†	21....

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions Smith and Dale	Apr. 3,'37	10....
Nickel Lowdown Charles Kemper	May 1,'37	10....
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	11....
Vaude-Festival Fritz and Jean Hubert	June 26,'37	.....
Vaudeville Hits Elaine Arden	July 17,'37	.....
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37	10....
BROADWAY BREVITIES		
Play Street (4-10-37) Preisser Sisters	Apr. 3,'37	21....
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	16....
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21....
Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton	Apr. 24,'37	21....
Movie Mania Dave Apollon	May 8,'37	20....
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	20....
Day at Santa Anita Sybil Jason	May 22,'37	18....
Sound Defects (6-12-37) Rufe Davis	June 5,'37	22....
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	20....
Rhythm Roundup, The Estelle Taylor	June 19,'37	21....
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	19....
Newsboy's Nocturne (7-10-37) Lane, Tree & Edwards	July 10,'37	20....
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37	22....
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	.....
Du Barry Did All Right Irene Bordoni	Aug. 7,'37	.....
Doctor Cupid Ken Murray-Oswald	Sept. 4,'37†	.....
Postal Union Georgie Price	Sept. 11,'37†	.....
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37†	20....
Ups and Downs Hal LeRoy	Oct. 9,'37†	.....
Starlets (11-20-37) Fifi D'Orsay-Rufe Davis	Oct. 23,'37†	20....
Toot Sweet Joe Palooka in "Calling All Kids"	Nov. 6,'37†	.....
Man Without a Country, The John Litel	Nov. 27,'37†	.....
Here's Your Hat Cookie Bowers	Dec. 11,'37†	.2 rls.
One On the House Willie, West, McGinty	Dec. 18,'37†	.2 rls.
Wedding Yells Ken Murray-Oswald	Jan. 1,'38†	20....
Script Girl Cross and Dunn	Jan. 15,'38†	.....
Romance Road Walter Cassell	Jan. 29,'38†	.....
Candid Kid, The Josephine Huston	Feb. 12,'38†	.....
COLORTOUR ADVENTURE (In Color)		
Cradle of Civilization	Apr. 17,'37	10....
Alpine Grandeur	May 15,'37	10....
Gateway to Africa (6-12-37)	June 12,'37	10....
Land of the Magyar (7-10-37)	July 3,'37	.....
Cressing the Sahara	Aug. 14,'37	.....
Long Bright Land (9-11-37)	Sept. 25,'37†	10....
It's Work	Oct. 23,'37†	.....
Mysterious Ceylon	Nov. 20,'37†	.....
Land of the Kangaroo (11-20-37)	Dec. 18,'37†	10....
India's Millions	Jan. 8,'38†	.....
Malayan Jungles (2-5-38)	Feb. 5,'38†	10....
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept. 18,'37†	12....
Playing with Danger (11-20-37)	Oct. 30,'37†	13....
Danger—High Voltage	Dec. 4,'37†	.1 rl..
Alibi Mark	Dec. 25,'37†	.1 rl..
Bolted Door, The (2-5-38)	Jan. 22,'38†	13....
Hit and Run	Feb. 19,'38†	.....
LOONEY TUNES		
No. 33—Porky's Romance	Apr. 17,'37	..8....
No. 34—Porky's Duck Hunt	Apr. 17,'37	..8....
No. 35—Porky and Gabby (6-12-37)	May 15,'37	..8....
No. 36—Porky's Building	June 19,'37	..8....
No. 37—Porky's Super Service (7-10-37)	July 3,'37	..8....
No. 38—Porky's Bad Time Story	July 24,'37	..7....
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	..7....
No. 40—Get Rich Porky	Aug. 28,'37	.....
No. 41—Porky's Garden	Sept. 11,'37	.....
No. 42—Rover's Rival	Oct. 9,'37†	.....
No. 43—The Case of the Stuttering Pig	Oct. 30,'37†	.....
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13,'37†	.7....
No. 45—Porky's Hero Agency	Dec. 4,'37†	.7....
No. 46—Porky's Poppa	Jan. 15,'38†	.....
No. 47—Porky at the Crocadero	Feb. 5,'38†	.....
MELODY MASTERS		
Rimac Orchestra, The	May 8,'37	10....
Jack Denny and Orch	May 29,'37	10....
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10....
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10....
David Mendoza and Orch. (8-21-37)	July 31,'37	10....
Russ Morgan and Orch	Sept. 11,'37†	.....
Milt Britton and Orch	Oct. 2,'37†	.....
Mal Hallett and Orch	Oct. 23,'37†	.....
Arnold Johnson and Orch. (9-11-37)	Nov. 13,'37†	10....
Jan Rubini and Orch	Dec. 4,'37†	.1 rl..
Henry King and Orch	Dec. 25,'37†	.1 rl..
Leon Navara and Orch	Jan. 15,'38†	.....
Eric Madriguera and Orch. (2-5-38)	Jan. 29,'38†	10....
Carl Hoff and Orch	Feb. 12,'38†	.....
MERRIE MELODIES (In Color)		
No. 35—Ain't We Got Fun	May 1,'37	..8....
No. 36—Clean Pastures	May 22,'37	.....
No. 37—Uncle Tom's Bungalow	June 5,'37	.....
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	..8....
No. 39—Sweet Sioux (7-10-37)	June 26,'37	..8....
No. 40—Egghead Rides Again	July 17,'37	..8....
No. 41—Plenty of Money and You	July 31,'37	..7....
No. 42—Sunbonnet Blue	Aug. 21,'37	.....
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	..7....
No. 44—Dog Daze	Sept. 18,'37	.....
No. 45—I Wanna Be A Sailor	Sept. 25,'37†	.....
No. 46—The Lyin' Mouse	Oct. 16,'37†	.....
No. 47—Little Red Walking Hood	Nov. 6,'37†	.....
No. 48—Woods Are Full of Cuckoos	Dec. 4,'37†	.1 rl..
No. 49—September In the Rain	Dec. 18,'37†	.1 rl..
No. 50—Daffy Duck and Egghead	Jan. 1,'38†	.....
No. 51—My Little Buckaroo	Jan. 29,'38†	.....
No. 52—Jungle Jitters (2-5-38)	Feb. 19,'38†	.7....
PICTORIAL REVIEWS		
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10....
No. 9—Hats—Bathing Suits	May 11,'37	10....
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10....
No. 11—Milk—Rugs	June 19,'37	10....
No. 12—Pianos—Art (8-14-37)	July 17,'37	10....
No. 13—Books—Furs	Aug. 28,'37	.....
(NEW SERIES)		
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept. 18,'37	10....
No. 2—Mauch Twins—Table Tennis	Oct. 16,'37†	.....
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13,'37†	10....
No. 4—Boxers—Dolls	Dec. 11,'37†	.....
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8,'38†	11....
No. 6—Hockey-Shoes (2-5-38)	Feb. 5,'38†	10....
VITAPHONE NOVELTIES		
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11....
Home Run on the Keys (4-3-37) Babe Ruth	Apr. 24,'37	.9....
Check Your Cash Louis Zingone	May 22,'37	10....
Double Talk (6-5-37) Edgar Bergen—"Charlie McCarthy"	June 26,'37	10....
Palm Beach Knights Charles Ahearn	July 31,'37	.....
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	10....
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov. 6,'37†	11....
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept. 4,'37†	11....
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37†	10....
Roping 'Em Alive	Nov. 6,'37†	.....
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec. 4,'37†	10....
Unreal Newsreel	Jan. 8,'38†	.....
Ski Flight	Jan. 22,'38†	.....
Alibi Time Radio Ramblers	Feb. 12,'38†	.....

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37†	20....

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37†	10....
Men of Ships	Sept. 10,'37†	9....
Paper Hanger, The (Cartoon)	Feb. 15,'38†	.....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept. 1,'37†	20.... (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec. 9,'37†	21.... (each)
Secret of Treasure Island, The (15 episodes)	Mar. 17,'38†	.....

REPUBLIC

Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug. 20,'38†	.....
Fighting Devil Dogs, The 7501	May 28,'38†	.....
Hawk of the Wilderness 7301	Dec. 3,'38†	.....
Lone Ranger, The 7041 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38†	18.... (each)
Painted Stallion, The, 6421	June 5,'37†	.....
Ray Corrigan-Hoot Gibson		
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37†	.....
Zorro Rides Again 6481 John Carroll-Helen Christian	Nov. 20,'37†	.....

UNIVERSAL

Flash Gordon's Trip to Mars Larry Crabbe-Jean Rogers	Mar. 22,'38†	.....
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37†	.2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37	.2 rls. (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37†	.2 rls.
Wild West Days (6-26-37) Johnny Mack Brown (13 episodes)	July 5,'37†	.2 rls. (each)

VICTORY

Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	.....

J C JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald

Up until now we have been having delightful winter weather, but last night the wind came down from the north. It is howling like a hungry wolf and it's getting cold enough to remind us of the '88 blizzard, and that was a pretty cold one.

▽

Last night we went to the Moon theatre and saw "Tovarich" with Charles Boyer, Claudette Colbert, Basil Rathbone, Anita Louise, Melville Cooper and Isabel Jeans. It was a Warner Bros. picture, and if you can understand Russian and French you may like this picture.

They also had a Pete Smith short showing the trials and tribulations of a raccoon and several other animals. It was a good one, as about all of Pete's pictures are. Pete seems to undertsand the peculiarities of wild animals pretty well. He must have been raised along the Kankakee river.

▽

We are just in receipt of a letter from our old friend, P. G. Estee of Parker, South Dakota, enclosing his check and asking us to renew his subscription to the HERALD. He says he has been rather negligent in reporting to the department "What the Picture Did for Me," but that from now on he is going to try and do better. We hope he does, for it is a department that all exhibitors ought to contribute to because of its general value to other exhibitors.

P. G. has built a second theatre in Parker and is giving that community the best there is in picture entertainment.

Thanks, P. G.

▽

Business has started to pick up out here in the "White Spot." The other day a man offered to trade his neighbor a second-hand cultivator for his hound dog and three pups and the deal was consummated. It reminded us of a business deal that transpired in Indiana when we were a boy.

Josiah and his wife lived in a shack back in the woods near the Black marsh, and Josiah's father, Jake, who was a widower, lived with them. After a time Jake began to get kittenish with Josiah's wife and he offered to give Josiah 100 fence rails for his wife, and Josiah offered to trade if he would throw in fifty fence posts, which the old man agreed to do. The trade was made and after a while Jake concluded he had made a bad bargain and offered to trade back if Josiah would return him his fence material, and so the swap was made.

This isn't a "Believe It or Not" story and we personally know it to be a fact. Since we left Indiana and barbed wire has come in, the price of fence rails has gone down until a poor man has to try an eke out an existence single-handed and alone. They never did have the price of wives high enough in Indiana anyhow.

▽

We can't understand why J. C. Fanning of the theatres at Brownsville, Texas, don't send us one of those big redfish he catches in the ship channel every day or two. We'd be glad to pay the express on it. There's no doggone sense of a man being so tight with his fish.

▽

The mail brought us a letter from our old fraternity brother, Andy Anderson of the Lake and State theatres at Detroit Lakes, Minnesota. He invited us to the "Silver Jubilee" Convention at Minneapolis last week. He wanted us to try and be there, as a lot of the "Big Shots" were to be there also. Now listen to that. We don't happen to be a "big shot"; we are just a flint-lock pop gun loaded with "B. B.'s."

Andy referred to the time we visited him and Mrs. Anderson at their hotel in Brownsville, Texas, last winter. We recall that visit quite often ourself, and every time we do we have to guard ourself against the use of some bad language because of the promise he made us to call on us at McAllen, which he didn't do. The next thing we heard of him he had gone to Los Angeles (to see the stars, presumably).

He wrote us that his partner, Herb Anderson, is now in Los Angeles and that he is working up a sweat on a golf course out there. Well, if Herb has worked up a sweat we'll betcha the other fellow hasn't a dry thread on him, for that boy Herb certainly knows how to swing a golf club. In case you should doubt this we will refer you to Bonnie Benfield of the Benfield theatre at Morris, Minnesota.

Andy ought to be ashamed of himself for treating us as he did. However, we have forgiven him since getting his letter.

▽

We just received a letter from Mr. Vincent Hoven of the H. & H. theatre at Bowdle, South Dakota, and he says, "Say, Colonel, my subscription to the HERALD has expired and I just can't get along without it. Will you have it renewed for me?" Why, of course we will. Would a duck swim? or would we eat huckleberry pie? Of course he can't get along without it; we don't know of any well regulated theatre that can. We don't recall just where Bowdle in S. D. is located, but if it is out next to the Missouri river in that driedup, grasshopper country it takes a man with plenty of nerve to operate a theatre, and our guess is that Vincent is the guy. We are for him 100 per cent.

▽

Last night we saw the picture of the sinking of the "Panay" which was a very well taken picture, but we are wondering whether that was a news reel incident or an incident to excite the people against Japan as they were once excited against Germany. When you see the picture our advice would be to keep cool. Remember that the President claims to be trying to keep us out of war.

▽

We also saw "Ever Since Eve" with Marion Davies, Robert Montgomery, Allan Jenkins, Frank McHugh and Patsy Kelly, a very good comedy-melodrama that we believe will suit the average customers. It's a good story, well acted and well photographed, although the title doesn't indicate what the story is about. It drew good business here.

▽

Our mind is set on cutting this off right now, which we believe that you will agree to unanimously.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The HERALD Covers the Field Like an April Shower.

IN THE NEWSREELS

MOVIETONE NEWS—No. 42, Vol. 20.—King Farouk of Egypt and bride are acclaimed in Cairo....Herd of elks in Wyoming are fed and cared for by Federal Government....Passenger airliner tested in England....Fashions in coiffures....Swing dancers invade Broadway theatre....Lew Lehr....St. Bernard dogs trained for rescue work in the mountains....American horse wins Paris trotting classic....Ice boat enthusiasts vie in meet.

MOVIETONE NEWS—No. 43, Vol. 20—Admiral Leahy testifies before House Naval Affairs Committee....Japanese forces march into Tsingtao....New York speeds work on World's Fair.....Mussolini attends wedding of niece....Mohammedans on pilgrimage to Mecca....Daredevil pilot thrills crowd. ...Holland Heiress....King George....Justice McReynolds....Ambassador Sugimura....Lew Lehr. High diving....Bobsledding....Horse racing.

NEWS OF THE DAY—No. 240, Vol. 9.—"Little" business men storm the capital....The Woman's Page....Egypt's boy king takes bride of 16 as Cairo rejoices....Lorraine acclaims Ambassador Bullitt on visit to the town....U. S. fleet off for maneuvers. ...Turf kings trains in South Carolina....Wild riding cowboys open 1938 rodeo season.

NEWS OF THE DAY—No. 241, Vol. 9.—No foreign ties, U. S. Navy chief assures Congress....Japanese capture rich Chinese port....The Woman's Page.... Daredevil pilot hurt in crash....Saved by Coast Guard in real life drama....Gold rush rises in California....Cunningham wins again....Patty Berg wins Florida golf classic....Jim Braddock turns referee.

PARAMOUNT NEWS—No. 53—Elks fed by Wyoming Governor....Explosion mystery in France.... Riches for WPA artist....Admiral Brown succeeds Admiral Sellers at Annapolis....Headliners in sport; Bill de Correvont, James J. Braddock, Lou Gehrig. ...Air raid in Barcelona....Egypt's king weds.

PARAMOUNT NEWS—No. 54.—Set track records in New York indoor meet....."Little Man" speaks out. ...Arms race speeds up....Jimmy Walker gets a job....New peril at Niagara....Holland rejoices as heiress is born.

RKO PATHE NEWS—No. 57, Vol. 9.—Egypt's king weds unseen bride....Hosiery workers fight silk ban. ...Sled-boat speeds over thin ice....U. S. spellers put bee on Oxford....Pirates capture Tampa, Fla., in frolic....Elk herds go on Federal relief....Alps winter sports reach peak.

RKO PATHE NEWS—No. 58, Vol. 9.—Navy speeds building program....King reviews Royal Air Force ....Secretary Hull draws Davis Cup pairings.... Crowds fete Nile honeymooners....Eleven die as navy planes collide....Braddock referees Boys' bouts ....Italian youth stage mass drill....Track stars establish new indoor marks.

UNIVERSAL NEWSPAPER NEWSREEL—No. 638, Vol. 10.—Groundhog peeks and ducks....Silk boycott battle rages....U. S. Training rescue dogs....Big award to WPA sculptor....Squirrel derby starts again....Cowhands battle bronchos....U. S. fleet tests coast port....Lady Astor visits America.... Fashions in hats....Governor aids elk preserve.... New fad in bathing and beach shoes in Miami.

UNIVERSAL NEWSPAPER NEWSREEL—No. 639, Vol. 10.—Boy Scouts fete 28th year....Union holds huge meeting in Detroit....Jim Braddock turns referee....Airmen in thrilling stunts....Fashions.... Lavengro wins at Hialeah Park....Four die over $7 tax bill in France....Cunningham wins mile race.... Italians learn goose step....King George takes to the air....Dogs paraded in Boston show.

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MOTION PICTURE HERALD

Agitating for Law

Broadcasters are warned that monopoly would bring Government action

Public opposes political censorship of radio, poll shows

Chicago civic groups say petition to bar double features represents 50,000 homes

Labor Reaches Out

IATSE battles Guild for control of all talent

Unions seek 100,000 new members among performers

Musicians carry fight for jobs to Hollywood

Around the World

London—Films Bill goes to floor of Commons

Buenos Aires—Tax exemption proposed for theatres playing domestic product

Mexico City—Extension of federal film control is asked by legislators

Sydney—Bill calls for 15 per cent film cancellation privilege and restrictions to prevent overseating

Amsterdam—Six out of ten best liked pictures are from America

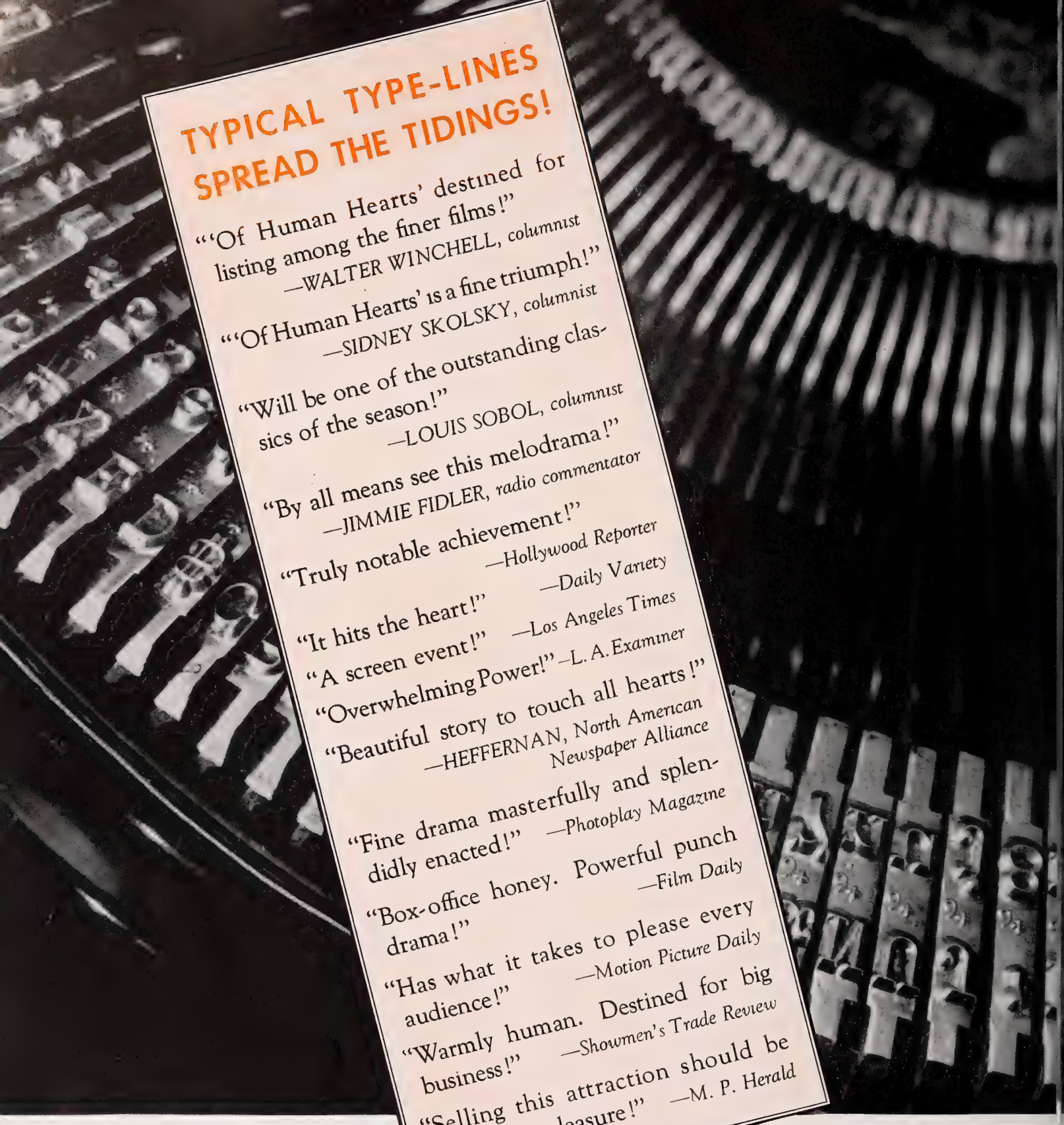
Copenhagen—Minister of Justice demands curtailment of film imports

Jerusalem—Increased customs fees are blamed as factor in retarded recovery

VOL. 130, NO. 8

FEBRUARY 19[illegible]

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—WALTER WINCHELL, *columnist*

"'Of Human Hearts' is a fine triumph!"
—SIDNEY SKOLSKY, *columnist*

"Will be one of the outstanding classics of the season!"
—LOUIS SOBOL, *columnist*

"By all means see this melodrama!"
—JIMMIE FIDLER, *radio commentator*

"Truly notable achievement!"
—*Hollywood Reporter*

"It hits the heart!" —*Daily Variety*

"A screen event!" —*Los Angeles Times*

"Overwhelming Power!" —*L. A. Examiner*

"Beautiful story to touch all hearts!"
—HEFFERNAN, *North American Newspaper Alliance*

"Fine drama masterfully and splendidly enacted!" —*Photoplay Magazine*

"Box-office honey. Powerful punch drama!"
—*Film Daily*

"Has what it takes to please every audience!" —*Motion Picture Daily*

"Warmly human. Destined for big business!" —*Showmen's Trade Review*

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arousing public enthusiasm
echoing through the nation
heralding M-G-M's mighty audience thrill

CLARENCE BROWN's

PRODUCTION OF M-G-M's GLORIOUS DRAMA

(M-G-M's $5,000 Nationwide Title Contest Picture!)

HEARTS"

(—And then see page 49)


She was meanest when she was lovin' most!

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Jezebel

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J. EDWARD BROMBERG • LYNN BARI

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Based on a play by Ladislaus Bus-Fekete
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 130, NO. 8 February 19, 1938

"WITH OFFENSE TO NONE"

UNDER the subject of "The Exhibitor's Screen—How Shall it be Used?" Mr. Martin Quigley in Motion Picture Herald of February 9 presented a discussion of the basic issues of policy raised by the much discussed issue of "The March of Time" devoted to a pictorial assembly entitled "Inside Nazi Germany."

In terms of the new provocation Mr. Quigley reasserted in behalf of the motion picture industry its essential and especially exclusive obligation of entertainment, and endeavours at entertainment, in nowise properly to be concerned with matters of controversy, either in exposition or special pleadings.

It will be remembered that last summer Mr. Quigley made this the text of an expression before the Institute of Human Relations at Williamstown, with much furore of controversy from the propagandists there assembled, and much subsequent comment in the press of the land. It is to be recorded that the press in general approved of the idea that the motion picture of the amusement screen should tend to its own business, which is entertainment.

IN connection with Mr. Quigley's more recent discussion of invasion of the theatre screen, exemplified by the pictures from Germany and talk strip from New York, it is of interest to record some expressions of reaction. For instance from Mr. David Bernstein, vice-president and treasurer of Loew's, Inc., comes a telegram:

Congratulations on your splendid editorial on the screen. It is my opinion that the ideals as outlined by you are essential to the future of the theatre. The screen will live only by offering wholesome entertainment to all, with offense to none.

DAVID BERNSTEIN
Pass-A-Grille, Florida

And at hand is a letter from an attorney of contact and experience in the amusement world, saying:

Your editorial in Thursday's "Daily" and the current issue of the "Herald" concerning the March of Time's "Inside Nazi Germany" is a courageous expression of a sensible and level-headed viewpoint.

S. ROBERT KUNKIS
New York City

Also at hand, probably inevitably, is another of those expressions of the state of mind and order of thinking which would make the theatre screen a forum of causes, a home of controversy. The example, practically a stereotype of the special pleaders, is afforded in the motion picture column by Mr. William Boehnel, in the New York World-Telegram, in the course of which he sets down:

. . . Martin Quigley let out a blast . . . calling on exhibitors to tell "The March of Time" that it is welcome when it behaves itself, but only then. He suggests that exhibitors deny their screens to controversial subjects, forgetting that although exhibitors may own the screens physically, they are actually the property of the public, which has a way of its own of determining what it likes and dislikes and, further, forgetting that if the screen is ever to be anything but an escapist medium it must present subjects that are topical and controversial.

This comment was forwarded to the attention of Mr. Quigley, now in California, who addressed a letter to Mr. Boehnel, saying:

I am not forgetting that if the screen is ever to be anything but an escapist medium it must present controversial subjects.

I have no quarrel with the presentation of a controversial viewpont via the motion picture medium, or by any other method. My objection is to the use of the theatre screen, which is dedicated to entertainment, for purposes of vexatious argument.

I do believe that theatre screen should be, as you put it, "an escapist medium"—that is what the millions who pay the admission price are seeking. They go to the theatre in search of momentary escape from the trials and tribulations of everyday existence.

You may think that these millions should have their theatre hours expropriated for propaganda.

I think they should be given what their box office ballots demand—entertainment.

MARTIN QUIGLEY
Hollywood, California

The millions who ballot at the box office and what they demand are rather well understood, and have been these many years, by the established motion picture industry. This has become a world industry by reason of that understanding.

It is perhaps of significance that there have been negligibly few instances of screen material of propagandistic or controversial nature taking their origin within the experienced institution of the amusement screen.

There is no instance of significant box office success, which means approval by the amusement seeking public, based on controversial screen material. When Mr. Boehnel so poignantly remarks that the public "has a way of its own of determining what it likes and dislikes" it is a safe conjecture that he is writing from an impression not too well informed about the record of the line of product about which he is at the moment militantly concerned. Attention and the dins of the impact that seek attention are not necessarily evidences of complete triumph.

Forty-two years of the evolution of the motion picture theatre under the ministrations of a widely diverse array and succession of showmen have considerably explored the public reaction and demand. The showmen who have brought the motion picture into dominance as a medium of entertainment have been persons largely untrammelled by preconceptions,

[*Continued on following page, bottom of column 1*]

This Week

For Conciliation

A proposal that conciliation or arbitration boards be established to hear disputes between exhibitors and distributors, and that the experiment be tried first in Philadelphia, was made this week in a statement issued by Lewen Pizor, president of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.

"It is submitted," Mr. Pizor said, "that Philadelphia has always been a pioneer in every salutory action, the goal of sane, constructive and sensible progress in this business or ours. Under the law, problems cannot be considered if they do not come within the four corners of the contract, for the courts are bound by the terms of the contract and cannot go beyond this. Even the enforcement of exhibitor or distributor rights, as set by the contract, too often is not the relief sought or the solution of the difficulty."

"WITH OFFENSE TO NONE"

(Continued from preceding page)

social, economic, or political. Their success has been won in approval by the mass man and his family. A discovery today that this policy of entertainment for all, and, as Mr. Bernstein observes, "offense to none," is a mistake is in the nature of extremely improbable.

New minds may and must bring to the screen an ever renewed flow of creative endeavor, new enterprise, but that does not presume that they are to discover a new public which wants to convert its national theatre into a debating hall, or a Union Square.

One may hold a considerable sympathy with the ardent young men who consider the world less than perfect, and feel the while an urge to have things done about it. Facilities for expressions in such purposes seem to be afforded amply under the existing order by the press, assorted rostrums, and for some, the soap boxes. Within reasonable, or even rather unreasonable, limits customers for controversy can get what they want, and are therefore without warrant in invading the pleasant "escapist" hours of the overwhelming majority.

The bitter waters of controversy, no matter how medicinal, should not flow from the town pump.

TERRY RAMSAYE

Monopoly Warning

A warning against any form of monopoly in the radio industry was given by Senator Burton K. Wheeler of Montana, and Frank R. McNinch, chairman of the Federal Communications Commission, when they spoke this week before the 16th annual convention of the National Association of Broadcasters in Washington. A resolution providing for the election of 17 district heads and six directors at large and the appointment of paid president to occupy a position similar to that held in the film industry by Will H. Hays, president of the Motion Picture Producers and Distributors of America, was approved.

The broadcasters also heard from Frank McNinch, Federal Communications chairman, that the FCC is going to recommend a federal investigation of radio, and a message from President Roosevelt reminding radio of its "responsibilities."

Developments in the radio field this week also included the release of results of a survey conducted by Dr. George Gallup, director of the American Institute of Public Opinion. The poll showed that a majority of the radio audience in the United States is opposed to Federal censorship of radio programs.

Stories are on page 13.

MOTION PICTURE HERALD

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"Britain Needs a Policy"

William H. Mooring, representing in Hollywood the Rothermere and Odhams press, including the London *Daily Mail, Sunday Dispatch* and *Daily Herald,* passed through New York Wednesday returning from a sojourn in London.

"The chief need of the British industry today," observed Mr. Mooring, "seems to be to form a British industry, with some communal consciousness and a formulated policy. The British industry very much needs an equivalent of the Hays Office of the American industry. Comparisons of the operations and methods of the two industries, British and American, make the vast utility and service of a strong trade association most conspicuous.

"In Britain we have many competent men working diligently for their individual successes, but without coordination.

"The British industry needs to make up its mind."

Neely Bill

The unexpected reintroduction in the Senate of the Neely anti-block booking bill resulted this week in a hurried conference of distributors' sales executives and attorneys at the offices of the Motion Picture Producers and Distributors of America.

However, in Washington the bill was considered to stand little chance of being voted on this session as the Senate is far behind in its work and has an early summer adjournment as its objective. It was also pointed out that even if the Senate should pass the measure, there would be little likelihood that the House would act this year.

C. C. Pettijohn, MPPDA counsel, visited the White House this week, presumably on business concerning the Neely bill.

In a formal report Senator Matthew Neely, author the measure, said ". . . . present monopolistic control of motion pictures calls for regulation in the public interest."

Soviet Director

A new director of the Russian film industry has been appointed to succeed Boris Z. Shumiatsky, who recently was ousted following charges of waste and extravagance, according to Amkino, Soviet film agency in New York. N. Napoli of Amkino said he did not know the identity of the new leader and he also reported his office had not been notified of other changes that have taken place during the reorganization. V. I. Verlinsky, Amkino president, is in Moscow now and is not expected to return to the United States until next month. He has shipped a number of films to this country and Amkino this year will distribute 22 pictures, an increase of five over last year, Mr. Napoli said.

The Agent Issue

Revived by the action of Joseph M. Schenck in barring Myron Selznick from the studio lot of Twentieth Century-Fox is the issue of the relationship of artists' representatives to high cost of production. The "outside picture" clause of contracts provides that a star under contract to one company at a stipulated salary shall have permission to make one or more pictures a year, "outside" this contract, for another producer, at a figure subject to adjustment by the agent in negotiation with the "outside" producer. Producers say that most agents use this clause as a lever for establishing salary precedents in anticipation of future negotiations with contract employers.

Backgrounds are explained on page 29.

Not for Theatres

Legislation imposing graduated taxes running as high as $1,000 per outlet on chain stores, introduced in the House of Representatives Monday by Congressman Wright Patman (Dem.) of Texas, will not apply to exhibition circuits, it was disclosed this week by the author of the measure.

While Mr. Patman expressed the view that there are abuses in the motion picture industry which should be eliminated, he voiced the opinion that correction should be secured by some means other than taxation.

It was explained that the bill is designed solely to eliminate chain stores and turn all retailing over to the independent merchants. The measure provides specifically that the taxes shall apply to "retail stores."

Rates of taxation are based on the number of stores, and run as high as $1,000 for each store over 500, to be multiplied by the number of states in which the chain operates, so that the maximum rate can be as high as $49,000 a store. In the case of the A & P, operating over 14,000 stores in 38 states and the District of Columbia, the annual tax bill under the Patman measure would be in excess of a half-billion dollars.

Lobbying Stage

Lobbying among members of Parliament for and against provisions of the new British Films Act was in progress this week as the bill neared its third reading and a vote of the full membership in the House of Commons. Loudest among the voices heard were those of producers, demanding increased quota percentages. These demands, voiced at the final committee sessions, were refused in part by Oliver Stanley, president of the Board of Trade, who, however, agreed to an increase in the exhibitors' quota percentage from 10 to 12½ per cent.

Aubrey Flanagan's London news letter is on page 66.

PRODUCERS DROP BOARD LEGEND

The legend "Passed by the National Board of Review," affixed to the main titles of motion pictures, passed this week with its abandonment by Paramount Pictures in Hollywood. It is now being placed only on the production titles of Samuel Goldwyn and some independents.

Rome Calls

Warren G. Doane and Jeanie Macpherson are at work in production in Rome for ERA Film Productions, the company formed by Vittorio Mussolini and Italian banking interests following the return to Italy of the premier's son from Hollywood, it was learned this week on the Coast. Mr. Doane was at one time general manager of the Hal Roach studio, Miss Macpherson has been long identified with Cecil B. DeMille Productions as a scenarist. ERA Films, it is understood, will produce for Italian and European release only.

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Labor and Unions

Some far-reaching potentialities are seen in the latest developments in unionization and the employment of labor, the American Federation of Musicians deciding this week to turn attention next to motion pictures in its campaign to alleviate the widespread unemployment in its ranks.

Having succeeded, by contract, in putting musicians to work in broadcasting, the AFM's leaders are now about to converge on Hollywood to work out some method for reemploying music men in films, either in studios or theatres, where, it is charged, some 22,000 have lost out as a result of sound.

See page 18.

Cohen Settlement

Emanuel Cohen left the Coast for a three months' vacation abroad this week after reaching an amicable agreement with Paramount over the cancellation of his releasing contract which had a year and a half to run.

Under the terms of the settlement, Mr. Cohen will receive an undisclosed sum and Paramount will take over the lease on the General Service Studios used by Mr. Cohen for production of his Major Pictures.

The agreement provided that neither party would reveal the full terms of the settlement and for this reason Mr. Cohen would neither deny nor confirm a report that he would receive $500,000 from Paramount.

Paramount described the agreement as "solely an adjustment of the financial obligations accruing to both parties as a result of abrogation of the deal. Both Paramount and Major are responsible for certain costs and charges and each assumes its full obligations under the agreement."

Trade Agreement

A British Government delegation of nine trade experts sailed from London Wednesday aboard the *Queen Mary* to take part in Washington negotiations for a new Anglo-American trade treaty. When the conferences were first announced by Secretary of State Cordell Hull last month, Francis L. Burt, Washington correspondent of MOTION PICTURE HERALD, reported that reductions in the import duties on motion pictures may be offered in return for relaxation of the present restrictions against the entry of American films into England.

Daniel C. Roper, secretary of commerce, in connection with the approaching arrival of the English committee forecast consummation of a reciprocal trade treaty by late spring. He reported as an example of present trade relations the export of sound equipment worth $563,000 in 1937 compared with $720,000 in 1936 and an increase in film exports to England from 63,347,000 feet in 1936 to 63,942,000 feet in 1937.

This Week In Pictures

THE Bijou theatre opened its doors to the public of Pierre, S. D., 30 years ago this month under the management and ownership of J. E. Hipple, right, who remains in active charge of the house in addition to his duties as editor of the DAILY CAPITAL JOURNAL *in Pierre. F. S. Wilkes who projected the first show in 1908 is still in the booth.*

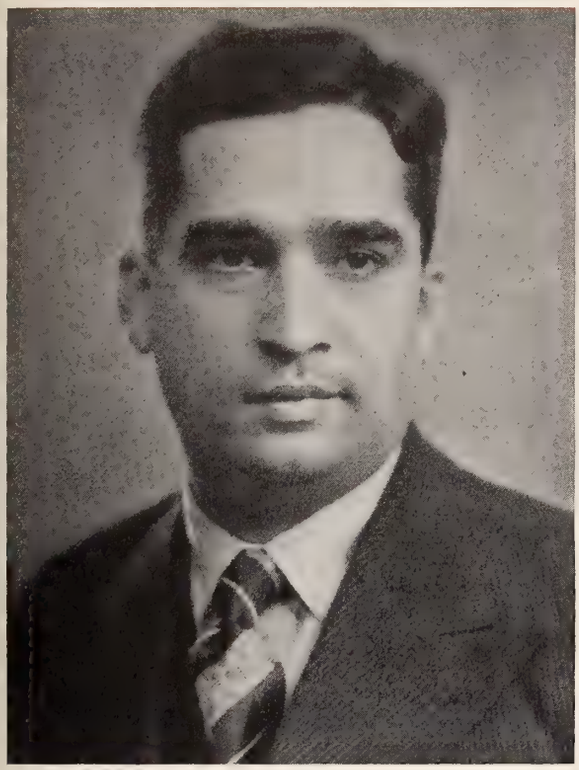


Theatre officials and press agents of Boston, below, honor Charles S. Howard on his fiftieth anniversary as drama editor of the Boston GLOBE *at a luncheon at which he also was presented with a check for $1,000. Seated, left to right: Marty Glaser, Scollay Square Theatre; Paul Levi, Metropolitan; Dorothy Johnson, Shubert; Mr. Howard; A. G. Munro, Shubert; and Harry Browning, M. & P. publicity director. Standing: Joseph Ehrlich, RKO; Albert M. Sheehan, Colonial; A. R. Somerby, Bowdoin Square; Joseph Saxe, Boston* TRAVELER*; Joseph A. Di Pesa, and H. M. Addison, Loew's; Charles W. Koerner, RKO; Jack Saef, Paramount, and John A. Granara, RKO.*



Rounding out the anniversaries, the dinner group below is gathered at the Hotel Warwick, New York, to honor Al Rosen's fifth year as manager of Loew's State theatre in Times Square. The Loew Metropolitan managers and their theatres, left to right: Edward Burke, assistant to Mr. Rosen; Alec Weiss, Pitkin; William Nitchke, Triboro; Alan Isaacs, Plaza, Corona; Joseph Beck, Avenue B; Nat Adelson, Commodore; Samuel Perlman, Apollo; S. H. Meinhold, personnel manager; Sidney Piermont, booking manager; Mr. Rosen; George Daniels, Dyckman; Bernard Zilenko, Valencia; Billy Wiegand, Paradise; Frank Dougherty, Boston Road; Charles Linetska and John Judge, Lincoln Square; Martin Waldman, Canal; Edward Knapp, Rio; Gilbert Marbe, Ziegfeld; David Lapin, with Mr. Rosen, and Murray Taube.





M. A. Fazalbhoy, above, managing director of Fazalbhoy, Ltd., and secretary of the Indian Motion Picture Producers Association, is a director of General Films, Ltd., new Indian production company which has scored an initial success with "Chandrarao More," an historical film which had its premiere at the Royal Opera House in Bombay.

Leslie Hore-Belisha, below, currently in the news as England's minister of war, squires Donna Degna Marconi, daughter of the late Guglielmo Marconi, at the opening of Cecil B. DeMille's "The Buccaneer," in the Carlton theatre, London.





The site of Stockholm's newest motion picture theatre, right, at the start of construction. The theatre, to be known as the Rigoletto, is being built and will be operated by the RI circuit, controlled by Odd Biörnstad. The circuit, one of three in the city, operates a central ticket office where patrons may reserve seats in any of its eleven houses, names of which all start with the letters "Ri."

FCC FAVORS PRESENT RADIO SETUP, WITH 'STANDARDS' FOR 'PROPRIETY'

Study of Newspaper Ownership of Stations, Network System and Profits of Broadcasters Suggested in Report

Broadcasting in the future may affect the motion picture industry "just as the latter has affected the legitimate stage," the Federal Communications Commission was told in a report on the social and economic aspects of broadcasting prepared by Commissioner T. A. M. Craven while acting as chief engineer of the commission.

The report was completed secretly sometime ago, but was withheld, it was explained in Washington by Chairman Frank R. McNinch, because of uncertainties and implications involved in the North American Radio Conference then being planned, which was held in Havana, Cuba, last month, and so the details of the report were released only last week.

While the engineering department foresaw the possibilities that radio might seriously affect films, it went no further into that phase, its principal comment being made in connection with a survey of newspapers as affected by broadcasting.

General conclusions of the report were:

The American system of competitive private broadcasting should be retained but, if necessary, strict standards be established to insure its proper operation.

Super-power should not be adopted at this time, because of its possible adverse effect upon small local stations;

Adoption of a policy with respect to newspaper ownership of broadcasting stations should be postponed until an exhaustive study of the subject can be made.

The network system renders an essential service, but investigations should be made of the contractual relationships between chain companies and affiliated stations to insure competition between networks, individual stations, advertisers and talent.

Studies should be made of the profits of broadcasting stations of all classes.

"We believe that compared to all foreign systems with which we are personally familiar, the American system of broadcasting has demonstrated its acceptance by the public in greater listening hours and larger ownership of receivers in proportion to the population," the report declared.

"We know of no reason for changing the doctrine of fair competition, both local and national, among individuals as well as among organizations, and we believe that adherence to the diversification doctrine of licensing stations in any community or region, as well as in the nation as a whole, is a sound public policy.

"It is our conception that this rapidly growing but young industry has already rendered much excellent service in the interest of the public and that, while it can be improved, it should be given the opportunity to do so with the cooperation and guidance of the Federal regulatory body."

However, the report commented, "in effecting a preservation of the existing American system of broadcasting it may be necessary to establish standards of public service and to take such steps as are necessary to insure their being complied with."

Small Group of Licensees

The major factor involved in the use of super-power, Mr. Craven held, is that a small group of licensees would have control of radio facilities capable of reaching the entire nation.

"Unless care were exercised in the regulation of those licensees, the possibility exists of having granted to a few people, from natural resources of the Federal Government, the control of a system of mass communication having untold potentialities of being utilized to influence public opinion," it was pointed out. "Hence it seems that in the determination of the question of super-power must also come the consideration of the ability of the Federal Government to control these facilities, both from the standpoint of individual licensees as well as combinations thereof, in such a manner that they will operate always in the interest of the public.

More Data on Profits Asked

"The evidence is not conclusive of the immediate general need for super-power, and in view of the fact that there is a risk involved to the welfare of facilities for local self expression in smaller communities, the engineering department urges most strongly the most careful scrutiny and consideration of each individual application that may be presented in the future.

"We firmly believe that any enlargement of the differential between the highest power station class and the lowest power station class should not be encouraged unless, after full consideration of the effects on the lower power classes of stations, it can be shown conclusively that a super-high-power station is necessary and that beyond doubt it will be in the public interest."

Financial reports now filed with the commission do not give sufficient data to permit any study of station profits, and it is suggested that more detailed data be required so that such an inquiry can be made, explaining, however, that the requirement for comprehensive financial reports should not necessarily be considered a step in the direction of rate regulation.

Recommending studies of the relation between chains and their stations, the report not only emphasizes the need of retaining competition but also suggests there is room for improvements in programs. Although the report was drafted last June, the suggestion was almost identical to those heard in Congress in December after the Mae West-Charlie McCarthy broadcast for Chase and Sanborn.

At that time, Francis L. Burt, of MOTION PICTURE HERALD'S Washington bureau, reported that "the violent unfavorable reaction to the Mae West broadcast has served to climax a growing dissatisfaction with the failure of Frank R. McNinch to do the 'cleanup' for which he was transferred from the Federal Power Commission."

It was as a result of the broadcast, too, that the smoldering demands for a congressional investigation of the radio industry and the FCC reached their highest point. The Congressional attacks were led by William P. Connery, Jr., Democrat, of Massachusetts, who promised a bill for a federal investigation. Donald L. O'Toole, Democrat, of New York, joined in the demand for a probe by declaring that "if a company has not sufficient sense not to allow such a program, then censorship must be exercised."

SENATOR PROPOSES REVIEW OF SCRIPTS

Legislation, calling for the establishment of a radio review board within the Federal Communications Commission, will be introduced into Congress, Senator Clyde L. Herring, Democrat of Iowa, said last week.

The setting up of a bureau of review, to which broadcasters would submit their programs voluntarily, would be a step toward "cleaning up the air," the senator said. He asserted that "there isn't a broadcaster in the country who wouldn't be glad to submit his program, before delivery."

The senator also criticized the recent Chase and Sanborn program on which Boris Karloff presented Edgar Allen Poe's "The Tell-Tale Heart." The episode was "gruesome," Mr. Herring said, adding that he did not believe it proper to present programs in which the horror theme dominated.

Canadian Minister Orders Radio Study

Finance Minister Dunning of Ottawa, Canada, has instructed the Tariff Board to make a complete investigation of the radio industry in Canada. The probe, which will take several months to complete, will embrace production, distribution and sale of receiving sets, radio tubes and parts of sets. In addition the board will study the bearing of the patent law upon the manufacture, use and importation of, cost and use of radio in Canada of the alleged pooled control of patent rights.

It has been charged that Canadians were prevented from buying important radios not made in Canada because Canadian manufacturers held the patents and threatened to take action for patent infringement.

At Ottawa, the Parliament prepared to check on the operation of the government owned radio system, Canadian Broadcasting Corporation, and a House of Commons committee was expected to be appointed to hear officers of the company.

The government is insistent upon adopting a 50 per cent increase in license fees on receiving sets. The revenue is needed, C. D. Howe, transport minister, said, because two new high-power stations are to be built this year.

Karl Hoblitzelle, Texas circuit operator, has been elected president of a commission composed of 45 prominent Texans to raise $500,000 for Texas' participation in the New York World's Fair and the San Francisco Golden Gate Exposition. The commission was appointed by Governor James V. Allred.

RADIO MEN WARNED ON MONOPOLY; CENSORSHIP OPPOSED, POLL SHOWS

Association at Washington Convention Votes to Employ a Paid President; McNinch Says He's Considering Inquiry

In a session marked by a warning against monopoly in the radio industry and by an announcement that the chairman of the Federal Communications Commission will urge an investigation of monopolistic trends, the National Association of Broadcasters this week voted to employ a paid president to occupy a position similar to that held in the film industry by Will H. Hays, head of the Motion Picture Producers and Distributors of America.

The warning that monopoly in any form would lead to government ownership of all radio facilities was sounded by Senator Burton K. Wheeler of Montana. He also advised the radio executives, meeting for their 16th annual convention at the Willard Hotel, Washington, against taking sides in political controversies and against programs such as the Mae West "Adam and Eve" skit recently presented under sponsorship of Chase and Sanborn coffee.

Frank R. McNinch, chairman of the FCC, told the delegates that he planned to recommend a commission investigation because the commission, he said, has a positive duty to destroy radio monopoly if it exists.

In speaking of vulgarity on the air, Mr. Wheeler said: "Entertainment which transgresses the standards of decency and good taste undermines the prestige of radio and subjects licensees to a risk which they need not assume. I do not believe that the public will long tolerate the use of radio for a type of program which violates fundamental concepts of decency and which is not acceptable at the family fireside."

Cites Responsibility

President Roosevelt's message to the convention, read by Mr. McNinch, was similar to that voiced by Mr. Wheeler, who is chairman of the Senate Interstate Commerce Committee.

"The broadcasting industry has, indeed, a very great opportunity to serve the public, but along with this opportunity goes an important responsibility to see that this means of communication is made to serve the high purposes of a democracy," the President's message read.

"I have the high hope that the industry under the guidance of and in cooperation with the Federal Communications Commission will prove itself to be worthy of the great public trust reposed in it."

Warns Against Profiteering

Mr. McNinch read the President's message on Monday and on the following day addressed the convention in his own behalf. He concurred with Senator Wheeler's stand on monopoly and warned broadcasters not to look too closely at profits if they desired to maintain the present system of radio. He reminded the delegates that they were but the trustees of a public resource and that the public is "quick to discern the devices of the profiteer."

Careful scrutiny of advertising script, particularly in patent medicine programs, was urged by the FCC chairman. He declared he was opposed to the advertising of intoxicating beverages on the air.

In speaking of monopolies he advised the radio delegates not to permit their industry to "fall into the grievous errors that other industries have fallen into in the past." The railroads and power industry and other industries have "paid the price of public condemnation for their own folly" in permitting themselves to come under the "domination of a few powerful and greedy men," Mr. McNinch declared.

He said he had in mind suggesting to the FCC that it soon start the investigation of radio to determine whether there is monopoly and any undue anti-social centralization of control.

Mentioned for Presidency

Mr. McNinch was mentioned in reports as a possible choice for the paid position of president of the Association but to this he merely said: "It's just more talk."

The new president will be paid approximately $25,000 a year and it is believed he will be from outside the industry.

Under the association's reorganization plan, there will be 17 district heads and six directors at large. It was to this group, acting as a board, that the association voted authority to employ a president. James W. Baldwin, present managing director and former secretary of the old Federal Radio Commission, is resigning.

Mr. Wheeler, in his address, touched on the subject of extending the present six months' license period. An extension to three years, he said, would be opposed in Congress. He said he favored making the period one year.

Mr. Roosevelt also discussed this subject in his message. "During the past year," he said, "we have witnessed basic developments and progress in radio which will have a profound effect upon the application of broadcasting in this country as well as on the North American continent. One of the greatest advantages of the system of licensing broadcasting is that it is sufficiently flexible to lend itself readily to adjustment to meet our changing social and economic needs."

T. A. M. Craven, Federal Communications Commissioner, told the delegates they should

(*Continued on following page, column 1*)

NBC AND CBS PLAN NEW COAST STUDIOS

Expansion of the broadcasting facilities of the national networks continues to center on the coast as a result of Hollywood now being their principal source of talent supply.

Both the National Broadcasting Company and the Columbia Broadcasting System have buildings under construction in Hollywood and each, it is estimated, will cost $2,000,000. *The new NBC building will be located at Vine Street and Sunset Boulevard and the CBS building will be at Sunset Boulevard and Gower Street.*

Three new stations have joined CBS and one has joined NBC. The three NBC stations are KARM, Fresno and KROY, Sacramento, Cal., and WBRK, Pittsfield, Mass. The new NBC station is WBRE, Wilkes Barre.

Gallup Survey Results in 50 to 41 Per cent Vote Against Federal Control; Lohr Says Code Is Impossible

Although Congressional halls often have resounded with threats of censorship for radio broadcasts, a majority of the radio audience in the United States is opposed to government control, according to a nationwide survey conducted by Dr. George Gallup, director of the American Institute of Public Opinion.

The survey shows that 50 per cent of the radio owners feel government censorship would be harmful while 41 per cent believe it would be beneficial. The poll indicates that of the 24,500,000 set owners in America, 14,500,000 prefer to have no censorship while 10,000,000 are in favor of it.

Coincident with release of the survey results, Lenox R. Lohr, National Broadcasting Company president, declared in Hollywood that imposition of a self-regulatory code affecting the entire radio industry is impossible. Mr. Lohr said many scripts of both local and national programs are changed at the last minute; that there can be no central body for reading all scripts, and that a state of great confusion would exist if each station agreed to abide by certain industry-wide self-imposed regulations and then unintentionally violated them.

He also said he did not feel censorship ever would come from a body outside the radio industry because of difficulties arising in the same direction.

Talk of censorship in Congress grew the loudest after the recent Mae West burlesque of "The Garden of Eden," over the NBC network for Chase and Sanborn coffee.

Despite this, the American Institute said that only 15 per cent of those replying to the inquiry were offended by any broadcast in the past year.

The main objection to federal control of broadcast, Dr. Gallup announced, is that direct federal censorship would be a dictatorial usurpation of power which soon would lead to censorship of other media besides radio. Impairment of free speech was given as another reason, Dr. Gallup continued, many voters declaring that both public opinion and the broadcasting companies are now exercising a sufficiently effective censorship.

Those in favor of government censorship contended that better programs might result and that misleading advertising would be eliminated. Vulgarity was not mentioned as a leading reason by those who favored censorship.

A breakdown of the figures shows that censorship was opposed particularly by radio owners in the upper income levels, whereas those of below average incomes were divided about evenly. In the average and above average groups, 64 per cent said censorship would be harmful. Among radio owners of below average income the vote was 51 per cent against censorship.

The fourth annual convention of the Variety Clubs of America, will be held at the Netherland Plaza Hotel, Cincinnati, Ohio, April 24-25. Joe Oulahan, Queen City chief barker, and Queen City Variety Club will act as host.

'PROFITEERS' WARNED

(Continued from preceding page, column 2)

"effect a cohesive organization which gives full recognition to social service to the public." The American system of broadcasting, as contrasted to Government owned or censored radio, "has been proved beyond question to be the best for our country," he said.

Mr. Craven's viewpoint on broadcasters looking to profits differed with that expressed by Mr. McNinch.

"It is proper that radio in this country be operated by private industry and equally proper, and necessary that the industry be encouraged to earn profits, when it renders good service to the public," Mr. Craven declared.

Mr. Craven also reported on the radio conference in Havana last year and the agreements effected there to alleviate the chaotic conditions in radio on the North American continent due to international interference.

In his discussion on monopoly, Mr. Wheeler pointed out that there are "several species" that might "get a stranglehold on radio."

"All deal with power," he continued. "One is power in watts—high power protected over unlimited areas. A second is power in number of stations concentrated in identical ownership. The third relates to the power and the status of the networks.

"Each deals with the extent of influence, of coverage, in the hands of a single person or group. And in each case you have another element of 'power', that which reposes in radio because of its peculiar faculty in molding public opinion—a unit of force and influence that cannot be achieved by any other medium.

"Only broadcasting's own folly would make the threat real. And that would evolve if we allowed any entities in the industry, or outside of it seeking entry, to become too large, too potent; to permit them to reach the point where the influence they exert is so great as to create political animosities and internecine strife that could only result in its destruction."

The first demonstration of a newly developed facsimile apparatus was made at the convention. The new system, developed by Charles J. Young, RCA Victor research engineer, and his associates, utilizes ordinary white paper or newsprint paper at the receiving end, the RCA Manufacturing Company announced.

"The picture, drawing or text to be transmitted is placed on the roller drum of the 'scanner'," the company explained. "A beam of light travels horizontally across the page as the drum revolves. The light is reflected and focussed on a sensitive photo-electric cell in the various degrees of shading corresponding to the picture. The photo-electric cell transforms the light into electrical impulses which are flashed through the air.

"The receiver is synchronized to the transmitter-scanner. The signals are made to actuate the printer mechanism. The fluctuations in the intensity of the incoming signals press the paper and carbon together against a single spiral of wire to make marks corresponding to the light and shade of the original at the scanner."

Seven radio stations have placed orders for the new apparatus, it was announced, and all have applied to the FCC for permission to carry on their experimental programs. The stations are KMJ, Fresno, and KFBK, Sacramento, Cal., both owned by the McClatchy Properties, publishers of the Fresno and Sacramento *Bee* papers; KHQ, Spokane; WBEN, Buffalo, owned by the *Buffalo Evening News;* WTMJ, owned by the *Milwaukee Journal;* KGW, owned by the *Portland Oregonia,* and WOR of the L. Bamberger Company of Newark, N. J.

Under the reorganization of the broadcasters' association there will be a new schedule of dues based on a classification of net income from the sale of time. Stations with incomes of $15,000 will pay monthly dues of $5, with the scale graduated upward to $500 a month for stations having a yearly income of over $2,000,000. Under this system, it is estimated the NAB will raise approximately $250,000 annually.

Each district among the 17 newly created divisions designated a director and the 17 district directors then nominated 12 candidates for directors-at-large, two of the directors-at-large to represent small stations, two medium sized stations and two large stations. The station classification will be determined on a basis of power.

District directors elected included

District 1, John Shepard, Yankee network; district 2, Harry C. Wilder, WJTN, Jamestown, N. Y.; district 3, Clair McCullough, WGAL, Lancaster, Pa.; district 4, John Kennedy, WPAR and WBLK, both of West Virginia; district 5, W. Walter Tison, WFLA, Tampa, Fla.; district 6, E. W. Craig, WSN, Nashville, Tenn; district 7, Mark Ethridge, WHAS, Louisville, Ky.; district 8, John Fetzer, WKZO, Kalamazoo, Mich.; district 9, Walter Damm, WHMJ, Milwaukee; district 10, John Gillin, WOW, Omaha; district 11, Earl W. Gammons, WCCO, Minneapolis; district 12, Herb Hollister, KANE, Wichita, Kans.; district 13, O. L. Taylor, KGNC, Amarillo, Tex.; district 14, Gene O'Fallon, KFEL, Denver; district 15, Ralph Brunton, KJBS, San Francisco; district 16, Don Thornburgh, KNX, Los Angeles; district 17, C. W. Myers, KGW, Portland, Ore.

Elected as directors-at-large were the following:

Representing clear channel stations: Harold Hough, WBAP, Fort Worth, and Lamdin Kay, WSB, Atlanta.

Representing regional station interests: Frank M. Russell, WRC, Washington, and Elliott Roosevelt, Hearst radio.

Representing local stations: John Elmer, WCBM, Baltimore, and Edward A. Allen, WLVA, Lynchburg, Va.

Resolutions passed at the close of the convention included expressions of thanks to President Roosevelt, Mr. McNinch, Mr. Craven and Mr. Wheeler for their participation in the convention proceedings and for their interest in the industry.

The convention ended with a banquet at which the entertainers included Kate Smith, and Ted Collins, Benay Venuta, John S. Young, Graham McNamee and Stoopnagle and Budd.

Paramount Theatre Partners Hold Meetings in Miami

Meetings of Paramount's Florida theatre partners were held in Miami, Fla., Friday and Saturday with home office officials in attendance. Meeting with the heads of the Sparks and Lynch circuits were Barney Balaban, Paramount president, who is vacationing in Miami; Y. Frank Freeman, vice-president and theatre head, and Austin C. Keough, secretary. Mr. Balaban will remain in Florida for another week.

Honor Louis B. Mayer

A dinner in honor of Louis B. Mayer, retiring president of Motion Picture Producers' Association, is scheduled to be held at the Ambassador Hotel, Los Angeles, February 21st. Mr. Mayer, president of the association for the last seven years, was elected first vice-president at the annual meeting last week.

Ohio Court Rules Playdate Measure Unconstitutional

RKO, acting for itself and in behalf of other distributing companies, scored a legal victory in Columbus this week when a three-judge Federal Statutory court ruled that Ohio's anti-playdate law was unconstitutional. The court held the law violated the 14th amendment to the United States constitution by depriving the plaintiff of its property without due process of law.

Ohio's legislature adopted the law a year ago but enforcement was halted pending the outcome of the legal test of its constitutionality. The measure, sponsored by Allied States Association, was intended to make illegal the designation of playdates by distributors in exhibition contracts.

The court overruled the contention of the state's attorney general that the statute was a valid exercise of the police power of the state and held there was no moral issue involved. The attorney general was named defendant in the action.

Similar litigation is pending in Wisconsin, where distributors also obtained an injunction to prevent enforcement pending a court ruling on the action.

In New York, Gabriel L. Hess, attorney for the Motion Picture Producers and Distributors of America, said: "The distributors were confident that they would succeed in having the law declared unconstitutional because before the law was signed by the governor, the attorney general of the state declared it unconstitutional."

Abram F. Myers, counsel for Allied, commented on the decision in Washington.

"While disappointing in immediate results, the decision adds needed clarification to the law," Mr. Myers said. "It holds simply that the designation by the distributors of playdates does not involve any moral issue. The court rejected the contentions of the distributors that the law interferred with interstate commerce or that it infringed upon the copyright law or that the public exhibition of motion pictures is not affected with a public interest. In these particulars the decision is a precedent in favor of the North Dakota theatre divorcement law, which becomes effective in March.

"It is hoped that the state will appeal on the moral issue on which the court did not give sufficient weight to the right of the theatre-going public to hold the exhibitor responsible for the proper dating of pictures."

However, in Columbus, it was generally believed an appeal will not be taken.

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Paramount Wednesday filed application asking for temporary injunctions to prevent North Dakota officials from enforcing the state's theatre divorcement law which is scheduled to go into effect March 15th. Under the law distributing companies would be forced to divest themselves of their theatre holdings.

Higher Taxes Not Contemplated

Denial that Governor Martin L. Davey of Ohio had in mind a higher state tax on admissions was made Wednesday by Charles E. Justus, member of the finance committee of the Ohio legislature, who added that the present tax could even have been lowered if it had been requested.

Some exhibitors in Ohio evidently had obtained the impression that Governor Davey intended to raise the state gross admissions tax of three per cent.

FOUR A'S CHALLENGES IATSE INROADS; NEW TALENT DRIVE SEEN IN ALL FIELDS

Screen Guild's Bid for Closed Shop Seen First Move to Block Union's Drive for Power and 100,000 Members

Component organizations of the Associated Actors and Artistes of America, affiliation of screen, stage and radio talent guilds, prepared this week to meet the challenge of the International Alliance of Theatrical Stage Employees implied in the announcement by the executive committee of the International that a planned expansion of activity would include all branches of the amusement industry not now in its fold.

To queries concerning further details of his plans George Browne, IATSE president, said, "Our statement is: We will take in all branches of the business. They can make whatever they like of it." His statement was made following a meeting of the International executive committee in San Antonio.

A move by the Screen Actors Guild in Hollywood to enforce a closed shop for extras in west coast studios in place of the "guild shop" which has obtained until now under the Guild contract with producers, was taken as the first definite action to circumvent the IATSE plans.

"Astonished and disturbed" by the reiterated claims of the IATSE. Frank Gilmore, president of the AAAA, said he did not believe the International membership would approve the claims if presented at the annual convention. He said he "could not understand how the claims of the IATSE could be presented seriously."

Would Give IATSE 100,000

The International now includes projectionists, cameramen, sound technicians, scenic artists, carpenters, laboratory workers, makeup artists, and exchange employees, comprising a membership of 60,000. Mr. Browne said extension of jurisdiction would increase the membership to 100,000. The Alliance committee, he added, believed that leadership over performers "should be ours" because, as he put it before the committee took formal action, "we feel that since we are the parent of theatrical organizations and the strongest, these people quite properly belong with us."

Union with other branches of the industry's workers would be accomplished, if at all, by a large-scale consolidation, not upon an individual basis, Mr. Browne elaborated, explaining that his organization aimed at an amalgamation with other groups, such as the Screen Actors Guild and Actors Equity, to give all greater bargaining power.

Convention in Cleveland

The committee voted for Cleveland as the site of the group's bi-annual convention, opening June 5th, and voted to require union operators for 16 mm. projectors wherever used for commercial purposes.

The Screen Actors Guild announced its move for a closed shop for extras in letters to producers signatories of the 10-year guild contract advising them that, unless objections are raised, the membership books of the Junior Guild will be closed to California residents. Under the contemplated procedure junior members admitted in other states could not join in California unless with the special approval of the board of directors.

Junior members were advised of the move at a mass meeting Sunday night by Franchot Tone, senior board member. Mr. Tone cited the prevailing unemployment in the extra ranks. The Guild has 12,500 members enrolled, but the number is being reduced through delinquencies, withdrawals and the rule obviating the necessity for juvenile players enrolling.

Closed Shop Promised

It had been reported in Hollywood that the first move of the IATSE in the extra ranks was to be an invitation to join with the promise of a closed shop. Under the Guild contract, obtained last year, with the aid of the IATSE, no closed shop is granted, but a stipulation is made that all extras must be Guild members and that the Guild must keep its membership books open at all times.

Mr. Browne and William Bioff, his west coast aide, were to go to Chicago from San Antonio and then directly to Hollywood.

AFL PROMISES ITS BUSINESS TO EMPLOYERS

One of the highlight decisions made by the American Federation of Labor at its executive board sessions in Miami, was the unprecedented attempt to organize the purchasing power of its millions of members and place it behind the products employing them, to the hoped-for exclusion of products of non-AFL concerns.

The Federation has always urged its members to support AFL-made products, but this new effort involves a promise to line up the $6,000,000,000 *purchasing power of Federation Laborites for their employers.*

The AFL is seeking, in effect, a quid pro quo agreement with as many manufacturers as possible to sign contracts with its affiliated unions in return for a guaranteed market. The inference, it appears, is for the employers to abandon CIO union agreements.

The first step in the drive will be a "momentous national education campaign," according to William Green, AFL president.

Hy Daab Resigns as Columbia Ad Director

Hyatt Daab, director of publicity and advertising for Columbia Pictures, for the past 18 months, resigned last Friday. No successor has as yet been selected.

Mr. Daab was formerly advertising and publicity director of RKO Radio and, then served on the Jersey City Journal and the New York Telegram. Prior to joining Columbia, he was in the publicity department of Warner Brothers.

New York Regents Appoint Committee To Handle Appeals

While no public statement has been forthcoming from the New York State Department of Education, it was learned this week that the Board of Regents, at their meeting last week had named a permanent subcommittee to review appeals when original application for a license is refused by the Motion Picture Division.

Members Named

Susan Brandeis of New York, first woman to be a member of the Board of Regents, constiuting the University of the State of New York, and daughter of U. S. Supreme Court Justice Louis D. Brandeis, is one member. Another is George J. Ryan of Flushing, president of New York City's Board of Education. The third appointee is Gordon Knox Bell of New York, elected last week by the Legislature to fill out former Chancellor James Byrne's term.

Ex-officio members of the committee, with full power to attend and engage in deliberations are Chancellor Thomas J. Mangan and Vice-Chancellor William J. Wallin.

Projection rooms of the Department of Education's picture division will likely serve as review rooms for the Regents' sub-committee. Two projection rooms are available in the State Office Building, 80 Centre Street, New York City.

"Nocturno" Appeal Disapproved

The board has disapproved the appeal of Gustave Schwab on "Nocturno," German film previously denied a license by Irwin Esmond, head of the New York censor board.

It was pointed out unofficially that since establishment of the Legion of Decency and self-imposed enactment of the Production Code by leading film producers, avoidance of such objectionable settings and portrayals of immorality is general. Hence, it was said, the Department of Education could not very well license foreign made films containing such material when American producers voluntarily avoid breaches of the Code.

The board is understood to have taken no action on the American Committee for Maternal Welfare's appeal on "The Birth of a Baby." It is believed the decision will be made at the board's March meeting.

Meanwhile, in Portland, Ore., the request of W. G. Smith of Los Angeles and the Jewel Productions company for a temporary restraining order against the City of Portland to prevent city officials from banning the exhibition of the foreign-made motion picture, "Ecstasy," was taken under advisement in United States district court by Judge Claude McColloch.

In the arguments presented at the hearing on an order to show cause why the temporary restraining order should not be issued, the counsel for the plaintiff charged that the city council of Portland had nullified the censorship ordinance on appeal by refusing to grant a hearing on appeal as demanded at the time the censor board refused to grant a permit for the showing of the film. Both sides are to submit briefs in the controversy.

"PROFESSOR BEWARE" IS









by GUS McCARTHY
in Hollywood

A HERALD Pictorial Preview

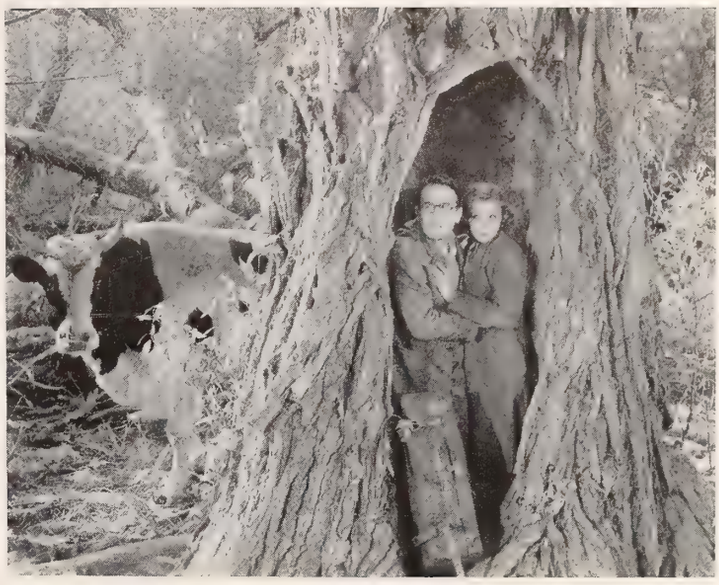
NOT in several years have the annual polls which indicate a picture personality's draw at the box office listed Harold Lloyd high in their tabulations. There is a definite reason, which actual figures prove for this circumstance. Mr. Lloyd, unlike more active popular stars, makes but one picture every two years. Yet each of his last three starring films, "Movie Crazy," "The Cat's Paw" and "The Milky Way," grossed approximately $1,700,000.

Believing that no other than himself could give a better answer, I asked Mr. Lloyd why he waited so long between pictures. He said, "I'd like to be in more pictures—if I could get suitable stories. It's no longer possible to make comedies with a hodge-podge of gags. Story values are highly essential. If I can't get something I'd like to do, something I feel that those who pay to see me would like also, I prefer to wait until the right thing comes along. I'm confident we have the right thing in 'Professor Beware.' For quick description, in the picture we are following the old silent technique of fast action and swift moving farce, blending all with up-to-the-minute story, dialogue, production and musical values. The show is virtually a transcontinental chase beginning in Los Angeles and ending in New York. A smattering of romance is being tossed in, but, basically, the entire flavor is comic. The action thrills, missing from some of my recent pictures, will blossom again. It will have a slam bang finale."

What happens, in the manner above described, details the experience of a mousey museum clerk who believes that he and a girl whom he meets resemble "Neferus" and "Anebi," the principals in a love story of ancient Egypt. The final tablet in his collection is broken and, unable to decipher the hieroglyphics, he cannot learn the lovers' fate. Ensues a cross country chase in quest of a solution to the riddle with the modern hero and heroine meeting many weird adventures.

BIENNIAL LLOYD COMEDY





He becomes mixed up with a pair of honeymooners in a trailer; both sleeping on the desert. The girl dreams of romance, the boy fights against it. Escaping her, he is trapped in a cattle car and trampled by steers, tossed into jail; both are frozen in a refrigerator car. Married, the boy is the object of parental wrath. But he leads a mob to rescue his bride, attacks the wrong yacht, but finally, against backgrounds of chills and thrills, wins his bride and his father-in-law's approval.

"Professor Beware," which marks Mr. Lloyd's return to the rank of independent producer and in which he is investing $1,000,000, will not be a one-man show. Never fearful of sharing the limelight, the producer-star has surrounded himself with a cast of competent players. Some of the comics who will be seen with him are Raymond Walburn, Lionel Stander, William Frawley, Sterling Holloway, Cora Witherspoon, Guinn Williams and Etienne Girardot, all of whom have demonstrated their abilities in many popular pictures. The roster of character actors includes Montagu Love, Thurston Hall, Ward Bond, Mary Lou Lender, George Humbert, Christian Rub, Wright Kramer and Tom Herbert. The girl, "Anebi," Phyllis Welch, is new to the screen. A graduate of "little" and "summer" theatres, Broadway, where she appeared in "A Slight Case of Murder" and with Ina Claire and Osgood Perkins, and radio broadcasting, where she was featured with Lawrence Tibbett and Jessica Dragonette, Mr. Lloyd tested hundreds of candidates before he selected her.

The director, Elliott Nugent, boasts a long succession of comedy hits, the most recent being "It's All Yours." "And So They Were Married," "College Scandal" and "Three Cornered Moon" are well remembered.

"Movie Crazy" and "The Cat's Paw" were Motion Picture Herald Box Office Champions. Mr. Lloyd is putting into "Professor Beware," which Paramount will distribute, the entertainment and commercial essentials which he believes will cause his latest film to be similarly honored in the months subsequent to June 1, 1938.





MUSICIANS TURN TO HOLLYWOOD TO REDUCE UNEMPLOYMENT RANKS

Petrillo, a Factor in Coup Over Broadcasting, Plans Conferences on Coast with Joseph Weber and Producers

Armed with their victory over broadcasters, the American Federation of Musicians now is more insistent than ever in its demands on the motion picture industry to put thousands of musicians back to work, both in theatres and Hollywood studios.

The recent enactment of a contract between the AFM and virtually all of the nation's 518 radio stations practically forcing radio to employ more musicians and to limit radio broadcasting of recordings, will add some $2,013,000 yearly to the pay checks of the country's musicians, and the union will now turn its concentrated attention to the picture buisness.

The AFM's quarter-of-a-million dollar picketing campaign in New York to force reemployment of musicians in theatres which formerly had live music, displacing it after sound films, has been a complete failure. Now other means are to be taken, nationally, by the AFM, to alleviate the unemployment situation in its ranks. The exact nature of the new approach, however, is vague at this time.

Petrillo a Factor

James C. Petrillo, head of the Chicago division of the American Federation of Musicians, and a power in organization of musicians, was largely instrumental in effecting the coup in broadcasting, by means of which employment is spread, through the licensing of companies making musical recordings for broadcast purposes. These companies, according to Mr. Petrillo, will not deal with radio stations that refuse to hire musicians during periods when recordings are being broadcast. The pact is for two years. All stations involved, Mr. Petrillo added, have agreed not to reduce amounts paid to musicians, even if they broadcast only a small number of recordings.

Having now won the concessions in the broadcasting field, "Hollywood is next," the Chicago leader told the press, adding the Musicians' Federation is now determined to place orchestras in motion picture theatres.

"Sound films since their inception have taken the place of 22,000 musicians formerly employed in theatres," he asserted. "In the past few years, instead of men working in theatres, about 300 in Hollywood are doing this entire job," through the music they play for sound tracks on pictures.

He charges that producers in Hollywood are making further savings in musicians' salaries by removing sound track from old films to use as accompaniment for new pictures.

Going to Hollywood

Mr. Petrillo will leave Chicago on March 1st for Hollywood to begin a study of the situation with the hope that wholesale reemployment of musicians will result someplace along the line in the film industry.

Joseph N. Weber, president of the American Federation of Musicians, also will go to Hollywood shortly with the same view, following his attendance at the Miami sessions of the American Federation of Labor. Mr. Weber is expected to spend several weeks conferring with the producers and to ask them to adopt a plan to absorb unemployed musicians. He hopes to return to Florida in June to the annual convention of the American Federation of musicians with a concrete working arrangement.

As a result of the conversion of musicians' labor chiefs on the studio center, Pat Casey, union representative of the major producers, left this week for the west coast to determine what the union heads have in mind.

Mr. Petrillo will bring to Hollywood with him some ideas enforced in his Chicago bailiwick, where spreading of employment for musicians now is being effected by de luxe houses granting one day off a week, with full pay, to musicians, who on that day are replaced by unemployed substitutes.

His idea is understood to revolve around the employment of musicians in film theatres during the playing of musical films, regardless of whether they actually work or not in the orchestra pit. First to be approached, it is said, would be the circuits affiliated with major producers, Mr. Petrillo attempting to have the theatres hire a number of musicians in proportion to the number employed in the musical film. House orchestras should be employed for overtures to roadshow pictures, according to Mr. Petrillo.

Stokowski Optimistic

An even more optimistic prediction for the future of musicians in motion pictures is expressed by Leopold Stokowski, who occasionally forsakes his concert conducting for a musical job in pictures. Mr. Stokowski sees some 18,000 musicians going to work in film houses to control the tunes in new films coming up.

Mr. Stokowski had just completed a trick orchestral job and predicted that it would be the starter in opening an entirely new field for depression-ridden musicians.

He credited Walt Disney's Mickey Mouse with the developments which he believes eventually will result in 18,000 jobs for musical men, basing his calculation on the employment of one musician in each of his estimated 18,000 theatres in operation. However, in his figuring, there are some 15,000 houses, and not 18,000, now running.

"Every movie theatre in America will have to have a first-class musician at work, controlling the sound equipment," he said. "Otherwise, forthcoming musical films won't sound right on the screen and the public will be dissatisfied."

Mr. Stokowski has just produced the musical accompaniment for the new Mickey House picture, entitled "The Sorcerer's Apprentice," which, when released next fall, will have two kinds of prints, one for use in "ordinary" movie houses, and the other for showing in those theatres equipped with sound for reproducing perfectly the music of a full symphony orchestra.

"There are only a handful of the latter kind of theatres in the whole country," Mr. Stokowski said. "Our new picture admittedly is an experiment, but it is one film which will be really satisfactory only in those houses properly equipped and staffed to handle it. The other print of the sound track, for use in the majority of theatres, sounds like an imitation of the one which will be shown in really modern theatres."

He said that other studios also were beginning to produce sound pictures of high fidelity, which are "ruined" in the unreeling in a vast majority of theatres.

"The proper sound amplifiers are necessary, of course, but the man at the controls is more necessary still. Most theatres control the sound from the projection booth, where the operator can't hear it properly and wouldn't know what to do about it if he could.

"What there must be in every movie house is a musician sitting in the audience with the sound control dials before him.

"He must watch the picture before him, and he must play upon his amplifiers as he would an organ."

Test Suit in New York

A test suit by 11 members of Local 802 of the American Federation of Musicians, in New York, against the local to determine the union's right to limit the number of jobs which can be held by members earning more than $54 weekly, was set down for an immediate trial in New York Supreme Court by Justice Thomas F. Noonan.

The local agreed to enforce the resolution until after decision has been rendered and the plaintiffs withdrew their motion for a preliminary injunction. The resolution was adopted by a referendum vote of 2,780 to 1,945 December 29 and was scheduled to take effect February 15. Permission to bring the suit for the purpose of deciding the legality of the resolution was granted by the union.

Claimed Unconstitutional

The union-member petitioners contend that price scales and working conditions are fixed by the constitution and by-laws and can be amended only in the manner provided in the constitution. It is alleged that the resolution attempts to avoid these requirements and that the limitation of one job to a member will fail of its purpose to spread employment.

The plaintiffs are David Grupp, Sam Borodkin, Harry Urbout, Charles Dell Staigers, Norman Weiner, David D. Voorhees, Mitchell Miller, Max Manne, Harry Glantz, Sam Feinsmith and Gilbert Koerner.

CIRCUIT ASKS FOR "HATS OFF"

The Loew's circuit in New York is asking women customers to "please remove your hats." Each house shows a short trailer reproducing a letter from a patron in the borough in which the theatre is located. The letter explains why the wearing of headgear interferes with the enjoyment of the picture.

Since the request comes from a patron and not the management, it is believed offense is avoided.

Harvey Named to MPTOA Board

H. V. Harvey has been named to the board of directors of the Motion Picture Theatre Owners of America as a representative of the Independent Theatre Owners of Northern California of which he is president. Mr. Harvey succeeds Morgan A. Walsh, who represented the California organization on the national board for several years.



A picture only
GOLDWYN
could conceive!

A role only
COOPER
could enact!

SAMUEL GOLDWYN discoverer of GARY COOPER
now presents him in his greatest triumph!

GARY COOPE



in

The Adventures of



MARCO POLO

It's
GOLDWYN'S
Greatest!

SAMUEL GOLDWYN

presents

GARY COOPER

in

The Adventures of

MARCO POLO

with

BASIL RATHBONE

ERNEST TRUEX • GEORGE BARBIER
ALAN HALE • BINNIE BARNES

Introducing

SIGRID GURIE

And a cast of Five Thousand

Screen play by ROBERT E. SHERWOOD

Directed by ARCHIE MAYO

Released thru UNITED ARTISTS



He came!
He saw!
He conquered!

CIVIC GROUPS JOIN IN LEGISLATIVE MOVE ON DOUBLE BILLS IN CHICAGO

Committee Claiming Support of 50,000 Homes Asks City Council Limit Shows to 2½ Hours as Health Measure

Double features, the subject of numerous national and local polls and controversies, are being attacked on a new basis in Chicago, where militant groups now are pressing for adoption of a city ordinance, previously proposed, which would limit all motion picture performances to two and one-half hours.

The ordinance, which would be the first anti-dual legislation of its kind in the country, is being demanded by mothers and teachers on the ground that dual bills last from three to five hours and endanger the health of children.

A committee, said to represent 150,000 school children and 50,000 homes in the city, descended late last week upon City Hall and lodged a protest with Herman N. Bundesen, commissioner of health. The group was headed by Mrs. W. H. Ross, state visual education chairman of the Illinois Congress of the Parent-Teacher Association; Mrs. Louis Perlman, recreation chairman of district 24; Mrs. Charles Balch, state recreation chairman; Mrs. B. F. Rold, of the state visual education committee; Mrs. W. R. Gross, president of the High School Council, district 23-24, and Mrs. G. A. Millard, of the North Side Council.

Health Authorities Consulted

Many health and child-study authorities were consulted and all agreed that it is a hardship on a child to sit through a four-and-a-half-hour show, the committee informed Dr. Bundesen.

Although he would not disclose his own stand, Dr. Bundesen said he had submitted an opinion to the sub-committee of the city council.

Chicago's film row, however, appears to be of the opinion that the duals problem is getting too much attention.

When the clubwomen descended upon the City Hall and asked the aid and support of Dr. Bundesen, and also Aldermen Terrell and Lindell, the local press hailed the event in glowing headlines. Meetings for public discussion were promised by the city officials. The first was scheduled for last Friday at the LaSalle hotel, but it didn't come about. The reasons given are several.

Some say that the attitude of some of the clubwomen, supposedly allied with the anti-dual groups, was not in accord with the leaders handling the situation. Others held that the present plan for having the city outlaw duals on a health basis was too flimsy. The bickering continues.

From City Hall it is reported that it is legally possible for the city council to ban long shows through authority vested in them by various statutes. Theatremen say these powers are also broad enough to bring about regulation in other directions.

Local exhibitors personally are almost 100 per cent against double features, but from a business standpoint many think they are the only means of getting needed revenue. The Balaban & Katz circuit is the dominant leader in the fight for the duals. The independents, Warners, Essaness and several other large circuits are strongly opposed. The independents and smaller circuits are said to be the moving factor in the current agitation.

The newspapers have been quick to turn the spotlight on any action, but none has moved editorially to back a fight against the double features. Independent exhibitors point out that B. & K. is the heaviest advertiser in the theatrical pages. One newspaper had a "war on duals" in mind some weeks ago, it is learned, but found that a large proportion of its circulation seemed to want "two pictures for a quarter".

The Better Films Council of Chicago has not joined the protests against duals. Its leaders feel that the time to act is when they have prepared a plan that will *not* fail.

In a telegram of support to the Chicago PTA, Samuel Goldwyn, strong opponent of duals, said, "If the Parent-Teacher Associations of America will raise their mighty voice in protest, I firmly believe that the double bills will be destroyed. I believe that the double bill programs are indeed harmful to our children and feel, as a parent, when a child sits from four to five hours in a theatre it is an unhealthy situation."

Mr. Goldwyn also took occasion to criticize chance games in theatres.

In conclusion, Mr. Goldwyn wired: "The Legion of Decency did the motion picture industry the greatest favor in its history, up to that time, by pointing out that some producers were exceeding the bounds of good taste and endangering our great industry. I believe that the Parent-Teacher Associations will do the theatre owners of America an even greater service if they will prosecute to success this great crusade that you have launched in Chicago."

A similar movement was predicted for the Los Angeles area by Mrs. R. T. Goodhue of Glendale, Cal., chairman of the Los Angeles County Parent-Teacher Association.

James Coston, head of Warner theatres in Chicago, and Emil Stern, of Essaness, both have said publicly that they would be willing to drop duals if other theatres would do the same.

Plans of Allied Theatres and other independents to file suit against B. & K. on monopoly charges have been postponed and no action is expected until after the city council has acted on the dual bill question.

In Evanston, a suburb, action based upon the health argument met with no apparent success. The council's health committee said it had no jurisdiction.

On the exhibitors side, in Kansas City John Wolfberg, operator of the Strand, adopted a one feature policy but, after a week's trial, supporting the move in his advertisements, returned to dual bills.

MGM ABANDONS PLAN TO MAKE 3-REELERS

The plan of the short subject department of Metro-Goldwyn-Mayer to produce three-reel featurettes as a means of combating double feature bills was vetoed by the sales department this week with the result the company's shorts will be confined to one and two-reelers, during the 1938-39 season.

The market can not absorb three-reel subjects because of the prevalence of dual bills, the sales department pointed out. The 1938-39 schedule, therefore, will remain about the same numerically, as this year during which 82 shorts are to be released.

35 Roxy Payments Granted by Court, Closing Case

Francis G. Caffey, United States district court judge in New York, this week granted additional allowances of $215,440 to attorneys, creditors' committees and witnesses for services in the Roxy reorganization.

The order, together with $61,000 for disbursements previously awarded, disposed of 35 petitions which asked for a total of $636,800 and virtually marked the end of reorganization proceedings for the Roxy.

The court said the allowance petitions were "modest, or at least not unreasonable" and then pointed out that $287,000 was available for distribution. "A ratable apportionment of payment" might be necessary, Mr. Caffey said.

Howard S. Cullman, trustee, was instructed to set aside $30,000 as a reserve for possible payment to George W. Garrison, and Roemer-Kenny, Company, Inc., if their appeal is sustained. The court refused their request for $528,692 brokerage fees for alleged negotiation of the sale of the Roxy under a reorganization plan to Twentieth Century-Fox.

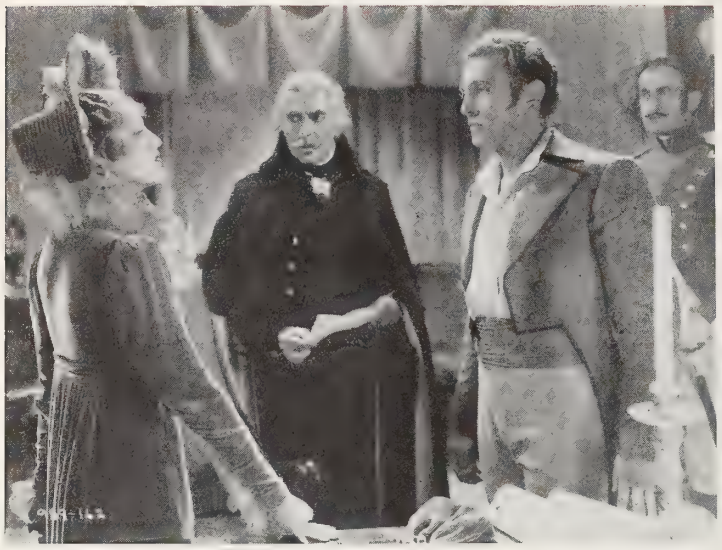
The largest award, $47,500, went to White & Case, attorneys for the Pound first mortgage bondholders' protective committee, proponents of the plan of reorganization. They had asked $65,000. The committee itself received $15,000 out of $23,318 requested, plus an additional $1,176 for disbursements.

Mr. Cullman was granted $37,500, in addition to $80,000 previously received. He had requested $120,000 additional. Proskauer, Rose & Paskus, his attorneys, received $33,000 out of $50,000 requested. Kramer & Kleinfeld, counsel for Class A stockholders who were not permitted to share in the reorganization, received $1,800 for their services. They had asked $10,000. Marshall, Bratter & Seligman, attorneys for the Tipton bondholders' protective committee, principal opponents of the plan, asked for $10,000 and received $3,750.

Miss Crewe Returns to Journal

Miss Regina Crewe, who severed her connection as motion picture editor of the New York *Journal-American* a month ago, will return to the newspaper in the same capacity next Monday.

Sonja Henie, Twentieth Century-Fox star, plans an airplane flight to Norway with Dick Merrill as pilot next summer. Officials of the Bureau of Air Commerce indicated they would not forbid the flight providing the plane had a good chance of arriving safely. No application for a permit to make the flight has been filed with the bureau as yet.



THE FIREFLY MGM



WELLS FARGO Paramount

December Box Office Champions

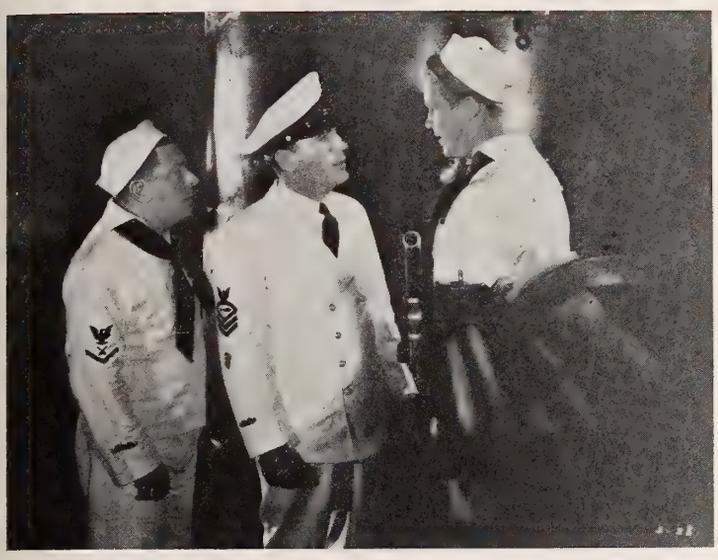


NOTHING SACRED United Artists

THE FIREFLY: Produced by Hunt Stromberg. Director, Robert Z. Leonard. From the book and lyrics by Otto Harbach. Screen play by Albert Hackett and Francis Goodrich. Adaptation by Ogden Nash. Music by Rudolf Friml. Musical direction, Herbert Stothart. Added lyrics by Gus Kahn. Special lyrics by Bob Wright and Chet Forrest. Dances by Albertina Rasch. Douglas Shearer, recording director. Art director, Cedric Gibbons. Associate art directors, Paul Groesse and Edwin B. Willis. Gowns by Adrian. Montage effects by Slavko Vorkapich. Technical adviser, George Reichelavie. Film editor, Robert J. Kern. Photographer, Oliver T. Marsh. Cast: Jeanette MacDonald, Allan Jones, Warren William, Douglas Dumbrille, Leonard Penn, Tom Rutherford, Belle Mitchell, George Zucco, Henry Daniell, Matthew Bolton, Manuel Alvarez Matiste, Robert Spindola. Released November 5, 1937.

SUBMARINE D-1: Executive producer, Hal B. Wallis. Associate producer, Lou Edelman. Director, Lloyd Bacon. Screen play, Frank Wead, Warren Duff and Lawrence Kimble. Story, Frank Wead. Technical advisor, Commander G. W. D. Dashiells. Assistant director, Dick Mayberry. Photographer, Arthur Edeson. Art director, Esdras Hartley. Film editor, William Holmes. Sound, Robert B. Lee. Music, Max Steiner. Musical director, Leo F. Forbstein. Special effects, Byron Haskins and H. F. Koenekamp. Gowns, Howard Shoup. Cast: Pat O'Brien, George Brent, Wayne Morris, Frank McHugh, Doris Weston, Ronald Reagan, Henry O'Neill, Dennie Moore, Veda Ann Borg, Regis Toomey, Broderick Crawford, John Ridgely, Owen King, Wally Maher, Jerry Fletcher. Released November 27, 1937.

WELLS FARGO: Produced and directed by Frank Lloyd. Associate producer, Howard Estabrook. Assistant director, William Tommel. Staff director, John Boland. Story by Stuart N. Lane. Screen play by Paul Schofield, Gerald Geraghty and Frederick Jackson. Art directors, Hans Dreier and John Goodman. Film editor, Hugh Bennett. Musical director, Boris Morros. Original music by Victor Young. Song by Burton Lane and Ralph Freed. Photographer, Theodor Sparkuhl. Special effects by Gordon Jennings. Cast: Joel McCrea, Bob Burns, Frances Dee, Lloyd Nolan, Henry O'Neill, Mary Nash, Ralph Morgan, John Mack Brown, Porter Hall, Jack Clark, Clarence Kolb, Robert Cummings, Granville Bates, Harry Davenport, Frank Conroy, Brandon Tynan, Peggy Stewart, Bernard Siegel, Stanley Fields, Jane Dewey, Frank McGlynn. Released December 31, 1937.



SUBMARINE D-1 Warner-FN



SECOND HONEYMOON 20th-Fox



THE AWFUL TRUTH Columbia



TOVARICH Warner-FN

SECOND HONEYMOON: Associate producer, Raymond Griffith. Director, Walter Lang. Assistant director, Gene Bryant. Story by Philip Wylie. Screen play by Kathryn Scola and Darrell Ware. Photographed by Ernest Palmer. Cast: Tyrone Power, Loretta Young, Stuart Erwin, Claire Trevor, Marjorie Weaver, Lyle Talbot, J. Edward Bromberg, Paul Hurst, Jayne Regan, Hal K. Dawson, Mary Treen. Released November 19, 1937.

NOTHING SACRED: Produced by David O. Selznick. Director, William A. Wellman. Assistant director, Frederick A. Spencer. Story by James H. Street. Screen play by Ben Hecht. Novelty music by Raymond Scott Quintet. Edited by James E. Newcom. Art director, Lyle Wheeler. Photographed by W. Howard Greene. Cast: Carole Lombard, Fredric March, Charles Winninger, Walter Connolly, Sig Ruman, Frank Fay, Maxie Rosenbloom, Alex Schoenberg, Monte Wooley, Alex Novinsky, Margaret Hamilton, Troy Brown, Hattie McDaniels, Katherine Shelton, Olin Howland, Ben Morgan, Hans Steinke, George Chandler, Claire DuBrey, Nora Cecil. Released November 26, 1937.

THE AWFUL TRUTH: Produced by Columbia Pictures. Associate producer. Everett Riskin. Director, Leo McCarey. Story by Arthur Richmond. Screen play by Vina Delmar. Assistant director, William Mull. Photographed by Joseph Walker. Film editor, Al Clark. Sound engineer, Ed. Bernds. Art directors, Stephen Goosson, Lionel Banks. Interior decorations, Babs Johnstone. Musical director, Morris Stoloff. Music by Ben Oakland. Lyrics by Milton Drake. Gowns by Kalloch. Cast: Irene Dunne, Cary Grant, Ralph Bellamy, Alexander D'Arcy, Cecil Cunningham, Molly Lamont. Released October 21, 1937.

TOVARICH: An Anatole Litvak production. Associate producer, Robert Lord. Screen play, Casey Robinson. Adapted from the play by Jacques Deval. English version by Robert E. Sherwood. Director, Anatole Litvak. Assistant director, Chuck Hansen. Gowns, Orry-Kelly. Unit manager, Robert Fellowes. Photographer, Charles Lang. Dialogue director, Rowland Leigh. Film editor, Henri Rust. Art director, Anton Grot. Sound, Dolph Thomas. Technical advisor, Bernard Deroux. Music, Max Steiner. Musical director, Leo F. Forbstein. Cast: Claudette Colbert, Charles Boyer, Basil Rathbone, Anita Louise, Melville Cooper, Isabel Jeans, Morris Carnovsky. Released December 25, 1937.

"SNOW WHITE" REACHES THEATRES IN THE FIELD, SETTING NEW RECORDS

Railroad Runs Excursion Trains to Reading, Pennsylvania; Tennessee Governor Parades from State House to Theatre

Leaving behind a series of shattered records for its test run at New York's Music Hall, where 800,000 paid $532,000 in admissions in five weeks, "Snow White and the Seven Dwarfs" this week finally reached the field. From the box office registers of the first dozen theatres reporting, it appears that this world's first feature length cartoon is going on to unprecedented business.

The fifth and final week at the Music Hall brought 163,000 persons to the box office, paying $101,000, showing the steady strength since the opening week's attendance of 175,000 and a gross of $108,000.

From Baltimore, Boston, Chicago, Cincinnati, Cleveland, Duluth, Indianapolis, Louisville, Minneapolis, Nashville, Norfolk, Oklahoma, Pinehurst, Providence, Reading, Richmond, Stamford and Washington came wires of unprecedented box office returns or advance sales.

Extra shows, early-daily openings, single-bill policies, long lines and emergency calls for police to prevent stampedes, was the order in the first-run field showings.

61 Policemen Called

Sixty-one policemen were called to handle the crowds at the Hippodrome in Baltimore. The customers paid $22,000 in a week, the first three days alone exceeding any previous full week. Matinee business was heaviest. The throng at one time was out of control for four hours. Clothing, hats, gloves and jewelry were found in the street. Records were set for all RKO theatres in the Boston area, and the cartoon was held for a second week. On Saturday 17,540 attended, 30 per cent higher than any previous Saturday, and 12,600 came on Sunday. The opening day record was broken; so was the high for the first four days, and the cartoon ended on a seven-day gross of $42,000, another record. John Curran, RKO's exploiteer, said he had to show credentials to police to get through the crowds to reach the office.

Congratulates Opposition

Something new to motion picture advertising in Chicago was witnessed when Balaban and Katz, operating first-run theatres in opposition, inserted paid advertisements in local newspapers congratulating the Palace for playing the Disney picture.

"Snow White's" business at Cleveland's Albee started off to a 20 per cent increase, last Saturday, and finished with a $25,000 gross for a record in attendance and receipts for a non-holiday week.

The Cleveland *Press* started off an editorial with "We Want Snow White," because, "Even if our appreciation of art is held in no flattering esteem, we still have our curiosity." Cleveland's RKO exchange reported that exhibitors seeking Sunday playdates declared they were willing to take the consequences—presumably in fines—if arrested for violating the "Blue Laws."

The Granada in Duluth, Minn., gave RKO a four-week guarantee, starting March 11th.

The gross in the Indiana, Indianapolis, for last Saturday exceeded that of any picture on record there. Despite rain and fog that followed, four days' gross reached about $16,000, nearly three times greater than the previous week's picture.

Ninth Week at Carthay Circle

"Snow White" continued in its ninth week at the test run at the Carthay Circle in Los Angeles. In the eighth week, the picture grossed $12,500, higher than the fifth, sixth and seventh weeks.

At the Rialto in Louisville the opening business, last weekend, exceeded by 35 per cent that of any RKO picture ever to play the theatre, and the picture was expected to finish the week with a $16,000 gross. The *Courier-Journal* and *Evening Times* had an eight-page "Snow White" section.

RKO's Orpheum reported wide interest in the March 4th opening of the two weeks' minimum booking.

Governor Parades

Nashville's Knickerbocker reported a new house record for Thursday and Friday, exceeding any Saturday. Newspapers featured pictures of one patron age nine, and another, 91, standing in line. Dewey Mousson, manager, reported the house sold out eight minutes after opening. Gordon Browing, governor of the state, paraded with dwarfs from the State House to the theatre.

In New York, RKO's circuit reported receipt of the following national booking dates for "Snow White" on its own circuit:

Palace, Rochester, Feb. 18; Keith, Syracuse, Feb. 18; Proctor's, Newark, Feb. 18; Keith, Dayton, Ohio, Feb. 18; Keith, Lowell, Mass., Feb. 18; Palace, Chicago, Mar. 4; Hillstreet and Pantages, Los Angeles, following road show at Carthay Circle; Palace, Columbus, Ohio, Feb. 25; Mainstreet, Kansas City, Feb. 25; Orpheum, New Orleans, Feb. 24; Brandeis, Omaha, Mar. 3; Iowa, Cedar Rapids, Mar. 4; Orpheum, Davenport, Iowa, Mar. 11; Orpheum, Sioux City, Mar. 3; Orpheum, Minneapolis, Feb. 18; Orpheum, St. Paul, Mar. 4; Orpheum, Denver, Feb. 18; Golden Gate, San Francisco, Mar. 2; Lincoln, Trenton, Feb. 18, and State, New Brunswick, Feb. 18.

The Broadway RKO Palace and Brooklyn RKO Albee scheduled 10 showings, minute-for-minute, of "Snow White and the Seven Dwarfs" for Saturday, starting at 9 A. M.

For the first time in their history the Newport and Colley theatres in Norfolk, Va., will play a picture day and date, opening on Saturday.

Advance demands in Oklahoma City resulted in three extra midnight showings at the Criterion, preceding the opening. The management reported business at each performance exceeded the average full day's intake.

Eight-year attendance marks of the Caroline theatre in Pinehurst, N. C., were broken this week, though it was off-season at the resort city.

The Albee, Providence, in four days established a better record than any full week. Each day was better than the preceding.

Railroad Excursions

At the Park, Reading, Pa., on the opening, last Friday, the cartoon set a new all-time high, and Saturday and Sunday were above the average full week. The Reading Railroad is operating special excursion trains, at cut rates, from ten cities. The managers extended its booking to four weeks.

Richmond, Va., broke all-time Saturday, Sunday and four-day records, at the Byrd theatre, and a run of three weeks was anticipated.

The Palace theatre, Stamford, Conn., reported heavy advance sales Saturday.

Keith's, Washington, broke its house records. The second Saturday was greater than the first. Gross the first week was $17,500.

Ralph Rolan, RKO executive, who returned this week from Cleveland, said he had been advised by branch managers that for the next five years they expect to gross from $5,000 to $15,000 in each territory on holiday repeats on the Disney feature.

A world gross in excess of $5,000,000, possibly up to $7,000,000, is anticipated by the RKO sales department, based on an expected gross in the United States of more than $3,000,000.

RKO Radio is supplying theatres with a special short subject of the crowds which stormed the Music Hall. These Pathe News Music Hall trailers are being screened in addition to the regular trailers.

MPPA PROTEST BRINGS 'GOSSIPER' DISMISSAL

The first "crack-down" by the Producers Association on a radio gossiper was disclosed Wednesday when the studio credentials of Bob Garrett, conductor of a "Pick of the Pictures" program on KEHA, were revoked following a broadcast in which he told his audience that studio officials of Metro-Goldwyn-Mayer had used the body of an actor who had died before completion of a picture to complete a final sequence.

Jack Gross, station manager, immediately dismissed Mr. Garrett after being notified of the MPPA action by Tom S. Pettey, producers' public relations director.

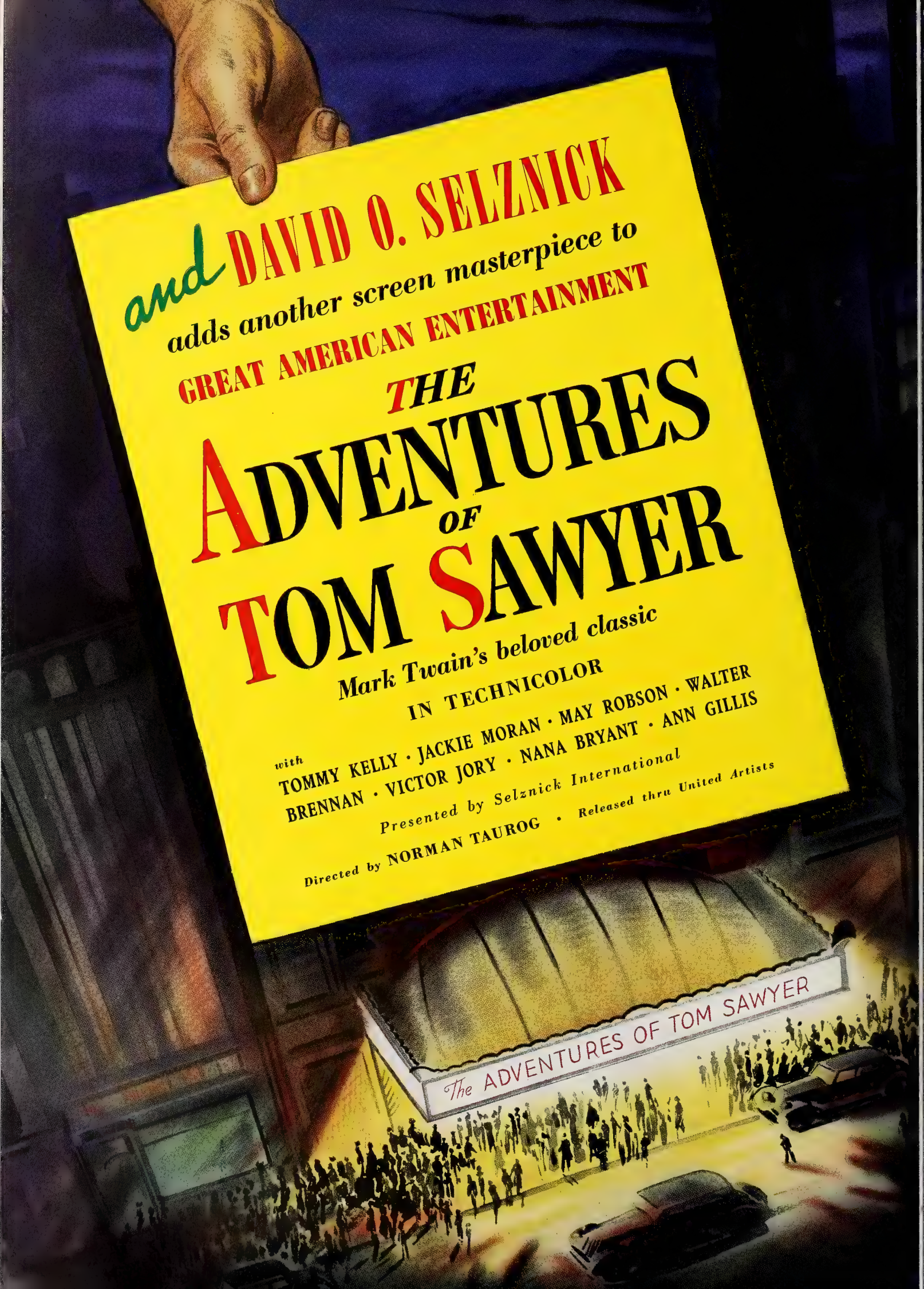
The broadcast occurred on January 23rd. Mr. Garrett said Robert McWade, having died before shooting of his final scene in "Of Human Hearts" was propped up before the camera for the take. "When you see the picture you will see the back of a dead man's head," he told his listeners.

Mr. Garret explained to Mr. Pettey that his information came from a tipster on the MGM lot and that he had considered it authentic.

Dinner for Ben Cohen

Ben Cohen will be honored Saturday at a dinner at the Hotel Taft, New Haven, Conn., on the eve of his departure to supervise a new Loew theatre now under construction in Bombay, India. Mr. Cohen, for several years manager of the College theatre in New Haven, will sail on the *Conte di Savoia* March 2nd for Italy where he will spend eight days before continuing to India. Edward Kiebanoff is chairman of a large committee of men from theatre and other fields arranging the dinner. Erle Wright is preparing an art souvenir for distribution to guests at the dinner.


DAVID O. SELZNICK
adds another
member to the
Great American
Family...


and DAVID O. SELZNICK
adds another screen masterpiece to
GREAT AMERICAN ENTERTAINMENT
THE
ADVENTURES
OF
TOM SAWYER
Mark Twain's beloved classic
IN TECHNICOLOR
with
TOMMY KELLY · JACKIE MORAN · MAY ROBSON · WALTER
BRENNAN · VICTOR JORY · NANA BRYANT · ANN GILLIS
Presented by Selznick International
Directed by NORMAN TAUROG · Released thru United Artists
The ADVENTURES OF TOM SAWYER

SCHENCK-SELZNICK RIFT REVIVES ISSUE OF "OUTSIDE PICTURE" CLAUSE

Producers Contend Most Agents Use Provision in Contracts to Establish Salary Precedents for Future Deals

by WILLIAM R. WEAVER

Relationship of the artists' representative, or talent agent, to the high cost of motion picture production was thrown into sharp relief against the broad background of contributory causes now being studied by company executives, mindful of reported recessions in box office grosses, when Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, and Myron Selznick, head of the agency bearing his name, abruptly terminated long harmonious negotiations and told their stories to the press.

A Statement and a Reply

Explaining his action in barring Selznick representatives from the studio lot, Mr. Schenck declared, "Consistently the Selznick agency has sought to pyramid the salaries of the players they handle to such a point that to meet the demands would be ruinous not only to this studio but to the industry as a whole."

Mr. Selznick promptly replied, "To the outside world it must appear incredible that the highest-paid men in the world should open the question of high salaries. I confess—indeed, I am proud—that I have substantially increased the salaries of my clients. That is precisely what I am paid to do."

These statements, uttered February 4th, failed to stir the rank and file of Hollywood personnel accustomed, as the trade beyond the mountains is not, to loud but seldom significant reverberations from the always active salary-adjustment sector. Responsible members of the industry saw in the rift, however, a possible beginning of a movement which may spread, involving other studios and other agents, developing ultimately into a struggle of "show down" proportions for control of the vital talent-cost factor of production budgets. With the Schenck-Selznick rift, at first expected to endure but a day or two as in most cases in kind, now a fortnight old and seemingly destinued to continue indefinitely in statu quo, important producers and agents alike are watching the situation closely for developments which may forecast a swing of influence from one side to the other.

The "Outside Picture" Clause

Following issuance of the statements quoted in part above, Mr. Schenck and Mr. Selznick adopted a policy of sustained silence with respect to the immediate cause of the rift and to the progress of negotiations, if any, looking toward resumption of relations. It is learned on good authority, however, that the matter in negotiation at the time of the break was the employment status of Loretta Young, a Selznick client and a Twentieth Century-Fox star, one of nine Selznick clients under contract to the studio. Early reports, that the question at issue was an upward revision of salary during life of a contract which still has several months to run, are understood to have had some foundation but little relevance to the major cause of the studio-agency rupture.

Although the Schenck statement charged the agency primarily with the "pyramiding" of salaries, and although the Selznick reply was likewise specific in allusion to this aspect of the producer-agent relationship, no mere matter of direct buyer-seller bargaining is accounted by informed persons as responsible for the break. More vitally concerned in the Schenck-Selznick controversy, as well as in the whole problem represented, is said to be the so-called "outside picture" clause in studio contracts, urged with increasing fervor and in expanded form by agents during recent years.

This clause, as devised by most agents, provides that a star under contract to a given company at a stipulated salary shall have permission to make one or more pictures a year, "outside" the contract, for another producer, not necessarily designated at the time the studio contract is made, at a figure subject to adjustment by the agent in negotiation with the "outside" proudcer. Although agents maintain that a certain amount of shifting about is beneficial to a client's prestige, through bringing him to the attention of audience sectors which would not see him in pictures produced by a company not servicing theatres these attend, producers contend that the "outside picture," unless susceptible to some measure of supervision, is not only frequently detrimental to the star but invariably instrumental in artificially "jacking up" salary demands.

Salary Precedents

It is contended by producers that most agents use the "outside picture" provision primarily as a means of establishing salary precedents in anticipation of future negotiations with contract employers. Thus, it is argued, if a star on contract at $100,000 a picture to a certain studio is paid $150,000 for an "outside picture" during the life of this contract, this figure immediately becomes a basic price, in the opinion of star and agent, and conversations pertaining to contract renewal start from that figure or, in practice, a higher one. If, the argument proceeds, a contract is made upon this augmented scale, and again the "outside picture" clause is included, the same process is repeated with the same result, until finally the basic price of the star in question has reached a point in excess of the actual earning capacity of that star's pictures, resulting in ultimate loss of the star's value to the producer, the exhibitor, and finally in the star's unemployment and loss to the screen.

In various modified versions of the "outside picture" clause the contract employer is given veto power over agent proposals for outside employment if, on inspection of script and production budget, he feels that the appearance of his contract star in the proposed picture would be of a character to detract from the stellar prestige which he has in part built up by costly advertising, publicity and, of course, production. Provisions of this sort in varying shadings of authority and extent exist in a majority of present contracts, and persons qualified to know assert that it was the Selznick desire so to modify the prevailing Twentieth Century-Fox contracts as to deprive the studio of "story supervision" prerogatives that resulted in the stalemate.

Responsible members of the industry in Hollywood feel that, regardless of the outcome of the Schenck-Selznick case, the operations of the artists' representatives since their rise to domination of studio-player relationships with the coming of sound to the screen have been a major factor in the upward trend of production costs and have now to be dealt with, in common with other cost factors, in a manner to safeguard the screen against a situation in which the uphill line denoting expense shall be found to have intersected the downhill line denoting income at a point indicating commercial disaster. While there is no desire to make war upon the established, legitimate agents, and no underestimating of their importance in the present production setup, sober business men of Hollywood feel that a change of tactics in the interests of industry welfare is mandatory.

Everywhere the subject is discussed—and that is everywhere—notable examples of extraordinary salaries extraordinarily arrived at are cited in illustration of the condition which has been brought about. Most typical of these, and evidently most authentic, is the case of Marlene Dietrich, reliably reported to have been paid $250,000 for her last picture, "Angel," and to have been granted by Paramount, following release of the film, permission to accept such other employment as might be offered her pending selection of a story for her remaining but indefinitely postponed Paramount vehicle. Sponsors of the employer point of view in the currently prevalent discussions of the artists' representative's place in the scheme of things trace Miss Dietrich's career back to her performance in the imported "Blue Angel" and rest their case.

A Powerful Force

Although infrequently the subject of news comment and therefore little known to the exhibitor branch of the industry, the artists' representative is a powerful force in Hollywood and a prime factor in the production equation. Licensed by the State Labor Board and operating under bond, some 150 of them represent about 98 per cent of the player personnel, and a somewhat smaller percentage of writers and directors, in their relations with studio employers, receiving 10 per cent of their clients' compensation for their services. These services are of varying extent, ranging from the single matter of salary adjustment to complete control of personal publicity and advertising, radio appearances, public behavior, professional conduct generally and, on occasion, personal conduct specifically. About twelve of these agencies, by reason of efficient service to clients or other causes, have acquired control of a substantial majority of the upper bracket salaried stars relied upon by producers for surefire marquee effectiveness. All are members of the Artists' Managers Guild.

Herein lies, as the Schenck-Selznick rift continues unhealed after two weeks, a situation to

(Continued on following page, column 1)

LEGISLATOR HITS STAGE LANGUAGE

Use in the legitimate theatre of language and episodes which would not be tolerated in films under the industry's own code, much less by the state censorship boards, was assailed this week by Representative Fritz Lanham of Texas, at hearings on the Sirovich resolution for a Department of Science, Art and Literature before the House Patents Committee.

Representative William I. Sirovich, of New York, author of the plan, following a conference at the White House Wednesday said that President Roosevelt was "very much interested" in the resolution but insisted that the department be made self-supporting.

"Outside Picture" Clause Is Issue

(Continued from preceding page)

which the mature commercial minds of the industry are addressing serious attention. Many believe that the agents themselves, many of them seasoned business men expert in their knowledge of the trade and in their analysis of public demand and disposition, will cooperate with forces now taking steps to bring down the cost of production so that diminishing box office returns may be balanced by diminishing outgo. Others assert that a far-reaching revision of the whole mechanics of talent salary determination is an inevitable responsibility of the industry and that the Schenck-Selznick incident, or another like it, will precipitate action to this end.

Meanwhile a letter dated Feb. 8 from the executive board of the Screen Writers Guild to Mr. Schenck protesting against "the arbitrary exclusion of artists' representatives from a motion picture studio without a hearing before an established impartial body" goes unanswered and no other organization whose members are affected has entered the situation.

RCA Plans Building For New York Fair

Radio Corporation of America will erect an exhibit building of unique design to house a panoramic display of the latest developments of the radio art and industry as reflected by RCA products and services at the New York World's Fair, 1939, it was announced this week. The exhibits will embrace all the products of RCA companies including RCA Manufacturing Company, RCA Communications, Radiomarine Corporation of America, the Radio Institutes and the National Broadcasting Company.

Plans are being made for experimental television programs to be shown to the public in viewing rooms in the RCA building at the Fair. The building will be shaped like a huge radio tube 136 feet in length, resting on a broad base 190 feet wide. The entire front of the two-story structure will be of glass, which will be brilliantly lighted at night.

General Electric Hearing March 24

The Federal Communications Commission this week set March 24th as the date for an examiner's hearing on the applications of the General Electric Company for authority to construct four television stations.

The applications cover two stations at Schenectady, to transmit pictures only with power of 40 watts, one to operate in the 156,000-162,000-kilocycle band and the other in the 44,000-50,000-kilocycle band; one at Albany, to transmit pictures and sound on the 44,000-50,000-kilocycle band with 10,000 watts power for video and 3,000 watts for aural, and a station at Bridgeport, to transmit pictures on 66,000 kilocycles with 10,000 watts power and sound on 72,000 kilocycles with 300 watts power.

F. & M. Plans New Theatres

Plans for six new theatres in the middle west were discussed at the annual board meeting of Fanchon & Marco in Hollywood. Officers reelected at the meeting were Jack Partington, president; Fanchon, vice-president; Marco, executive vice-president and secretary, and Harry Arthur, treasurer.

Syndical Chamber Formed by Swiss

by PIERRE AUTRE

The Swiss Federal Council has decreed the immediate creation of the "Swiss Syndical Chamber of the Cinema," which will work under the Federal Department of the Home Office, and which will become the Department in Charge of the Cinema.

A few months ago, the Swiss Government ordered a special committee to examine and study all cinema matters, including, especially, the "encouragement of the national production, and of artistic films; the creation of Swiss studios; trade organization; political and moral control of the films from the national point of view; creations of organs for educational, artistic and propapanda films."

This committee has just given the results of its study, which are to create a Chamber of the Cinema, of the Culture, Arts, Sciences and Travel departments.

The yearly expenses are estimated at 12,000.

U Plans Release Of 40 Pictures

Nate J. Blumberg, president of Universal, and John E. Joseph, director of advertising and publicity, arrived in Hollywood this week for conferences with Charles R. Rodgers, executive vice-president, on production plans for the remainder of the season.

Before the two officials left New York the company announced that it will complete and deliver 40 pictures this season. The company reported that 24 pictures on the current season's schedule have either been released or are in production, and that stories for the remaining 16 films have been selected. Casting on some of the 16 will be started immediately, it was announced.

Universal has four more "A" pictures on its release schedule. They are "Mad About Music," set for March 4th release; and "Goodbye Broadway," set for March 25th, and a Danielle Darrieux film and the Charlie McCarthy and Edgar Bergen picture to follow in the late spring.

Other pictures set for early release include "The Crime of Dr. Hallett," "State Police," "Let's Make a Night of It," "The Lady in the Morgue," "The Winner's Circle," "Nurse from Brooklyn," and "Half Way to Shanghai."

Mr. Blumberg left New York for the coast Monday and his visit to the studio is expected to be an extended one.

$900,000 Anti-Trust Suit Settled Out of Court

A $900,000 anti-trust lawsuit, instituted against American Telephone & Telegraph Company, Western Electric Company, Inc., and Electrical Research Products, Inc., by Telephoto Corporation, has been settled out of court and discontinued.

The action was filed in Federal Court, New York, May 11, 1934. The plaintiff charged restraint of interstate commerce and monopoly of the photo-electric cell business in connection with the sale, leasing and installation of sound recording and reproduction apparatus in motion picture theatres.

Otterson Forms Producing Firm

John E. Otterson, former president of Electrical Research Products, Inc., and of Paramount Pictures, this week completed arrangements for participating in the financing of a production and distribution venture with Major Edouard Corniglion Moliner, French producer and aviator, who arrived in the United States two weeks ago. They will call their company Inter-Allied Films.

Distribution arrangements have not been completed as yet, but initial production plans call for the remaking of several of Mr. Moliner's French productions for the American market. These include "Le Grand Illusion," a World War picture, featuring Erich von Stroheim which won a prize at the Venice Exposition. Production will be at Eastern Service Studios, Astoria, Long Island.

Dealing chiefly with films of French origin, the company will not only remake features in English, but also will dub some French-made talkers in the same language.

Mentioned as associates with Mr. Otterson and Major Moliner are G. A. Noffka, associated with Hr. Moliner in France, and Charles Schwartz, New York attorney.

Mr. Otterson has been in virtual retirement since early in 1936, when he resigned the presidency of Paramount Pictures, a post he assumed in June of 1935, after having served 13 years with the Telephone-Western Electric interests. At the beginning of sound, in 1927, he was named general manager of Western Electric's sound recording and reproducing subsidiary, Electric Research Products, and in the following year, he was elected president of Erpi. In those positions, Mr. Otterson guided the company through the evolution of sound in the motion picture business, and in its subsequent development. During the past year or two he has been frequently mentioned as studying the possibilities of films in the classroom.

6 Circuits Book "Monastery"

Six New England theatre circuits have booked "Monastery," which is released through World Pictures Corporation and which contains a narration by Father Michael Ahearn, S.J., of Boston. The circuits are Publix, E. M. Loew, Interstate, Sharby, Maine and New Hampshire and Tegu's. The company said the film will have its New York premiere at the Consolidated Squire Theatre in the near future. Arthur Mayers, sales manager of World Pictures, also said RKO has bought "Life and Loves of Beethoven" for RKO circuit theatres. The picture, he continued, also has been booked by Skouras, Rugoff and Becker, Fabian and Consolidated circuits.

"Marco Polo" Premiere in Miami

The world premiere of Samuel Goldwyn's "The Adventures of Marco Polo" was held at the Lincoln Theatre, Miami Beach, Thursday night. "The Goldwyn Follies" just completed a run at the theatre.

Al Cohn Back in Films

Al Cohn, Collector of the Port of Los Angeles since 1933, will resign that post on February 28th to resume film activity which dates from 1915, as writer-executive at a major studio.



"I MET MY LOVE AGAIN"

Every day is Valentine's day for exhibitors who play Walter Wanger's gift to the sweethearts of the world!

"Lustrous perfection. Blessed with intelligent direction and a cast that really knows acting".
—*Phila. Evening Bulletin*

"Fine true to life dramatic story".
—*Film Daily*

"Captures and holds interest. Excellent cast. Loads of charms".
Delight Evans—*Screenland*

"Invariably diverting".
—*Time Magazine*

Starring

JOAN HENRY

BENNETT · FONDA

DAME MAY WHITTY • ALAN MARSHAL
LOUISE PLATT•ALAN BAXTER•TIM HOLT

Directed by
ARTHUR RIPLEY and JOSHUA LOGAN

Screenplay by David Hertz

RELEASED THRU UNITED ARTISTS

REJECTION LAW, BUILDING CONTROL IN NEW SOUTH WALES FILMS ACT

Legislation Reducing Quota Includes 15 Per Cent Cancellation Right and Restrictions on New Theatres

by CLIFF HOLT
in Sydney

Described by Premier Stevens as "purely experimental," legislation governing the state quota laws, theatre licenses and rejection privileges for exhibitors was passed by both the Lower and Upper House in the New South Wales Parliament during January.

The Quota Act is amended as shown in the table on this page.

The legislation gives effect to a rejection right on imported foreign films of 12½ per cent, in addition to a 3 per cent rejection privilege in favour of Australian quota films, making a total rejection of 15½ per cent.

Explains Building Restriction

Dealing with the proposed limitation of theatre licences, the premier said existing legislation placed no restriction whatever on the erection of theatres, except that provided under the Theatres and Public Halls Act. It had been alleged by many persons engaged in the industry that the unrestricted right to build theatres had been used unfairly by large corporations or film distributors.

Frequently it was charged that an exhibitor would be approached in relation to film rental under most unfair conditions. If he attempted to resist the imposition of these conditions, it was alleged, he was met with the threat that another theatre would be built to compete with him, and that his supply of films would be curtailed.

Therefore, it was proposed in the bill, that for the year 1938 no additional building would be authorized without the approval of a committee. It will be the duty of this committee to investigate all films released for this year, and to collect evidence and report fully on the various aspects.

This will not be a permanent arrangement. It was proposed that the special committee should investigate the position. Particular questions which the committee will be asked to report on include the standards of accommodation in any theatres or public halls, the general quality of films, admission charges, health and safety, and the convenience of the public; and the further laws which, in the opinion of the committee, should be enacted.

The premier said it was realized, during the study of the Australian Quota Act, that the early years would be more or less a period of trial; and producers, who were fully convinced before the Act was passed of their ability to produce, had since found that it had not been possible to achieve their objective. Accordingly, he said, the percentages had been reduced and these would apply until the end of 1939.

After that the Film Advisory Committee will make enquiries annually into the extent of the production of Australian-quota films, and will, during the period of June 1st to August 31st each year report to the Government the result of their enquiries. Provision is made whereby if a distributor satisfies the Films Advisory Committee before March 31 next that he has made satisfactory arrangements to comply with the provisions of the amended quota, he will be relieved from his liability for failure to comply with the provisions of the Act as they now stand.

NEW DISTRIBUTORS' QUOTA

	Old Quota	New Quota
1st Year	5%	3%
2nd Year	7½%	3%
3rd Year	10%	to be determined
4th Year	12½%	
5th Year	15%	

NEW EXHIBITORS' QUOTA

	Old Quota	New Quota
1st Year	4%	2½%
2nd Year	5%	2½%
3rd Year	7½%	to be determined
4th Year	10%	
5th Year	12½%	

In explanation of the legislation for rejection, the premier said that in England the exhibitor has the right to reject films. In Australia the exhibitor is compelled to buy a number of films. In practice he not infrequently finds that a particular film is totally unsuited to his requirements.

"The provision of a rejection right will not reduce the requirements of the theatres; and, as a result, distributors in total will still be able to sell the same number of films," he said.

"The exhibitors will be relieved from the compulsion to purchase films that are of no value to them, and the public will also be relieved of the necessity at times of suffering the inferior pictures which intermittently are exhibited to them. In the legislation which is now presented the Government has endeavoured to act with the utmost impartiality. In Victoria there is a rejection right of 25 per cent.

"The bill before the House provides for a general rejection right of 12½ per cent, to which must be added the three per cent rejection right in favour of Australian quota films. The total rejection, therefore, stands at 15½ per cent.

"The hope is expressed," concluded the premier, "that this gesture of the Government in endeavoring to ensure equitable treatment to exhibitors will be appreciated by distributors."

▽

Greater Union Profit Seen

Norman Bede Rydge, managing director of Greater Union Theatres, and chairman of the holding companies in Union, has announced that a net profit of £48,823 is anticipated by the board for the year commencing January 1st.

"If this were realized," he said, "it would be the directors' first duty to bring forward a scheme of reconstruction of the four holding companies."

In his address to the annual meeting of Spencers Pictures (one of these companies) he said the estimate of £48,823 net profits was conservative.

If £48,000 net profit is made it will be applied in redemption of Greater Union's overdraft. More important, however, it will open up immediately a way for re-financing of Greater Union.

While shareholders may not receive a dividend, it will bring them something better, a plan for the reinstatement of the capital value of their assets, Mr. Rydge pointed out.

After Greater Union restarted business it was without adequate working capital and has been scratching ever since, the director continued. It was an error of judgment to continue with British Empire Films, Cinesound and National Theatre Supplies, he admitted, observing that conditions would have been infinitely better if the exhibiting side, alone, had been continued.

Mr. Rydge said, however, that he believed the subsidiaries could be made profitable and that it would be a mistake to close them now. Losses of £8,934 annually on National Theatre Supplies have been reduced to £1,500 for six months, he said, adding that it was hoped to lower it further.

Addressing a meeting of the shareholders of Greater J. D. Williams Co. (another holding company of Greater Union), the chairman said he had received a verbal offer of £135,000 for the Melba Theatre, Melbourne. This is operated by Greater Union on a second-run weekly-change policy.

Summarizing the position of Greater Williams, Mr. Rydge said that the company had £470,000 invested in Greater Union Theatres, Cinesound Productions Ltd., British Empire Films Pty. Ltd., National Theatre Supply Co. of Australia Pty. Ltd.

For the year ended June 30, Greater Union earned a net profit of £21,060. British Empire Films last £15,706, Cinesound £5,245, and National Theatre Supply £8,934.

There was therefore, he said, a loss of £8,834 for the four companies. Since then British Empire Films and Cinesound have been run at a profit. The loss on National Theatre Supply included stock written down.

A reduction in overhead expenses of Greater Union organizations at the rate of £20,000 a year has been made without effecting efficiency, said Mr. Rydge. The overdraft stood at £348,873—£20,000 below the limit, he concluded.

▽

Horner Joins 2GB

H. G. Horner, New South Wales manager, has resigned from the Australian Broadcasting Commission to become general manager of 2GB, Sydney, and the controlling company, Broadcasting Services Association. Mr. Horner steps into a position left vacant by the resignation of A. E. Bennett.

▽

Broadcasting Control

Changes in the control of the national broadcasting service are expected as the outcome of an early review of the present system by the federal ministry.

Particular attention is expected to be given by the ministry to the future of the Australian Broadcasting Commission, which now comprises a chairman and four other members. The term of office of the present members of the commission will expire in June.

One of the proposals which will be considered by the Cabinet is that the size of the commission should be reduced, probably to three members. The remuneration of the three members then would be increased so that they would be expected to devote more time to broadcasting affairs.

The ministry is likely to insist that the commission appoint honorary advisory committees in each state so that it can be kept in touch with public opinion.


ALICE FAYE
in
SALLY, IRENE and MARY
TONY MARTIN
in
SALLY, IRENE and MARY
JIMMY DURANTE
in
SALLY, IRENE and MARY
JOAN DAVIS
in
SALLY, IRENE and MARY
MARJORIE WEAVER
in
"SALLY, IRENE and MARY"
GREGORY RATOFF
in
SALLY, IRENE and MARY
FRED ALLEN
in
SALLY, IRENE and MARY
LOUISE HOVICK
in
SALLY, IRENE and MARY
J. EDWARD BROMBERG
in
"SALLY, IRENE and MARY"
BARNETT PARKER
in
SALLY, IRENE and MARY
DARRYL F. ZANUCK'S TOP-NIT MUSICAL
"SALLY, IRENE AND MARY"
20th CENTURY FOX
42nd

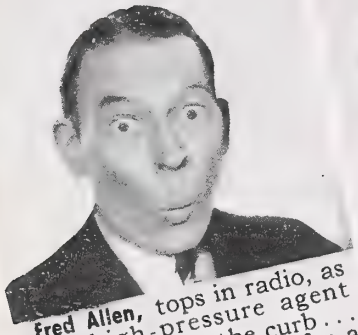
IT'S 20TH AT ITS MUSICAL BEST!

Darryl F. Zanuck's musicals have been an ever-increasing source of delighted wonderment to exhibitors. Each has been not only different from but also superior to its predecessor. You can be sure that this latest shining example will, in every way, live up to that brilliant record!





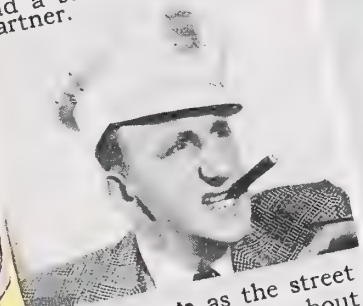
Alice and Tony... singing as never before... as they romance under the Manhattan moon. Alice is "Sally."



Fred Allen, tops in radio, as the high-pressure agent with a seat on the curb... and a street cleaner for a partner.



Marjorie Weaver. The sensation she made in "Second Honeymoon" keeps growing and growing. She's Mary.

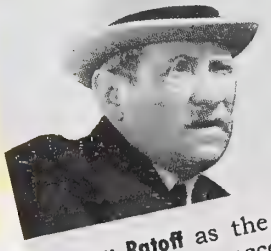


Jimmy Durante as the street sweeper who dreams about the good old horse-and-buggy days!



Joan Davis, whose right foot never knows where her left foot is going. She's Irene!





Gregory Ratoff as the Baron with the caviar accent and the Casanova complex!



Louise Hovick as the much-married Joyce whose idea of romance is a weekly alimony check!



Barnett Parker, whose life is a series of close shaves!



J. Edward Bromberg, a pawnbroker who takes what they have!

ALL THESE STARS!... ALL THIS S

ALICE FAYE AND TONY MARTIN

in

SALLY, IRENE and MARY

(THREE SIRENS OF SWING IN SEARCH OF SOCIAL SECURITY)

with

JIMMY DURANTE

GREGORY RATOFF • JOAN DAVIS

MARJORIE WEAVER • LOUISE HOVICK

BARNETT PARKER • J. EDWARD BROMBERG

AND the leading comedian of radio and screen

FRED ALLEN

. . . plus a host of other happy entertainers . . . including Hollywood's 24 Loveliest Lovelies (8 blondes, 8 brunettes, 8 red-heads) in rhythm-rollicking dance sensations!

Directed by William A. Seiter

Associate Producer Gene Markey. Screen play by Harry Tugend and Jack Yellen. Original story by Karl Tunberg and Don Ettlinger. Suggested by the stage play by Edward Dowling and Cyrus Wood. Dances staged by Nick Castle and Geneva Sawyer.

Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

TOP-HIT SONGS!

By BULLOCK & SPINA:
"Half Moon on the Hudson" "This Is Where I Came In" "Help Wanted —Male" "I Could Use a Dream" "Who Stole the Jam?"

By GORDON & REVEL:
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20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Printed in U. S. A.

THE HOLLYWOOD SCENE

Nine Films Start

New production continues at a low ebb. Nine pictures, one of which is a serial, were started in the week. Five were finished. However, signs are beginning to appear on the horizon that indicate that several large studios shortly will launch intensive production programs. Labor and technical crews again are being recruited up to full strength. Employees who a month or so ago were working on a one day a week basis are now on half or full-time schedules. The tax assessors have practically completed their annual inspection and the stages on lots that were bare a few weeks ago are being made ready.

The Twentieth Century-Fox lot was the busiest in Hollywood. Three films started there. Darryl F. Zanuck announced that he was getting the company's program in shape so that he could take a vacation during May and June. The most important picture, undoubtedly, is "Little Miss Broadway." Shirley Temple will be starred with Jimmy Durante, Phyllis Brooks, El Brendel and George Murphy in support. "The Battle of Broadway" will feature Victor McLaglen, Louise Hovick, Brian Donlevy and Raymond Walburn. The third picture, "A Trip to Paris," a number in the Jones Family series, will feature Jed Prouty, Spring Byington, Florence Roberts, the juvenile members of the family, and Harold Huber and Nedda Harrington.

Remarque Story Starts

Two productions were started at MGM. The stars of "Three Comrades," an Erich Remarque story, are Robert Taylor, Robert Young, Franchot Tone and Maureen O'Sullivan. "Judge Hardy's Children" will feature Louis Stone, Mickey Rooney, Cecelia Parker and Fay Holden.

Columbia also started two pictures. "The Secret of Treasure Island," a serial, will present Don Terry with Gwen Gage and Hobart Bosworth in the leading roles. Buck Jones is the star of "Trail Blazers," which will also feature Marjorie Reynolds and Carlyle Moore.

RKO-Radio's new activity is "See No Evil," in which will be Chester Morris, Anne Shirley, Walter Abel and Eduardo Cianelli.

Republic started "The Gentleman from London." The cast includes Alan Marshall, Tala Birell and C. Henry Gordon.

From Five Studios

Five studios each contributed one of the completed pictures. The cast of "Stolen Heaven," Paramount, lists Gene Raymond, Olympe Bradna, Glenda Farrell, Lewis Stone, Porter Hall, Joseph Sawyer, Ferdinand Gottschalk, Douglas Dumbrille, Bert Roach, Esther Dale, Rolfe Sedan, Ferdinand Schumann-Heink and Hooper Atchley.

In Warners' "Torchy Blane in Panama" will be seen Lola Lane, Paul Kellly, Tom Kennedy, Anthony Averill, Larry Williams, Betty Compson, Frank Shannon, Joe Cunningham, George Guhl, John Ridgeley, Hugh O'Connell, Jimmy Conlon, George Lloyd, George Regas, John Harron, James Nolan and Jack Mower.

"Joy of Loving," RKO-Radio, will feature Irene Dunne, Douglas Fairbanks, Jr., Alice Brady and Guy Kibbee, with Lucille Ball, Jean Dixon, Frank Milan, Phyllis Kennedy, the Steiner Twins, Judith Ford and James Burge. Tay Garnett directed.

"Flight Into Nowhere," a Larry Darmour production for Columbia release, will present Jack Holt, Jacqueline Wells, Dick Purcell, James Burke, Fritz Leiber and Ward Bond.

A Colonial Picture, "Maximilian and Carlotta," winds up the lists of productions that were finished. The cast will include Conrad Nagel, Nedia Novarra, Lionel Atwill and Evelyn Brent.

SEEK GRETA GARBO FOR DELAWARE FILM

The state of Delaware is seeking the services of Greta Garbo to make a film based on the life of Armegot Printz, daughter of Johan Printz, an early governor of Delaware. The picture would be released in connection with the Swedish tercentenary celebration to be held in Wilmington in June.

Sigfried Edstrom, chairman of the new Sweden Tercentenary Commission in Stockholm, has sent word to Wilmington that he has talked with Miss Garbo on the subject. She will be more than willing to undertake the film if it can be arranged with Metro-Goldwyn-Mayer, Mr. Edstrom reported.

"Sign the Tab"

Downtown reporters, active in informing Los Angeles of what goes on in the courts, government offices and morgues, seldom enjoy the open handed hospitality of Hollywood's studios which makes the lot of their more fortunate Hollywood brethren seem much more pleasant. Yet, Harry Brand, alert publicity chief of Twentieth Century-Fox, always a pal of the outcast and downtrodden, decided something should be done about it. So, in the nature of a Valentine Party, he invited about thirty of the boys to visit the Studio Saturday.

There was a grand luncheon and plenty of what it takes to make any kind of lunch grand, introductions to the stars and a tour around the lot to view production in work. That experience behind them, the crowd returned to the publicity office for a little more conviviality, with the inevitable result that the supply of "what it takes" ran out before appetites had been satiated.

Genial Mr. Brand, who, it happens, has a brother who is a superior court judge, looked upon the situation as pretty much a calamity, but was equal to the emergency. Recalling the cafe on the corner, he invited the boys to hie themselves hence and "just sign the tab." He forgot, however, to send an eagle-eyed studio attache along.

The afternoon carried on into night and so did the reporters, recruited by old and new found friends. At latest reports the scores of tabs totaled $110.

Character Players

Any producer or director will tell you that were it not for the character players there would be no such thing as the star system. They will go down the line and point out that it is players like Edward Everett Horton, Frank Morgan, E. E. Clive, Guy Kibbee, Victor Moore, Edna Mae Oliver, Beulah Bondi, Arthur Treacher, Slim Summerville, Charley Grapewin and Lewis Stone who fortify any cast.

The "character play," in which all or a great percentage of those present have featured roles, is not new. It's as old as the history of the stage or screen. "The Lost Patrol" is a case in point. Although Victor McLaglen was billed as the star, practically every player appearing was as important in the action as he. Coming along a little further, it may be recalled that "Ah, Wilderness" was almost exclusively a "character play," with Wallace Beery in a character role sharing the spotlight with others.

"Make Way for Tomorrow," which every critic praised highly but which, it is a matter of record, only a comparatively few persons went to see, was essentially a character play with every player presenting a different character.

Very often Edward Everett Horton, Frank Morgan and more recently, E. E. Clive, have been given character roles that made them more important in the unfolding of the story than the stars. Alice Brady's name in the credits of "In Old Chicago" comes after Tyrone Power, Don Ameche and Alice Faye, but the manner in which she made the character of "Mrs. O'Leary" seem to live won her just as many plaudits as the stars.

Clarence Brown had the rights to "Benefits Forgot" in his possession for more than 20 years before he could convince any executive that it was worthy of production. Principal argument supporting their contention was that what is now "Of Human Hearts" lacked plot formula. Critics noted that in some cases on seeing the preview, but they also noted that each player was a distinctive character.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Adventures of Tom Sawyer

(United Artists-Selznick)

A Childhood Idyll

David O. Selznick's "The Adventures of Tom Sawyer" is a picture that any exhibitor may be proud to offer his patrons. Warm in human interest, rich in its intriguing conceptions of "puppy love," humorous, blending impish mischief-making with high adventure, contrasting pathos with rare comedy, making suspense a factor in spectacle, it stands as a splendid tribute to the highest ideals to which the screen aspires.

Wholesome and inspiring, it is the kind of picture that any patrons, no matter what his mental caliber, or in which direction his preferences fall, should be eager to see. It is the kind of picture that any exhibitor should be eager to present in the confidence that it will meet with full approval. The means to assure capacity houses at every performance are at hand. Not only have the producing and distributing companies done much already, but there is no end of things, of particular local significance, that may be done to arouse maximum public interest. Practically every trick in the showman's handbook may be used.

In MOTION PICTURE HERALD, Oct. 9, 1937, commenting on the picture while it was in production, the writer remarked, "The title reads 'The Adventures of Tom Sawyer.' Visually that's what the letters spell. But as memories wander . . . the letters will spell out—'Be young again. Live the hours of childhood once more, the happy days of youth when life was romance.'"

Artistically presented, expertly played by its junior and adult actors, finely applied color and a deft musical score amplifying its varying moods and transitions, the picture preserves all the traditions of Mark Twain and his ageless characters — "Tom Sawyer," "Huckleberry Finn," "Becky Thatcher," "Joe Harper," "Aunt Polly," "Injun Joe," "Muff Potter," "Amy Lawrence," darky "Jim," little brother "Sid," and sister "Mary." Automatically the picture makes a star of Tommy Kelly and uncovers a child to be treasured in Ann Gillis. It presents the other juveniles as artists of ability, and their seniors, especially May Robson, Victor Jory and Walter Brennan, probably will look upon their own work in this picture as ranking among the high spots of their careers. As he has welded all his materials, cast and production quality and John V. A. Weaver's finely drawn screen play, Norman Taurog who, once before won the Academy Award, has, in this picture, set the standard which any other director must surpass if he wishes to gain the honor in 1939.

"Tom," whose lot is not made easier by tattling "Sid," is "Aunt Polly's" problem boy who makes the other kids whitewash the fence. "Tom" is "Amy's" beau until he becomes "engaged to Becky"—the sequence leading up to the kiss of child love is delightful. "Tom" trades treasures for the Sunday School prize. "Tom" and "Huck" in the graveyard witness the murder of which "Muff" is suspected. Both swear the dire blood oath. "Tom," "Huck" and "Joe Harper" run away to float down the river and be pirates on the island. "Tom" sneaks back to revel in the anguish of "Aunt Polly" and "Mrs. Harper," but the leader of the trio returns to their own funeral service. Then it's "Tom" and "Huck" befriending the captured "Muff" and it's "Tom" in the tense courtroom scene, breaking the oath to accuse "Injun Joe." Soon it's "Tom" and "Becky" lost in the caves, "Tom" finding the hidden treasure, escaping "Injun Joe's vengeance, and leading "Becky" to safety and to be acclaimed a hero by the townsfolk.

Previewed in Grauman's Chinese theatre. Every line of dialogue, bit of action or characterization hit the audience with forceful impact. The great of Hollywood were there, in the reserved sections, of course. Charles Boyer sat behind us. He laughed and cried. He said "great" so many times we lost count. May Robson was in front of us. Although she was in the picture, one could not help but feel that her reactions will be those of every other woman. The departing executives, et al, were hard put to find adjectives sufficiently complimentary. The paying customers were no less enthusiastic. Their beaming faces, denoting at once pleasure and satisfaction, also proclaimed that they believed they had been privileged to be present at the first public showing of a picture that the world will acclaim—GUS MCCARTHY.

Distributed by United Artists. Produced by David O. Selznick. Directed by Norman Taurog. Screen play by John V. A. Weaver. Original story by Mark Twain. Music directed by Lou Forbes. Art direction by Lyle Wheeler. Cave sequences designed by William Cameron Menzies. Special effects by Jack Cosgrove. Continuity by Barbara Keon. Margaret Clancey, film editor. Hal C. Kern, supervising film editor. Eric Stacey, assistant director. Color supervision by Natalie Kalmus. Photographed by James Wong Howe. P. C. A. certificate number 3745. Running time, 90 minutes when seen in Hollywood. Release date: Feb. 17, 1938. General audience classification.

CAST

Tom Sawyer	Tommy Kelly
Huckleberry Finn	Jackie Moran
Becky Thatcher	Ann Gillis
Aunt Polly	May Robson
Muff Potter	Walter Brennan
Injun Joe	Victor Jory
Sid Sawyer	David Holt
Sheriff	Victor Kilian
Mrs. Thatcher	Nana Bryant
Schoolmaster	Olin Howland
Sunday School Superintendent	Donald Meek
Judge Thatcher	Charles Richman
Mrs. Harper	Margaret Hamilton
Mary Sawyer	Marcia Mae Jones
Joe Harper	Mickey Rentschler
Amy Lawrence	Cora Sue Collins
Jim	Phillip Hurlic

The Adventures of Marco Polo

(UA-Goldwyn)

Historical Comedy

What with "Stella Dallas," "Dead End," "Hurricane" and "Goldwyn Follies" still fresh in public consciousness as proof of Samuel Goldwyn's distinguished devotion to his art, showmen setting out to summon the multitude to an inspection of "The Adventures of Marco Polo" may find themselves in something of a quandary as to whether the producer or the ranking star, Gary Cooper, rates top billing. Most will decide, no doubt, to break out full sail for both. That would amount to putting the populace on notice with a bang.

There are, however, additional names of exploitation consequence to be made use of. It may be made known, advantageously as pertains to box office returns, that Basil Rathbone is present in a typical personification of evil, that Ernest Truex has a comedy assignment in his favorite pattern and that this is the introductory presentation of Sigrid Gurie, a newcomer about whom the newspapers have had much to say provocative of interest. Alan Hale, George Barbier, H. B. Warner, Henry Kolker and Ferdinand Gottschalk are other names to be displayed on the more spacious marquees.

All this information, diligently purveyed, would seem to guarantee a substantial turnout for the picture in practically any city or town. (In the minority sectors where audience I. Q. of a high order is believed to prevail, it may be efficacious to emphasize the name of Robert E. Sherwood as author of the screen play and indicate, lightly, that it is in the same general entertainment classification as his "Road to Rome" and other stage plays, although less broadly drawn.) It may be added, of course, although the name of Goldwyn says as much, that it is an expensive, elaborate and technically superb production.

The multitude attracted by exploitation of this or any kind happens to be in for something of a surprise, pleasant or not as the case may turn out to be. They are to discover that the adventures of Marco Polo are not presented seriously, nor realistically, but grandly, beautifully, offhandly and with explicitly humorous intent. They are to be told, laughingly, that the hardy Venetian solicitor of trade agreements with China was less a salesman than a lover and more adventured against than adventuring. This may be a little disappointing to anyone approaching the picture with a view to finding out something about history and the customs of the period, although it may prove compensatingly diverting, a question only time and the public whim can answer.

As the story goes, "Marco Polo" is sent off to remote Peking with instructions to consumate trade agreements with the fabulously wealthy "Kublai Khan" for his Venetian merchant sponsors. "Khan," doting parent of the fair "Princess Kukachin" whom "Marco" promptly instructs in the Western art of osculation, turns the young man over to "Ahmed," his chief of state, who also likes the girl, and "Marco" is sent off to spy upon "Kaidu," monarch of a vassal province. "Kaidu," normally fond of executing spies, spares "Marco" on condition that he indulge the amorous spouse whose wifely attentions make it a little difficult for "Kaidu" to distribute his own romantic impulses among his subjects. "Khan" marches against Japan, disastrously, and returns to find that "Ahmed" has taken over his royal perogatives and is about to marry his daughter, forcibly. Then "Marco" gives "Kaidu" a successful sales talk and leads his army to the rescue of "Khan," the princess and the trade agreements, in a tremendous battle introducing the use of explosives.

Although the subject matter is of a sort to suggest that maybe it would be nice to invite the kiddies to learn about history, the treatment of it is primarily and emphatically for the adult population, rather especially for the sophisticated

sector thereof. This segment has liked some of Mr. Sherwood's pseudo-historical creations pretty well, others less so. Conjecture as to the fate of this one is, of course, conjecture.

Previewed at Warner's Hollywood theatre to a large, distinguished, surprised, profusely speculative and by no means unanimous audience.—WILLIAM R. WEAVER.

Produced by Samuel Goldwyn. Distributed by United Artists. Directed by Archie Mayo. Screenplay by Robert E. Sherwood based on a story by N. A. Pogson. Art director, Richard Day. Film editor, Fred Allen. Photographed by Rudolph Mate. P. C. A. certificate No. 3857. Release date, March 4, 1938. Running time, when seen in Hollywood, 100 minutes. Adult audience classification.

CAST

Marco Polo	Gary Cooper
Princess Kukachin	Sigrid Gurie
Ahmed	Basil Rathbone
Kublai Kahn	George Barbier
Nazama	Binnie Barnes
Binguccio	Ernest Truex
Kaidu	Alan Hale
Chen Tsu	H. B. Warner
Chamberlain	Robert Grieg
Persian Ambassador	Ferdinand Gottschalk
Nicolo Polo	Henry Kolker
Maffeo Polo	Hale Hamilton
Visakha	Lotus Liu
Bayan	Stanley Fields
Toctai	Harold Huber
Maid	Lana Turner

The Baroness and the Butler

(20th Century-Fox)

Continental Comedy

The obvious thing for a showman playing "The Baroness and the Butler" to do with it is to bill it far and wide as the first 1938 appearance of the William Powell who rose to fifth place in the MOTION PICTURE HERALD list of Money Making Stars in 1937, and to let the people know, if the title doesn't tell them, that he's again to be seen in the butler role in which he has won a sort of championship.

The second step for most showmen will be the billing of Annabella as here to be seen in her first American film, the press of the nation having been extremely diligent in the gratis hailing of this appearance as something of an international event.

A reasonable third step is the listing of Helen Westley, Henry Stephenson, Joseph Schildkraut and Nigel Bruce as among those present in a balanced cast.

Probably only a minority of managers, those whose patronage consists largely of what is known as the carriage trade, will feel obligated to mention that "The Baroness and the Butler" is a sophisticated comedy of manners laid in Budapest and concerned somewhat over-seriously with social change, the caste system and a bit of political compulsion predicated on domestic indiscretion. Probably no one will feel impelled to make a special drive for juvenile patronage while the picture is in engagement.

The story concerns an impeccable butler in the service of the prime minister. The butler continues in that relationship after being elected to the parliament as leader of the radical minority opposed to his employer. When he deposes his employer, politically, he is dismissed as servitor for neglecting his work. He then discloses his love for his employer's married daughter, is caught by her husband in the act of kissing her, and propositioned forthwith to use his influence in the husband's political behalf on promise no scandal shall develop. The butler agrees, but the lady interrupts a session of parliament to tell the members all about it, after which there's an off-screen divorce and the perfect butler becomes a theoretically perfect son-in-law.

Sam Hellman, Lamar Trotti and Kathryn Scola devised the screen play from the stage play by Ladislaus Bus-Pekete, and Fritz Lang directed for associate producer Raymond Griffith, whose flair for light comedy subjects has flared more brightly on previous occasions. Mr. Powell's performance is, of course, in the well polished groove of his past works in kind.

Previewed at Grauman's Chinese theatre, Hollywood, where all agreed it was a very pretty picture with a good deal of built-in box office value but nobody laughed much.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, Raymond Griffith. Directed by Walter Lang. Play by Ladislaus Bus-Fekete. Screen play by Sam Hellman, Lamar Trotti and Kathryn Scola. Film editor, Barbara McLean. Photographed by Arthur Miller, P. C. A. certificate 3992. Release date, February 18, 1938. Running time, 77 minutes. Adult audience classification.

CAST

Johann Porok	William Powell
Baroness Katrina	Annabella
Countess Sandor	Helen Westley
Count Albert Sandor	Henry Stephenson
Baron Georg Marissey	Joseph Schildkraut
Zorda	J. Edward Bromberg
Klari	Lynn Bari
Announcer	Maurice Cass
Count Dorno	Ivan Simpson
President	Alphonse Ethier
Secretary	Claire DuBrey
Members of Parliament	Wilfred Lucas, Sidney Bracy, Frank Baker
Housekeeper	Eleanor Wesselhoeft
Radio Technician	George Davis
Countess Olga	Margaret Irving

The Beloved Brat

(Warner-F.N.)

Human Interest

Inasmuch as this picture embraces qualities that both deeply impress and are appreciated by a great many persons, the matter of its getting the money at the box office to which it is justly entitled is a proposition that rests solely in the hands of exhibitors. "The Beloved Brat" is not entertainment as the word is used to denote amusement. Rather it is a human interest document that should prove interesting and educational to adults, particularly parents, and to children.

In the nature of a sociological study, it is a revealing analysis of what makes and what remakes a problem child. The approach to and treatment of the subject matter is serious. Yet it is not without humor in dialogue and situations. It is finely acted, especially by Bonita Granville, whose role is reminiscent of the one she played in "These Three." While love interest may be considered lacking, there are so many other factors that can be used to direct popular attention to "The Beloved Brat" that the problem of convincing folk they should see it does not seem difficult. Whether or not the showman may care to put his personal endorsement on the picture, he certainly can recommend it as a "must" for many patrons.

"Roberta," the 13-year-old daughter of "Mr." and "Mrs. Morgan," is completely spoiled. Wealthy, they devote their time to other interests, and her care is given over to servants whose lives she makes miserable. Hating her parents, she hates butler "Jenkins" most. Setting fire to her room when she is locked in, she causes a fatal auto accident and gives false testimony that sends "Jenkins" to jail. Repenting under the kindly influence of secretary "Williams," "Roberta," over the objections of her parents, is sent to a corrective school by the juvenile court. Here, despite hazing by other children, she continues as an incorrigible until the superintendent, "Helen Cosgrove," takes her under her kindly care. Given the opportunity to teach classes, read bedtime stories to younger children, read hair-raisers herself in company with "Miss Cosgrove," she begins to work a regeneration within herself. Finally adjudged a normal girl, she goes into a tantrum when informed that she is to be returned home. In a remarkable sequence, overheard by her parents, she refuses until, with "Mrs. Morgan" at the point of death, her father comes to her and admits that they never understood her and never knew how to give her the right father and mother love, but that all will be different in the future. She goes home to be loved by all who come in contact with her.

In today's scheme of picture things, "The Beloved Brat" is an unusual picture that demands unusual marketing. By exploitation that convinces individuals that it is their duty to see the show, by calling upon social and civic organizations for cooperation, and by so arranging things that "The Beloved Brat" will become a subject of word of mouth advertising, it is possible that the show may become one of the most discussed features of the season.

Previewed in the Warner Theatre, Hollywood. A surprise presentation, run in competition with four other previews, the showing was not attended by a great crowd. But those who were present, and who had not had time to recover from the laughable wrestling sequence in "Swing Your Lady," were quickly swept into "That Brat's" mood. Applauding several times during the running, but generally silent and attentive, the outburst at the conclusion would have been heartening to studio officials had many been present.—G. M.

Distributed by Warner Bros. A First National picture. Produced by Bryan Foy. Directed by Arthur Lubin. Original story by Jean Negulesco. Screen play by Lawrence Kimble. Arthur Lueker, assistant director. Frederick Richards, film editor. Photographed by George Barnes. P. C. A. certificate number 3789. Running time, 60 miuntes when seen in Hollywood. Release date: Feb. 24, 1938. General audience classification.

CAST

Roberta	Bonita Granville
Helen Cosgrove	Dolores Costello
Mr. Morgan	Donald Crisp
Williams	Donald Briggs
Mrs. Morgan	Natalie Moorhead
Miss Brewster	Lucille Gleason
Jenkins	Emmett Vogan
Mrs. Jenkins	Loia Cheaney
Anna	Ellen Lowe
Miss Mitchell	Mary Doyle
Judge Harris	Paul Everton
Mrs. White	Bernice Pilot
Pinkie	Stymie Beard
Arabella	Meredith White
Estella	Carmencita Johnson
Sylvia	Priscilla Lyon
Boots	Gloria Fischer
Jackie	Doris Brenn
Betty Mae	Patsy Mitchell

Bringing Up Baby

(RKO-Radio)

Slapstick-Burlesque-Farce

An ideal showmanship combination is, according to some experts, the welding of solid material for exploitation with a production which justifies telling the world about it through every medium available. Of such cloth is "Bringing Up Baby."

Lest the title be misinformative, let it be said first that it is not a domestic comedy. Further, it was apparently made as a slapstick to break all slapsticks, a burlesque to shame all burlesques, and a farce to sour all farces.

Consider, then, the many facets of "Bringing Up Baby":

Katharine Hepburn, in the role of a madcap heiress, playing her first slapstick part and doing a takeoff of Carole Lombard in Miss Lombard's giddiest screen vehicles, this after a gain in public favor via "Stage Door";

Cary Grant, in the role of a serious anthropologist wearing glasses, in a manner suggestive of burlesquing Harold Lloyd, this after his excellent reception in "Topper" and "The Awful Truth";

Support by such comedians as Charlie Ruggles, Walter Catlett, Barry Fitzgerald, May Robson and Fritz Feld;

A merry madcap story by Hagar Wilde, adapted by him and Dudley Nichols, which appeared in *Collier's* Magazine.

The "Baby" in the title is a tame leopard.

Then, too, there is Asta, the dog that almost stole the show in "The Thin Man."

There is no air of sophistication about "Bringing Up Baby." It is directed at the cinema wise of Hollywood, the blase of the big towns, and the movie hungry of the hinterlands. Directed by Howard Hawks and produced by Cliff Reid, it aims its hilarity at no particular mental nor social level.

"David," a young scientist, is anxious to get an endowment of $1,000,000 for his museum, and to marry his assistant, who aids him in his research. However, he meets "Susan," a rich young girl, who, anxious to help him, mires him further in difficulties with the attorney representing the possible donor. She forces him, through the stratagem of a tame leopard, into accompanying her to her aunt's farm in Con-

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IN THE CUTTING ROOM

Merrily We Live

(MGM-Hal Roach)

Comedy

After years of experimentation with feature production, Hal Roach hit upon a unique entertainment idea in "Topper." The amusement and commercial values which that picture represented are now generally well known. They have been applied in the same fashion to "Merrily We Live."

The picture will present Constance Bennett, who effected a regeneration within herself in "Topper," and Brian Aherne, who from "Song of Songs" to "The Great Garrick" has come to be one of Hollywood's top freelance players. The stars will be seen in company with Alan Mowbray, last in "Hollywood Hotel," a comedian of high rank; Billie Burke, outstanding in "Navy Blue and Gold" and "Everybody Sing"; Patsy Kelly, Ann Dvorak, Tom Brown who was seen "In Old Chicago," Bonita Granville, Marjorie Rambeau, Clarence Kolb, effective in "Portia on Trial," and Phillip Reed.

A study of the behind-the-scenes personnel reveals that many who had a part in the making of "Topper" are associated with it. Thus Norman McLeod is the director. In writing the screen play Eddie Moran and Jack Jevne included the same brand of wit and humor. Milton Bren is producing it on the same scale.

A writer stumbles into a household the members of which, individually and collectively, are all quite balmy. All think he's a tramp. Some try to keep him in the menage; others attempt to give him the bum's rush. Hilarious romance is woven in. The resulting entertainment becomes what is known as farce.

Release date: *March* 4, 1938.

Rose of the Rio Grande

(Monogram)

Adventure and Romance

The subject matter of this production is not new to audiences or exhibitors, yet it follows a popular train of adventure, intrigue, romance and music. Its time is approximately 100 years ago and the locale is the Mexican country bordering the Rio Grande. The son of a family whose lands and lives have been ravaged by the outlaws returns from Spain and swears revenge. Setting himself up as a Robin Hood, he slays the leader of a rebel army. Disguising himself as his victim, he becomes the leader of the band, to rescue a girl and save valuable jewels which she is seeking to carry to a safe place.

A Dorothy Reid production, the production is based on a story by Johnston McCulley which was adapted by Miss Reid and Ralph Bettison. It is being directed by William Nigh, who recently made "A Bride for Henry," "Atlantic Flight" and "Hoosier Schoolboy."

The cast will feature Movita, seen in "Mutiny on the Bounty" and "The Hurricane," John Carroll, a singing actor in several RKO-Radio features, Antonio Moreno, a star of the silent days, and Lina Basquette, who will be remembered for "The Godless Girl." Other known names are Duncan Renaldo and Don Alvarado.

Release date: *March* 23, 1938 (*tentatively*).

State Police

(Universal)

Melodrama

The story does not promise to be different from many that have been the subject of screen treatment, but it will follow an action-excitement formula through which has been woven thread of romance that has proved popular material.

Modernly timed, its locale in Pennsylvania, it concerns a young man who, following his expulsion from college, joins the state police under an assumed name. Becoming involved in a romantic situation with his sponsor's girl friend, he also becomes involved in coal miner labor squabbles in which racketeers play a prominent part. Made hostage by an escaped murderer, he is rescued by loyal miners and made to appear a he-man in his father's eyes and a hero to the girl.

Based on an original screen play by George Waggner, who specializes in the preparation of thrillers, the production is being directed by John Rawlins.

The cast includes a few names favorably known. John King is the boy and Constance Moore the girl. Members of the featured and support cast are David Oliver, William Lundigan, Larry Blake, J. Farrell MacDonald, Sam Flint, Ted Osborne, Eddy Waller, Charles Wilson, Billy Wayne, Joseph Crehan, Pierre Watkin, Roy Mason, Glenn Strange, James Lucas, Robert Fisher and Harry Semels.

A direct cue to the entertainment and exploitation contents may be seen in the fact that Miss Moore is the only feminine player listed.

Release date: *March* 17, 1938 (*tentative*).

Rawhide

(20th Century-Fox-Lesser)

Action Adventure

Smith Ballew and Evalyn Knapp, co-featured in "Hawaiian Buckaroo," will be together again in "Rawhide." Lafe McKee and Arthur Loft will be in it too, as will be sundry hard riding, rough and tough cowboys, some good, others bad. Yet the presence in the cast of Lou Gehrig, New York Yankee baseball player and possessor of the record for number of consecutive games played, and a mass of other records, will be the special subject of most public, exhibitor, picture and sport commentators. In his extraneous vocation as an actor, Mr. Gehrig has been the center of much ballyhoo for several months. In syndicated articles, illustrated news strips, and so on, he's probably been the most discussed person to have hit Hollywood in a long time. As for his histrionic ability, we will quote Paul Snell, press agent for "Rawhide": "Unlike Glenn Morris, Gehrig is a natural actor." Mr. Morris was the gentleman in "Tarzan's Revenge."

As for the story, it's Gehrig, Ballew and Miss Knapp versus Arthur Loft's combined rustlers and racketeers. Its keynote is action and excitement, with a little music and romance added for good measure. Lou wallops a baseball every now and then, but most of the while, except for a bit of riding, he is walloping Mr. Loft.

Release date: *About March* 30, 1938.

Cowboy from Brooklyn

(Warner Bros.)

Musical Comedy Romance

When producers adapted the practice of putting music into "westerns" several years ago, it was inevitable that the experiment eventually would develop a brand new idea in screen entertainment. At this writing "Cowboy from Brooklyn," from the Broadway stage show, "Dude Rancher," appears to be the first fruit of that experiment.

The title gives a very definite idea of the theme. A Brooklyn crooner, enroute to Hollywood, is delayed in the Wyoming cow country. Though he is mortally afraid of horses and steers, the proprietors of the dude ranch, who are featuring a cowboy troubador who can't sing a note, install the adventurer as a singer to entertain the guests. A radio producer discovers him and returns him to New York where, in wild west costume, he is a sensation as a cowboy crooner. A jealous girl causes him to be revealed as a fake, but when a hypnotist gets hold of him he becomes the bucking buckaroo star of a rodeo who breaks the world's record for bulldogging, while under a hypnotic spell.

The cast will present Dick Powell, Priscilla Lane, Pat O'Brien, Dick Foran, Johnnie Davis, Ann Sheridan, Ronald Reagan, Spring Byington, Hobart Cavanaugh, Emma Dunn, Granville Bates, Harry Barris, Dennie Moore, May Boley and many others. Earl Baldwin did the screen play and Lloyd Bacon, maker of "Submarine D-1" and "A Slight Case of Murder," is the director. Music and lyrics are credited to Richard Whiting and Dick Mercer.

Release date: *To be determined.*

Wooden Wedding

(MGM)

Domestic Comedy

Although the title has but little connection with marital anniversaries, alert showmen should be quick to capitalize upon its value as an exploitation feature. They also should be quick to take advantage of the name values.

"Wooden Wedding" will present Robert Montgomery, lately in "Live, Love and Learn," in the same kind of characterization which gave him his screen reputation during his first years in pictures. He will be teamed in the starring role with Virginia Bruce, last in "Badman of Brimstone" and "Arsene Lupin Returns." Warren William, also in "Arsene Lupin Returns" and recently seen in "Madame X," occupies the feature support role. The supporting cast lists E. E. Clive, whose droll comedy has been an important part of such films as "Beg, Borrow and Steal," Priscilla Lawson, Jean Fenwick, Eleanor Lynn, Bodil Rosing and Torben Meyer.

The story is based on an original by Norman Krasna, who also is producing. It is being directed by Richard Thorpe, who handled Montgomery in "Night Must Fall," a picture which has been nominated for Academy honors.

In theme, the picture has to do with a family situation wherein the wife earns more money than the husband.

Release date: *March* 11, 1938.


W.C. FIELDS in
"The BIG BROADCAST of 1938"
with MARTHA RAYE
DOROTHY LAMOUR
SHIRLEY ROSS · BEN BLUE · BOB HOPE
LYNNE OVERMAN · LEIF ERIKSON
GRACE BRADLEY · TITO GUIZAR
Specialities by
KIRSTEN FLAGSTAD · SHEP FIELDS and his Orchestra
Directed by MITCHELL LEISEN
A PARAMOUNT PICTURE
This way my little chickadees
to the BIGGEST SHOW
on EARTH or in the AIR...

BIG BROAD

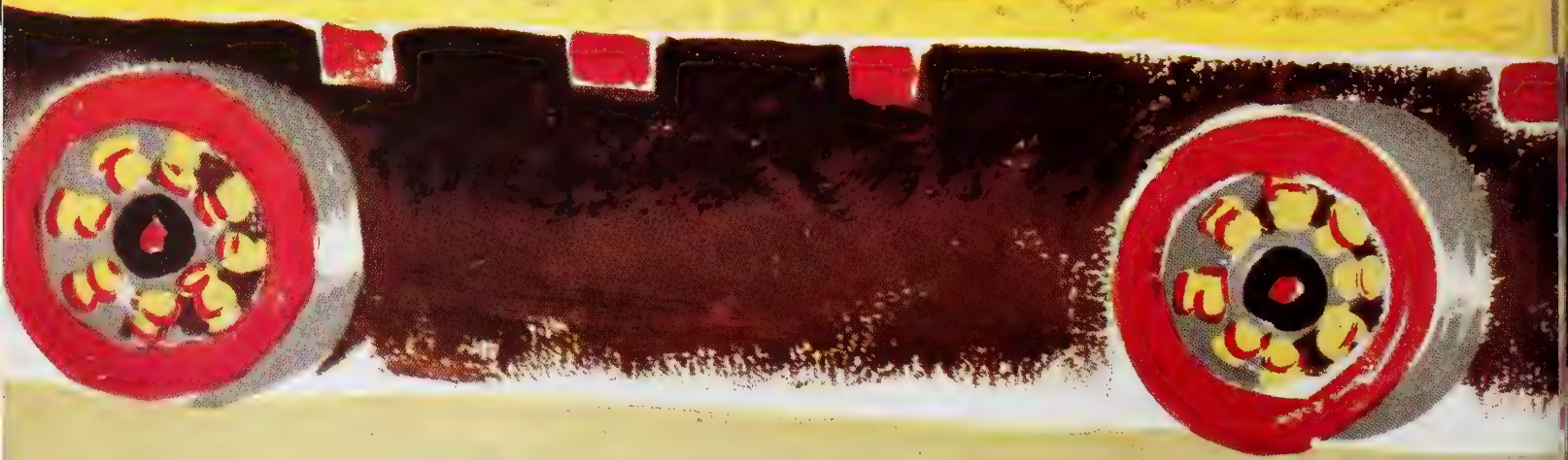


America's Brighest Raye
of Sunshine and Song

THE WHITE HOPE OF ROMANCE



and those two lovely-to-look-ats
DOROTHY LAMOUR and SHIRLEY ROSS



SIEBEL

CAST OF 1938

Little BOY BLUE

Merry Madcap of a million mirthful moods



THE Kolossal KWARTET!

RAYE, LAMOUR, ROSS and Hold-Everything FIELDS



Golden-Throated

KIRSTEN FLAGSTAD, Queen of Song





Look 'em over boys,
look 'em over...
It's Prodigious...
It's Pachydermic...
It's Paramount on Parade!


Don't push,
my friends,
Don't crowd...
Just put your dough
on the line for the
Show of Shows!
PARAMOUNT'S
"THE BIG
BROADCAST
OF 1938"
Paramount
Pictures

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Jack Smalley is rattling the skeletons in *Liberty* in a manner concerning the struggling days of Spencer Tracy, Patrick O'Brien, Eloise Taylor, now Mrs. O'Brien, and others, bringing in the following letter which Pat sent to Eloise while he was on the road with a stock company:

Darling Eloise: How would you like to have that winter coat you said you couldn't afford to buy? How would you like to dine at the Waldorf, on roast duckling with all the trimmings?

Before you think I'm tetched in the head, listen to this: Yesterday I'm sitting in my palatial walk-up apartment, with its magnificent view of the elevated line. In my pocket was the grand total of ten dollars—one lonely 'sawbuck.' And I know I've got to break that bill to eat. Worse, the pongee shirt was out for a walk on Spence Tracy's back. That always depresses me. The pongee shirt belongs to me. I wear it two days and chuck it in the laundry bag. Spence fishes it out and wears it four days more. If I object, Spence says: "Pat, you once said you'd give me the shirt off your back. Well—?

So there I am sitting. The landlady knocks and calls me to her phone. It's Eddie, an old friend. He has found a swell set-up for himself in a horse race bookie's office where they have a direct line to the track. So, . . . $$$

▽

The music fraternity is still laughing at Kalmar and Rudy's experience with the Hollywood studio executive, who, after looking over their score for a new production, observed, in all solemnity: "I'm afraid it's too much like Gilbert and Sullivan."

▽

Before his death, Thomas Alva Edison, to whom the motion picture owes so much for its beginnings, gave a 10-word message to one Joseph Dunninger, spiritualistic student, with the instructions that if anyone got that message supernaturally after his death, he or she was to get also $10,000, through Mr. Dunninger.

Mrs. Anna Breault, a Chicago widow, hurried the other day from her home to Mr. Dunninger's quarters in the New York Ambassador Hotel, with word that she had heard Mr. Edison during her sleep. Mrs. Breault stood before Mr. Dunninger, fished out a piece of white paper from her handbag and gave it to him. It read: "My niece, Betty, Where are you? Boop. Boop. Boop!"

"One hundred percent incorrect!" said Mr. Dunninger.

Mrs. Breault also said she had a message from William James, the philosopher, but she did not know where to deliver it. He left no such "reward" for any of his supernatural pickups.

▽

Profound Thought Department:

"I don't think there is any question but that any of our leading actors and actresses of today would be more fondly remembered and have a bigger place in screen history for flopping into a mud puddle than for any romantic scene he or she attempts."—Ernst Lubitsch, director of romantic scenes.

Maybe Mr. Lubitsch really means that he feels like throwing some leading actors and actresses into a mud puddle for the romantic scenes they attempt.

ASCAPian Gus Kahn was reminiscing about the old days in Chicago, of the time when Phil Spitalny had arrived in that town with a new melody, and it fell to Gus to write the lyric to it. When Spitalny heard the lyric it had him a bit stymied.

"What," he asked in his best early-day accent, "is this word 'dawn'?"

Gus thought at first he was being kidded. "Why, it's a very popular word," he replied. "Used extensively."

"Never heard of it," insisted Phil.

By this time Gus was pretty peeved. "Did you ever hear 'The Star Spangled Banner'—that has the word 'dawn' in it, too," he exploded at Spitalny.

"Yeah," challenged Phil, "and that isn't selling either!"

▽

The motion picture business in New York will please stand and give three rousing cheers for President Roosevelt's No. 1 personal choice of Robert H. Jackson, U. S. Solicitor General, for the next Democratic Governorship of New York. Mr. Jackson is the gentleman who has been insisting all through the Department of Justice that the anti-trust division crack down on the big movie companies.

▽

Michael Spanagel, assistant to Maurice White, chief of the Libson-White Circuit in and around Cincinnati, tilted back in his swivel chair, adjusted his chin philosophically, puffed a cigar and observed on the better conditions in his sector. He cited the socalled business "recession," near-zero weather, snow, and whatnot, as existing detrimental factors in box office operations. Yet, he said business during January in Cincinnati ran 100 per cent above the same month two years ago. "Yes," he added, "business is much better."

Cincinnati's theatres in January of 1936 didn't even pipe the squeak of a Mickey Mouse. They were shut tighter than Charlie Pettijohn's Film Boards of Trade. Floods had cut off the light and power.

▽

Bob Burns concludes that the Los Angeles and Hollywood sectors have more soap-box orators per square foot than all of the Union Squares and Columbus Circles in New York—and both have plenty of 'em. Every evening, reports Bob, the California variety gathers in a square downtown in Los Angeles and each of them proceeds to rattle off at least six solutions for each of the world's weighty problems.

The other day Bob heard one of them talkin' over an hour and the only other one that listened to him was an old man. Finally the orator looked down and said, "Brother, are you with me to stamp out this evil?" The old man said, "No, I ain't interested."

The orator said, "Hell, then, why have you stood there all this time?" And the other man replied, "Well, Brother, I'm a stranger in town and I jest got a little lonesome."

▽

Nebraskan Robert Krejci (pronounced Crachee) has been permitted by court to change his name to Robert Taylor. Krejci means "tailor" in Bohemian. He's a bank clerk. Nebraskan Arlington Brough got no such permission, changed his name to Robert Taylor, by order of his movie producers in Hollywood.

That picture we ran the other week on this page showing Mr. J. M. (Bud) Nass, manager of the Fort theatre, at Poplar, Montana, holding a giant-sized grasshopper—running some three-and-a-half feet—has a history.

Remembering the loud boastings of certain motion picture gentlemen in the middle west, particularly around Kansas, on the dimensions and appetites of last summer's grasshoppers, during the hoppers' plague, in their region, we challenged said Kansans to match the size of the Montana hopper shown in the picture with Mr. Nass. Nass even held a rifle in the other hand to show that he was the hero of a quick trigger and good aim.

"Many thanks to you for placing my picture in your column," Nass wrote: "Now that it has gone this far I will tell you all about it." Seems that a photographer friend of Bud's up in Glasgow, Montana, snapped a closeup of the grasshopper, pasted it on a board with a picture of Bud and then photographed the two together. It turned out so good that he placed them on the market in the form of souvenir postcards. To date he has sold some 40,000 of them, and they're still going strong."

▽

Twentieth Century-Fox Film Corporation had a lot of courage bringing Tino Rossi, 30-year-old Corsican to this country from Paris for a film career. He's the guy who is responsible for the discovery of that song, "Vieni, Vieni," and, through his radio and singing of records in Europe, caused a Frenchman to go mad and murder his wife because she continually listened to his broadcasts.

Tino says he has a lot of respect for America, and for Pearl White, grapefruits and hamburgers.

▽

Mister Cecil Blount DeMille has been hit aplenty for reputed historical inaccuracies in his new "Buccanneer," with its so-called sugar-coated piratical Jean Lafitte. Calling DeMille's Lafitte (Fredric March) a polished, soft-spoken, well nigh irresistible Lothario, the New Orleans Times-Picayune, *in the sector where the bold Lafitte held forth, now comes out with a further blast, observing, "After what the genius of Hollywood has done here, it is not at all unreasonable to look forward to another masterpiece showing Mr. Capone opening the grand opera season."*

▽

The farming country has had its "hog-callers'" contests on the stages of its movie theatres; and its greased-pig scrambles, cornhuskers' huskings, and whatnot. The Tower theatre, at Drumright, Oklahoma, is no such academician. Whether the management was prompted by the noticeability of a surplus crop is not reported, but, nevertheless, they put on a "Prevaricators' Prevue," to determine the champion liar of Creek County.

Liars came from far and near, glorified liars, colossal liars, and just plain darn liars. A three-month pass and three dollars was given for first prize, a two-month pass and two dollars went to the next biggest liar, and a one-month pass and one dollar was the "award" for next runner-up. Each also received a badge, stamping him as the biggest liar in the county.

▽

Merciless truth: The same press agent who writes your "puff" paragraph today will be writing your obituary tomorrow.

(*Continued from page 39*)

necticut where Asta, the dog, steals the fossilized bone "David" needed to complete the skeleton of a dinosaur. Hunting for the bone, the escape of the tame leopard, the escape of a vicious leopard from a zoo wagon, suspicion by local police that "Susan," "David," her aunt, and the other characters are insane, all serve to complicate the story further.

Previewed at the Pantages theatre, Hollywood, before an audience whose members laughed until tears came, slapped their thighs, punched each other in the ribs, chuckled, chortled and howled.—VANCE KING.

Produced and distributed by RKO Radio. A Howard Hawks production. Associate producer, Cliff Reid. Directed by Howard Hawks. Screenplay by Dudley Nichols and Hagar Wilde. From the story by Hagar Wilde. Musical director, Roy Webb. Photographed by Russell Metty. Art director, Van Nest Polglase. Associate, Perry Ferguson. Special effects by Vernon L. Walker. Gowns by Howard Greer. Edited by George Hively. Assistant director, Edward Donahue. P. C. A. Certificate No. 3752. Running time, when seen in Hollywood, 100 minutes. Release date, Feb. 18, 1938. General audience classification.

CAST

Susan	Katharine Hepburn
David	Cary Grant
Major Applegate	Charlie Ruggles
Slocum	Walter Catlett
Mr. Gogarty	Barry Fitzgerald
Aunt Elizabeth	May Robson
Dr. Lehman	Fritz Feld
Mrs. Gogarty	Leona Roberts
Mr. Peabody	George Irving
Mrs. Lehman	Tala Birell
Alice Swallow	Virginia Walker
Elmer	John Kelly

To the Victor

(GB)

Scottish Dog Story

Lest classification of the picture as a dog story might be taken to indicate a sluggish production, we hasten to add that "To the Victor" is a warming and human story of a Scottish sheepherder, a cantankerous, sly and whisky befuddled old fellow and his pride and joy, the magnificent sheep dog "Black Wull." It is, in the unpretentious exposition of a simple tale about simple folk, one of the finest pictures to come out of England.

The performance of Will Fyffe is outstanding as the dour sheepherder, who chooses to isolate himself from his fellowmen. Margaret Lockwood as the old fellow's daughter and John Loder as the young personable stranger, who as the new tenant in the district brings about the downfall of all the old fellow's hopes, contribute a romantic theme. Then there are numerous vivid characterizations of Scottish shepherd folk that give the picture substance and authenticity.

But for the exceptionally fine performance of Will Fyffe the premier honors would have fallen to "Black Wull" and the other sheep dogs, notably "Owd Bob," all intelligent and fine looking animals. It is in the sheep herding contest that the dogs display their skill and intelligence in rounding up five sheep, herding them through narrow openings in fences and walls, over a narrow plank across a small stream and other obstacles and then finally maneuvering them into an inclosure, all against time.

To non-Scots the dialect is difficult to interpret verbatim if some times at all, and yet it is melodious to the ear and not necessarily a deterrent to enjoyment of the picture.

"McAdam" (Will Fyffe) and "Black Wull" are two of a kind. "McAdam" is feared by the other shepherders and "Black Wull" causes the other dogs to cringe at his mere presence. In the big event of the year, the contest to determine the best sheep dog "Black Wull," who has won the contest two years running, is defeated by the stranger's dog "Owd Bob." Having gambled away his money on "Black Wull's" chances and alienated his daughter's affection for him, "McAdam" becomes more of a recluse with only "Black Wull" to keep him company.

When a number of sheep killings turns the suspicion of the shepherds against "Black Wull," "McAdam" staunchly defends the dog, but when conclusive evidence convinces "McAdam" that "Black Wull" is the killer he shoots him. Broken in spirit, "McAdam" goes to live with his daughter and son-in-law, the stranger whose dog had beaten "Black Wull." The picture ends on a triumphant note for "McAdam." The son-in-law offers the old man his choice of a bitch dog's pups. Only "McAdams" knows that the father is "Black Wull."

Previewed in projection room in New York. —PAUL C. MOONEY, JR.

Produced and distributed by GB. Directed by Robert Stevenson. Adapted from the story by Alfred Ollivant. Screen play, J. B. Williams. Photography, Jack Cox. Editor, R. E. Dearing. Cutting, Alfred Roome. Settings, Vetchinsky. Recordist, A. Cameron. Musical director, Louis Levy. P. C. A. Certificate No. 01937. Running time, 78 minutes. Release date, March 1, 1938. General audience classification.

CAST

McAdam	Will Fyffe
David	John Loder
Jeanie	Margaret Lockwood
Tammas	Graham Moffatt
Samuel	Moore Marriott
Thwaites	Wilfred Walter
Dr. Parker	Bromley Davenport
Policeman	H. F. Maltby

Kathleen

(Hoffberg-Argyle)

Irish Drama

Based on the Irish classic novel, "Kathleen Mavourneen," by Clara Mulholland, the picture has much to recommend it to practically all transplanted Irishmen and Irishwomen and those once or twice removed who cherish memories of the old country. It has entertainment as well for the non-Irish in that it has likable singing by Tom Burke, and after a slow start it moves along in a sustained speedy tempo to a very satisfying climax.

The plot probably is antiquated, but it is also likely that the producers have cared less for the story than the many opportunities to allow Burke to sing. All of which adds to the picture. Sally O'Neil plays "Kathleen" and performs creditably. Others in the cast are Jack Daly, Sara Allgood, Jeanne Stuart and Ethel Griffies. At times the brogue is so thick it could be cut with a knife, but without beclouding the production.

"Kathleen," an orphan since the death of her father, supports her younger brother and sister by working as a waitress in Liverpool. "Michael Rooney" (Tom Burke), a stevedore in love with "Kathleen," raises money to send her and the children to an aunt in Ireland. "Kathleen" falls in love with "Dennis O'Dwyer" (Jack Daly). "Michael" gives up his job in Liverpool and visits "Kathleen."

"Hannah O'Dwyer" (Ethel Griffies), rich aunt of "Dennis," disapproves the proposed marriage of her nephew to "Kathleen" and schemes to block it by sending her brother across the border with "Dennis'" horses to a sale, which would mean a prison sentence for him as owner.

Reviewed at the Squire theatre, New York. An afternoon audience almost entirely of Irish faces enjoyed the picture with occasional outbursts of clapping.—P. M.

Distributed by J. H. Hoffberg. Produced by John F. Argyle. Director, Norman Lee. Story by John Glen. Screenplay by Marjorie Deans. Editor, F. H. Bickerton. Photography, Brian Langley. Running time, 72 minutes. Release date, January 20, 1938. General audience classification.

CAST

Kathleen O'Moore	Sally O'Neil
Michael Rooney	Tom Burke
Dennis O'Dwyer	Jack Daly
Mary Ellen O'Dwyer	Sara Allgood
Barbara Fitzpatrick	Jeanne Stuart
Hannah O'Dwyer	Ethel Griffies
Sean O'Dwyer	Pat Noonan
Sheila O'Moore	Baby Brenda
Pat O'Moore	John Forbes-Robertson
Matt Cooney	Denis O'Neil
Walter Bryant	Fred Duprez
Dan Milligan	Talbot O'Farrell
Tim Maloney	J. A. O'Rourke
Dock worker	Mark Stone
Stage announcer	Terry Conlin
Joe O'Flanagan	Fred Withers
Brian Slattery	Frank Crawshaw

Love, Honor and Behave

(Warner Bros.)

Comedy Melodrama

Built into this otherwise unmusical production with manifest exploitation intent is the thriving song hit, "Bei Mir Bist Du Schoen," probably the outstanding item of campaign material. It is sung by Priscilla Lane in an integrated but detachable sequence, to the evident satisfaction of a representative preview audience. Most showmen doubtlessly will start their selling with this circumstance.

Miss Lane and Wayne Morris have the romantic leads in a somewhat rambling but ultimately collected tale of divorce, parental influence and practical matrimony. Other names of marquee consequence are John Litel, Dick Foran, Thomas Mitchell of "The Hurricane" and Mona Barrie. Mentionable too is Stephen Vincent Benet, author of the *Saturday Evening Post* story from which four Warner writers extracted the screen play.

Wayne Morris plays "Ted," dutiful son of peaceloving "Sally Painter" and forthright "Dan Painter," who divorce on grounds of inconstancy early in the plot, as do "Lisa Blake" and "Jim Blake," parents of "Barbara," played by Miss Lane. Years later "Ted" and "Barbara" marry against the wishes of all parents, natural and acquired, and drift close to the shoals that wrecked their parents. "Ted" saves the situation by thrashing his rival and spanking his wife.

The scene is New York, the time from 1922 to the present, the manner direct and the appeal, because marital infidelity is dealt with somewhat lightly as a plot motivant, primarily to the mature.

Previewed at the Warner Hollywood theatre to a seasoned turnout that squirmed a little during the early stages but warmed up noticeably toward the end.—W. R. W.

Produced and distributed by Warner Bros. Director, Stanley Logan. Screen play, Clements Ripley, Michel Jacoby, Robert Buckner, Lawrence Kimble. Photographer, George Barnes. Art director, John Hughes. Film editor, Owen Marks. Gowns, Howard Shoup. Sound, Charles Lang. Musical director, Leo F. Forbstein. English version of song "Bei Mir Bist Du Schoen" by Sammy Cahn and Paul Chaplin. Original version, Jacob Jacobs and Scholm Secunto. P.C.A. Certificate No. 3919. Running time, when seen in Hollywood, 70 minutes. Release date, March 12, 1938. Adult audience classification.

CAST

Ted Painter	Wayne Morris
Barbara Blake	Priscilla Lane
Jim Blake	John Litel
Dan Painter	Thomas Mitchell
Pete Martin	Dick Foran
Sally Painter	Barbara O'Neill
Lisa Blake	Mona Barrie
Dr. MacConaghey	Minor Watson
Yale Tennis Coach	Donald Briggs
Nan Bowleigh	Margaret Irving
Count Humbert	Gregory Gaye
Ted (as a child)	Dickie Moore
Barbara (as a child)	Audrey Leonard
Announcer	Crauford Kent

Outside of Paradise

(Republic)

Musical

Here is a filmusical which does not utilize a backstage motif, and has as more or less valuable exploitable qualities the singing of Phil Regan, the appearance of Penny Singleton (Dorothy McNulty), who is being given a build-up by Warners on her home lot; the comedy of Bert Gordon, known to millions of radio fans, particularly the Eddie Cantor following, as "The Mad Russian," and presentable songs by Jack Lawrence and Peter Tinturin. Harry Sauber produced "Outside of Paradise" from his original screenplay and John H. Auer directed

"Danny," an Irish singer in a New York Russian cafe managed by "Ivan," is informed that he has been left an estate in Ireland. The band, led by "The Mad Russian," provides the money to send him there. "Danny" finds that he has inherited half of an ancestral castle. The other owner is "Colleen," a pretty Irish lass. They argue from the first, and "Danny" introduces hamburgers to Ireland from a stand

in the castle, in order to raise funds to return to America. However, "Ivan" finances the band on a trip to Ireland, and the players join "Danny." They talk "Dorothy Stonewall," wealthy girl interested in "Danny," into financing a night club, keeping the source of the money a secret from "Danny." However, "Colleen" discovers that "Dorothy" is backing the venture and is jealously angry. A reconciliation with "Danny" is effected only after a brick fight started by "Colleen's" relatives who think that she has been wronged.

Previewed at the Warner Bros. Beverly theatre, Beverly Hills, to a lukewarm audience, who enjoyed "The Mad Russian's" dialect and humor.—V. K.

Produced and distributed by Republic. Associate producer, Harry Sauber. Directed by John H. Auer. Original screenplay by Harry Sauber. Production manager, Al Wilson. Photographed by Jack Marta. Supervising editor, Murray Seldeen. Film Editor, Ernest Nims. Art Director, John Victor Mackay. "Shenanigan Number" staged by Larry Ceballos. Musical director, Alberto Colombo. Songs by Jack Lawrence and Peter Tinturin. P. C. A. Certificate No. 3979. Running time when seen in Beverly Hills, 66 minutes. Release date, Feb. 7, 1938. General audience classification.

CAST

Danny ..... Phil Regan
Colleen ..... Penny Singleton
The Mad Russian ..... Bert Gordon
Ivan ..... Leonid Kinsky
Dorothy Stonewall ..... Ruth Coleman
Mrs. Stonewall ..... Mary Forbes
Mr. Stonewall ..... Lionel Pape
Timothy ..... Ralph Remley
Ellen ..... Renie Riano
Lind ..... Lind Hayes
Bass ..... Joe E. Marks
Felix ..... David Kerman
Johnny ..... Billy Young
Cliff ..... Cliff Nazarro
Old Man ..... Harry Allen

Romance in the Dark

(Paramount)

Operetta

Showmen are quite justified in telling their public that here at last Gladys Swarthout is to be seen and heard in musical material appropriate to her voice, personality and prestige, in an only moderately cinematized operetta containing a deal of legitimate music and not too much merely tuneful stuff written down to popular taste. Exploitation that will register this circumstance without labeling the production highbrow is distinctly in order and certain to prove profitable.

There is box office power likewise in the news that John Boles sings and acts opposite Miss Swarthout, both in somewhat better than his best previous form, and that John Barrymore here commits another of his artistically matchless portrayals of a conscienceless rogue. Claire Dodd, Fritz Feld and Curt Bons add well wrought performances.

Announcement that the original play is "The Yellow Nightingale" by Hermann Bahr may constitute adequate notification of its Continental flavor. Sophisticated is the American word for it, and maybe the same information may be more gracefully conveyed by indicating that its plot has about the same ethical status as most of the standard operas and is intended to be taken about as seriously.

Miss Swarthout plays "Ilona," voice student, sponsored as a singing Persian princess by "Kovach," amorous opera star, for the purpose of diverting the interest of "Jason," amorous impresario, from "Countess Monica," their common flame of the moment. The plan succeeds but "Kovach" discovers he loves "Ilona." A Budapest Winchell exposes the deception and irate patrons pelt the counterfeit star with overripe fruit before, aided by "Kovach," she sings her way to genuine success and a happy ending.

Although there is no glossing over of this Continental type story, emphasis is primarily upon the musical side throughout. Producer Harlan Thompson and Director H. C. Potter built their picture a good deal more snugly to Miss Swarthout's measure than were her earlier productions, and the vocal supervision of Frank Chapman is notably effective in all instances. Richard Hageman's handling of the orchestra is likewise distinguished.

Previewed at the Village Theatre in Westwood, Cal., to an upper middle class audience that applauded the solo numbers spontaneously and gave every indication of thorough satisfaction with the picture.—W. R. W.

Produced and distributed by Paramount. Producer, Harlan Thompson. Director, H. C. Potter. Screen play by Frank Partos and Anne Morrison Chapin. Based on the play "The Yellow Nightingale" by Hermann Bahr. Art direction by Hans Dreier and Earl Hedrick. Sound recording by Harry Mills. Editing by Jimmy Smith. Photographer, William Mellor. P. C. A. Certificate No. 3814. Running time, 77 minutes when seen in Hollywood. Release date, March 4, 1938. General audience classification.

CAST

Ilona Boros ..... Gladys Swarthout
Antol Kovach ..... John Boles
Jason ..... John Barrymore
Countess Monica Foldessy ..... Claire Dodd
Barber ..... Eddie Conrad
Von Hemisch ..... Curt Bois
Fritz ..... Fritz Feld
Pianist ..... Ferdinand Gottschalk
Girl Singer ..... Janet Elsie Clark
Girl Singer ..... Lois Verner
Professor Jacobson ..... Torben Meyer
Dancers ..... Wanda Stevenson, Jeanne Francis, Marguerite Franz, Loy Tilton, Maxine Armour, Mary Manners, Flower Hugir, Jacqueline Kopt, Nita James, Jeanette Bates, Florence Nelson, Marion March
Doorman ..... Alexander Schoenberg
Girl at Theater ..... Beth Hartman
Girl ..... Sheila Darcy
Ballet Dancer ..... Elizabeth Hocker
Maid ..... Ann Morgan

Flash Gordon's Trip to Mars

(Universal)

Adventure Serial

Based on Alex Raymond's newspaper cartoon saga concerning the superhuman Flash Gordon, widely spread across comic columns, this screen transcription of his amazing adventures should find an enthusiastic reception from the juvenile reading public of six and sixty years of age. The weird people of Mars and their unbelievable way of living make for exciting and at times unintentionally humorous moments of entertainment. The title role is played by Larry "Buster" Crabbe. Jean Rogers and Frank Shannon are co-sharers of "Flash's" adventures while Charles Middleton and Beatrice Roberts join efforts to thwart the good folk at every turn of the wheel with death-dealing rays and what-not. Ford Beebe and Robert Hill have collaborated on the fast paced and imaginative direction. Release date, March 22, 1938. 15 chapters, running time, approximately 20 minutes each episode.

Hong Kong, Gateway to China

(P. P. Devlin)

Travelogue

What would require a deal of arduous sightseeing has been condensed here into a reel of entertaining description of Hong Kong through the camera's lens. Produced by Andre de La-Varre, who also provides narration, the camera visits the city of Victoria, where practically everything of interest is shown, including the racetrack, the harbor and Repulse Bay, favorite beach of Hong Kong society. Running time, 11 minutes.

Cupid Takes a Holiday

(Educational)

Cupid Goes Crazy

Whereas there is a widespread opinion that the married state bears a strong causal connection to the rate of mental breakdowns among the male populace, this subject takes as its comedy material the novel theme that in the case of Danny Kaye, given to eccentric talk and mannerisms, matrimonial connections will save him from the loss of his reason. It seems that there is an old Russian family custom among the Kaye menfolk to lose their mental balance unless they attain the conjugal state on their twenty-first birthday. The business of how Danny races with time from one spousal candidate to the other, finding one to be an animated jigsaw puzzle with removable limbs, teeth and eyes, and another an embryonic female wrestler, and at last bagging a suitable miss in the marriage net only to learn that the clock is slow and he needs must go mad, works up a considerable bit of frothy fun and frivolity.—Running time, 14 minutes.

You Took the Words Right Out of My Heart

(Paramount)

Bouncing Ball Number

A rather uninspired number from the Screen Song category is redeemed from the blight of mediocrity by the inclusion of some silly but amusing gags and some equally funny cartooning. Prefacing the playing of the subject's title by Jerry Blaine and his Streamline Rhythm Orchestra, with Phyllis Kenny pacing the bouncing ball vocalization, are drawings fashioned after the candid camera manner of the truth behind the beautiful matinee idol, the daredeviltry of a lion tamer, and the new-found good fortune of a Sweepstakes winner. The cartoon business may draw greater audience response than the singing sequences.—Running time, seven minutes.

Just Ask Jupiter

(Educational)

Whimsical Terry-Toon

Not only will mice play when the cat is away, but in the case of this Terry-Toon situation the playful young rodents must caper about even with the voracious feline parked on the doorstep of the hole-in-the-wall home. Eluding the clutches of the villainous enemy, the mouse upsets a bottle of ether and under the somnolent odors of the fluid is wafted off to dreamland, where he pictures himself beseeching the astrological seer, Jupiter, that he be transformed into a catlike person. His wish is granted and results in sorrow for the wisher and merry minutes of pleasantry for the spectator. A clever and amusing takeoff on the tough kid element from "Dead End' lends novelty.—Running time, seven minutes.

Alibi Time

(Vitaphone)

Radio Ramblers

The Radio Ramblers, a male trio who specialize in imitating radio performers, run a lunch counter. Among the customers are three gangsters who plan to steal a string of pearls. The gangsters force the trio to imitate various programs on the air to establish an alibi for the gangsters. The plot sets the stage for the ramblers, who imitate Bing Crosby, Clyde McCoy and Amos and Andy among others. The alibi fails to save the gangsters, however. Running time, 11 minutes.

Fiddling Around

(Columbia)

Slapstick

Made to order for those who enjoy slapstick comedy, the two reels depict the adventures of Monty Collins and Tom Kennedy as muddling detectives. Hired to guard a Stradivarius violin, Kennedy and Collins mistake the violinist for a thief, handcuff him, learn their error, and find they haven't a key to release him. Meanwhile the violin is stolen. The pair set out to recover it. The violin case they bring back contains not a violin but a bomb, which promptly explodes when the case is opened. The subject is a continuous diet of slapstick ranging from head bumping to exploding bombs. Also in the cast are Gino Corrado, William Irving, Vernon Dent, Harry Semels, Jack Kenny, Cy Schindell, and Bud Jamison. Running time, 18 minutes.

DUTCH POLL FAVORS AMERICAN FEATURES

Six of Ten Best Liked Pictures from U. S.; Melodramas, Comedies Preferred

by PH. DE SCHAAP
in Amsterdam

American films predominated in a list of preferred titles voted by 35,000 patrons of the Rex theatre in The Hague who were asked to indicate the type of picture best liked and to select their choices for the best films from a list submitted to them by the exhibitor.

Melodramas were preferred; second place was won by comedies, and the thriller was third in popularity. A liking for historical films was also indicated.

Ten pictures leading in popularity, according to the vote, proved to be: "Mayerling" (French), "Lives of a Bengal Lancer" (American), "Oke" (Foreign), "Mr. Deeds Goes to Town" (American), "Mazurka" (German), "Desire" (American), "Les Yeux Noirs" (French), "Life of Louis Pasteur" (American), "F. P. I. Antwortet Nicht" (German), "The Invisible Man" (American).

Protest Admission Taxes

The Dutch motion picture trade is steadily declining, because too many taxes and the depression prevent the Dutch exhibitor from making profits. The biggest burden is the 20 per cent admission tax to the Government.

The Dutch exhibitors are paying yearly about fl. 4.000.000 for admission taxes, about fl. 11.000 per exhibitor per year.

In Amsterdam and Rotterdam theatre receipts have fallen 18 per cent, despite 19 to 20 per cent increase in attendance, while seating capacity in Amsterdam, for example, has gone up 40 per cent since 1930. The average admission fees in Amsterdam and Rotterdam decreased 31 to 37 per cent in that period. In The Hague the drop is 33⅓ per cent.

The Dutch motion picture trade is one of the best organized in the world, but an admission tax of 20 per cent kills every hope of profit. In spite of limitation of new construction, the fixing of minimum admission fees and forbiding of the issue of coupon blocks, in spite of all the measures taken by the very active managing board of the Federation, rental prices are falling every day, and improvement can be found only in reduction of the admission tax.

The number of attendances in Rotterdam in the second quarter of 1937 was 1,115,434 as against 1,146,052 in the same period last year. Gross receipts after taxes were fl. 413.885 compared with fl. 404.366. Gross receipts in Amsterdam (taxes paid) from April 1 to June 30 were fl. 781.789, contrasted with fl. 853.992 in that period last year.

Figures for attendance and gross receipts for the first half of this year and last are as follows:

Amsterdam: Attendance, 4,594,467, as against 4,532,722; gross receipts (admission tax paid), fl. 1.695.774 (1.812.733 in the half of 1936).

Rotterdam: Attendance, 2,543,154 (2,616,801); gross receipts, fl. 907,239 (929,988).

Attendance remained about the same, but the receipts decreased again.

▽

Mr. C. S. Roem, manager of Profilti Film Corporation, distributing the Dutch East-Indian ANIF newsreel in Holland, and vice-president of the Dutch Motion Picture Federation, has returned from the Indies, where he had several conferences on improvement of this newsreel.

The theatres in Holland refused to release the newsreel, considering it of inferior quality, but in cooperation with the management of ANIF Mr. Roem has worked out plans to continue production.

Very probably the Dutch and Dutch East Indian governments will give subsidies. New cameramen and other technicians have been engaged. ANIF will cease production of East Indian features.

The ANIF—abbreviation of Algemeen Nederlandsch Indisch Filmsyndicaat—was founded last year by a number of important trading companies in the Indies, such as the Nederlandsche Handel Maatschappij, Aneta, Aniem, N. I. Escompto-Maatschappij, K. P. M., Maatschappij "Nederland," Radio Holland a. o.

▽

New Company to Produce

The first Dutch production company of real importance has been founded under the name Neerlandia-Film Company, to make domestic pictures. This company has been founded by Filmex, the company that made the only big Dutch production of importance, "Pygmalion," in cooperation with Mr. B. H. Ochse, manager of the newsreel company Polygoon, and the management of City Circuit, managing several important theatres in Amsterdam and The Hague.

General producer and director will be Dr. Ludwig Berger, director of "Pygmalion," and Mr. Rudolph Meyer will have general production management.

Light comedy will be the leading kind of production as this proved to be appreciated by the Dutch public.

Film rights of "Candida," another play of George Bernard Shaw, have been purchased.

The first film to be directed by Mr. Berger will be "The Gentleman's Principles" ("De Principes van Meneer"), based on an original screen story. A school to educate young and new film talent will be founded, also under the management of Dr. Berger.

BELGIAN EXHIBITORS FORM NEW GROUP

Having reached an agreement on the urgent necessity of forming a unified group with the aim of defending exhibition interests, members of the executive committees of the principal Belgian exhibitors organizations met recently in Brussels to study the possibility of such an organization.

Represented at the meeting were the Cinema Association of Belgium, the Syndical Chember of Antwerp, the Brussels Cinema Directors' Association and numerous other exhibitors and managers groups. An outline of terms of a constitution was approved and a temporary committee was formed to complete the work.

The group voted to protest to the Belgian Ministry of Finance against present entertainment taxes which were termed "excessive."

Monogram Has 14 Stories Lined Up

Monogram has 14 stories already lined up for the 1938-'39 schedule the company announced this week. W. Ray Johnston, president, who has been on the coast for a week conferring with Scott R. Dunlap, vice-president in charge of production, regarding next year's schedule, returned to New New York Wednesday.

The company also said that the program will possibly be increased by 10, bringing the total up to 52 instead of this year's 42, of which 16 were westerns.

Five specials have been scheduled, of which two have not as yet been named. The other three are "Streets of New York," to star Jackie Cooper; "That Old Gang of Mine," and "Quincy Adams Sawyer."

Other pictures already lined up are "Murder in the Big House," "Isle of Terror," "World's Fair," "Gang Bullets," "Wanted by the Police," "The Mystery Broadcast," "Barefoot Boy," "Police Blotter," "Casey Jones," a railroad story based on the song of that name; "The Dollar Chasers" and "The Old Folks at Home," suggested by the song of that name by Stephen Foster.

National Decency Legion Classifies 13 Pictures

Of 13 new pictures classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Bringing Up Baby," "Goldwyn Follies," "International Settlement," "The Kid Comes Back," "Of Human Hearts," "Outside of Paradise," "Romance in the Dark," "Start Cheering," "To the Victor." Class A-2, Unobjectionable for Adults: "Karl Fredrik Reigns" (Swedish), "Night Spot," "Um Freiheit und Liebe" (German). Class B, Objectionable in part: "La Nujer de Nadie" (Spanish).

The Province of Quebec is to have an unofficial Legion of Decency, it was said this week by Lieutenant Colonel Henry Des-Rosiers, vice-president of the Imperial Tobacco Company of Montreal, who will be its chairman. The group will consist of 17 members, all but one French-Canadians. It will have no official standing and will not interfere with the work of the Quebec board of censors.

The Reverend J. P. Achambault of Quebec City will act as spiritual adviser to the Legion, which is composed of laymen.

A. J. Laurie in New Post

A. J. Laurie, Ontario branch manager for three years of Empire Films, Ltd., more recently operating as Empire-Universal Films, Ltd., since the absorption of Canadian Universal Films, has been promoted to be assistant general manager of the Canadian distributing company.

The Cinema Club of Boston will hold a charity ball in the Statler Hotel March 16th. Thomas Fermoyle, Jeremiah Govan, Sam Berg and William Cuddy are in charge of arrangements.


METRO-GOLDWYN-MAYER presents to the box-offices
of the world ROBERT TAYLOR in "A YANK AT OXFORD"

Just what the public ordered!

The sensational opening engagements of "A YANK AT OXFORD" confirm the astute choice of vehicle for a great popular idol. This two-fisted romance of a roving Yank is the stuff that makes even standing-room a pleasure!



(Note to the trade press from M-G-M and entire cast: "Thanks for those reviews!")

ROBERT TAYLOR *in* **"A YANK AT OXFORD"**

with **Lionel Barrymore • Maureen O'Sullivan • Vivien Leigh**
Edmund Gwenn • Griffith Jones • *Directed by* JACK CONWAY

Screen Play by Malcolm Stuart Boylan, Walter Ferris and George Oppenheimer • Original Story by Leon Gordon, Sidney Gilliatt and Michael Hogan • Based on an Idea by John Monk Saunders • Produced by Michael Balcon.

A Metro-Goldwyn-Mayer Picture

Kleckner Predicts Adoption of Plan For Small Loans

Joseph B. Kleckner, president of Motiograph, Inc., manufacturers of motion picture theatre projectors, predicted this week that his proposal that the federal government supply facilities for loans to small business will be adopted.

His plan was submitted at the recent "little businessmen's" conference in Washington. Mr. Kleckner was one of the group of "little businessmen" who attended.

In his announcement, Mr. Kleckner quoted Daniel C. Roper, secretary of Commerce, as declaring:

"Jesse H. Jones, chairman of the Reconstruction Finance Corporation, and others in the administration are making a survey of the situation and will formulate the recommendations.

"The loan question appeared to be foremost in the small businessmen's minds. The little businessmen reported that, while in most cases they were able to get 90-day loans, what they needed was long-term funds. When money is used to expand a business a considerable period must sometimes elapse before it can be repaid from profits, they said.

"It was brought out that the well-established company requiring a large stock issue can secure financial aid easier than the smaller company whose capital requirements are not attractive to large underwriters, even though the company might be as successful as the large unit.

"It is evident that the financial market is not implemented to adequately serve such smaller enterprises. A bill for RFC insurance of bank loans to small business has been introducted to the senate by Senator Pepper, an Administration supporter.

"The loans, limited to $100,000 each, would have to be amortized in five years by installment payments."

Harry Brandt, president of the Independent Theatre Owners Association of New York, is to confer with Government officials in Washington on assistance to small exhibitors in the near future.

"Tom Sawyer" Players Attend AMPA Luncheon

Tommy Kelly and Ann Gillis, who have the feature roles in the Selznick International film, "The Adventures of Tom Sawyer," were guests of honor last Thursday at the Associated Motion Picture Advertisers' lunch at the International Casino, New York.

Louis Schaffer, general director of the play "Pins and Needles," which was produced by the Garment Workers' Union in New York, also was a guest at the meeting.

Victoria Labor Council Opposes U. S. Film Crews

The Victoria Trades and Labor Council has decided to make representations to immigration authorities at Ottawa, the British Columbia department of labor and the Canadian Trades Congress against entry into Canada of film crews from the United States.

Sears Drive for Warner Brothers Passes Previous Campaign Records

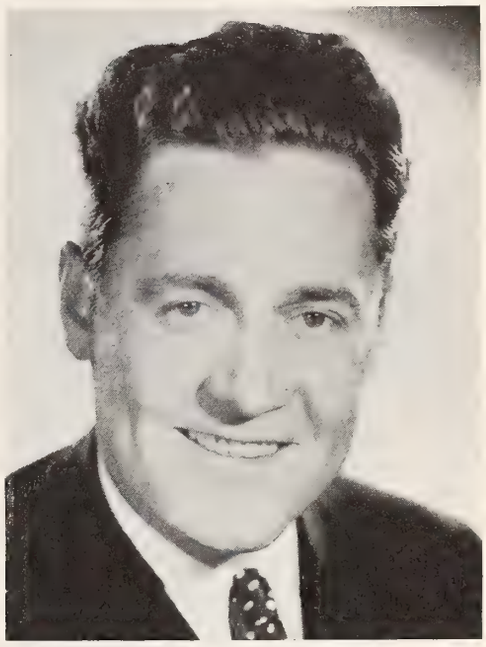
At the half way mark in the Warner Brothers winter sales campaign, surnamed the Sears Drive for Gradwell Sears, general sales manager, billings and collections recorded since December 26th total 23 per cent more than a similar period in any previous drive, according to company announcement. The campaign will close April 16th.

Several of the company's most important features on the current release scheule were selected for distribution during the period and the national advertising and publicity department cooperated with special campaigns on all features released. Among pictures still to come are: "Gold Is Where You Fnd It," a *Cosmopolitan* production in color with George Brent and Olivia de Havilland; "A Slight Case of Murder," starring Edward G. Robinson; "Love, Honor and Behave," with Wayne Morris and Priscilla Lane; "Jezebel," starring Bette Davis with Henry Fonda and George Brent, and "The Adventures of Robin Hood," color special starring Errol Flynn.

Selected by Mr. Sears as one of the most important productions to be released during the drive period, "Beloved Brat," starring Bonita Granville and Dolores Costello, will be accorded exceptional attention in a national advertising campaign. It is planned to use about 12 exploitation men to work in advance of the feature's playdates in key cities, a method employed with great success for "They Won't Forget." In addition full page four-color advertisements are planned for appearance in the nationally circulated *American Weekly*.

Extra attention from the publicity and advertising department for "Gold Is Where You Find It," which had its premiere last week in Weaverville, Cal., where many location scenes were shot, has resulted in an unusual number of simultaneous playdates for the film. With the addition of 100 dates in the last two weeks, 200 theatres have booked the picture for engagements during its first week of national release.

The Weaverville premiere, reported last week in Motion Picture Herald, was heard over a national radio hookup on the NBC network. In spite of a heavy storm the entire town turned out to greet the visiting stars and celebrities and to attend the showing of the picture, held in the town auditorium, where also members of the cast, including George Brent, Olivia de Havilland and Margaret Lindsay made personal appearances.



GRADWELL SEARS

The film has had the advantage of a large pre-release build-up through national advertisements directed to 11,000,000 readers of newspapers in 23 key cities. This campaign was accompanied by a day-to-day 23-chapter serial story in 14 of the papers, promoted by front page banner lines and advance display advertisements.

MGM to Produce Six Color Films

Metro-Goldwyn-Mayer is planning to produce six features in color this year. While other large companies had been increasing their use of color in features, MGM had had no all color pictures since "The Viking" in 1929, but the company has been using sepia tints for some time.

With few exceptions, MGM said, it does not intend to extend the use of color in its short subjects. This year the company is releasing as color subjects 12 FitzPatrick Travel Talks, one Audioscopik subject and "Penny's Party."

"Miss Humanity Home," a model small budget apartment was opened last week in New York with a cocktail party given by United Artists. The apartment is a duplicate of the home Andrea Leeds is shown as owning in "The Goldwyn Follies."

ASCAP Suit Is Filed in Florida

The American Society of Composers, Authors and Publishers this week filed suit in United States court for the Northern Florida district in Gainsville, Fla., attacking Florida's music bill legislation passed in 1937. The law attacked would prohibit organizations of music composers and publishers from fixing license fees to be paid by radio stations or other groups who present compositions to the public. Cary D. Landis, attorney general, and the state's 15 state attorneys were named co-defendants.

In addition to ASCAP, the plaintiffs attacking the constitutionality of the Florida law were listed as Carl Fischer, Inc.; G. Shirmer, Inc.; Irving Berlin, Inc.; Deems Taylor, Oley Speaks, William J. Hill, Anne Paul Nevin, Ella Bartlett and Jane Sousa.

Threat of legislation in Georgia faded Tuesday when the session adjourned.

PRIZES FOR PRODUCERS PROPOSED IN ARGENTINA

Theatres Playing Product Made in Own Country Would Be Relieved of Taxes

by NATALIO BRUSKI
in Buenos Aires

Deputy Marcelano Buyán has just presented to the House of Representatives a bill to promote the motion picture industry in Argentina. The bill also is signed by his colleagues Alejandro Castiñeiras, Américo Ghioldi, Juan B. Lamesa and Manuel V. Besaso. It reads as follows:

ARTICLE 1. Permanent prizes are established, according to this law, for the promotion of sound and talking pictures produced and exhibited each year in the Argentine Republic.

ARTICLE 2. Two first prizes will be awarded:

(a) To the best picture of a dramatic nature—comedy or drama, history or fiction, whose plot had been written expressly for same.

(b) To the best picture the action of which takes place wholly (or at least half) in the open (country, hills, mountains, lakes, rivers, and so on), portraying the natural beauty or customs of the country and its inhabitants, and whose plot was written expressly for said picture.

ARTICLE 3. Two second prizes will be awarded to the next two pictures runners up in merits to these mentioned in the preceding article.

Distribution of Prizes

ARTICLE 4. The first prize referred to in Article 1, clause a will consist of $20,000 pesos, to be distributed as follows: To the legal producer or producers of the picture $7,000; To the playwriter or playwriters, $3,000; to the art director $2,000; to the film editor or editors, $1,500; to the writer or writers of the original music employed in the picture $1,500; to the recording director, $1,000; to the chief cameraman, $1,500; to the head of the laboratory $1,000; and $750 pesos each to the best male and female actor. No one person can receive more than one prize. Any amount not awarded for this reason, or not given to any of the persons listed above, for not having taken part in the production, will be equally distributed among the other members of the cast.

ARTICLE 5. The first prize referred to in Article 2, clause b will consist of $30,000 pesos, to be distributed as follows: $10,000 to the producer or producers, $4,000 to the playwriter or playwriters; $3,000 to the art director, $3,000 to the writer or writers of the continuity, $2,000 to the writer or writers of the original music used in the production, $2,000 to the recording director, $2,000 to the chief cameraman, $1,500 to the head of the laboratory department, $1,250 each to the best male and female actor. The last clause of the preceding article applies to any prize not awarded.

ARTICLE 6. The two second prizes referred to in Article 3, will consist of $15,000 each, to be distributed as follows: $5,000 to the producer or producers of the picture, $2,500 to the writer or writers of the plot, $2,000 to the art director, $1,000 to the writers or writer of the lyrics used in the picture, $1,000 to the film edtior or editors, $750 to the recording director, $1,000 to the chief cameraman, $750 to the head of the laboratory department, and $500 each to the best male and female actor. Any prizes not awarded will be distributed as set forth in the last paragraph of Article 4.

ARTICLE 7. A permanent annual prize of $15,000 will be awarded to the producer or producers of the best scientific picture, of a didactic nature, capable of being exhibited to advantage in public or private grammar and high schools, scientific or cultural societies.

ARTICLE 8. A permanent annual prize of $5,000 pesos will be awarded to the best sound and talking cartoon, the prize to go to the producer or producers of same.

ARTICLE 9. An annual prize of $5,000 pesos is established for the best sound and talking newsreel on South American events, including also natural views of beautiful Argentine regions.

ARTICLE 10. If during the year selected to award these prizes only one picture of the category mentioned in Articles 7, 8 and 9 is presented, and each, in the opinion of the jury, deserve being considered eligible, the corresponding prize will be awarded to the producer or producers. If during said year no picture is presented meriting consideration, the amount of the prizes will be applied to the pictures to be selected the next year.

ARTICLE 11. The theatre or theatres releasing, during the year in question, at least 24 of the pictures mentioned in article 2, will have the right to obtain the refund of the total amount of national taxes paid for the operation of their business.

ARTICLE 12. Pictures of local production are understood to be those made in sets and laboratories installed in this country and spoken in Spanish.

ARTICLE 13. To be entitled to the prizes established by this law it is necessary:

(a) That pictures mentioned in Articles 4, 5 and 6 have a duration of at least 60 minutes. Those in article 7, of at least 20 minutes, and of 10 minutes for those mentioned in Articles 8 and 9.

(b) It is also necessary that the pictures mentioned in Articles 4, 5 and 6 contain cast and directors representing 80 per cent of native-born or naturalized citizens.

ARTICLE 14. Producers and exhibitors will observe the regulations that the Executive Authority shall enact regarding the registration of productions and the control of exhibitions.

ARTICLE 15. The prizes established by this law will be awarded by an honorary jury composed of six members appointed by the Executive Authority and recommended by the corresponding institutions and societies as the case may be. The jury will be made up as follows: A representative of the Executive Authority, a member of the Faculty, a member of the Musical Association, a member of the National Board of Education, a member of the National Academy of Arts, and a newspaper critic of the Press Circle, who has or has had no commercial relation with any film company or industry, local or foreign.

The jury will meet in the month of January of each year to consider the pictures released during the previous year. The decision of the jurv will be published and made known to the interested parties within 20 days of the date of the first meeting.

ARTICLE 16. For the jury to be in a position to award the prizes it is imperative that, during the year in which the productions are considered, at least five pictures of the category mentioned in Clause a and five of the category mentioned in clause b of Article 2 have been released.

If in any cases these requirements are not fulfilled, the jury will declare a no-contest and the amount of the prizes not awarded will be assigned to the pictures to be selected for the next year's competition. If the minimum number of pictures mentioned have been released, the jury will award the prizes established to the best ones. No prizes should be declared vacant.

ARTICLE 17. Until such time as the amount of the prizes established by this law are not included in the General Budget, these will have to be taken from the general taxation, chargeable to same.

Suppression of Censorship

"Motion picture production," said Deputy Buyán, "as any other creative or inventive faculty must be free from impositions and limitations of official censors. The selection of films for the consideration of the jury will be based on the intrinsic values of the picture and the prizes established in my bill will be awarded by an unbiased jury.

"If in any of these productions errors are incurred in depicting everyday life, whether social or political, apparent even to the common spectator, forbidding the exhibition of the picture or pictures where such errors occur does not remedy the situation. It would be better, therefore, to omit those parts of the plot which create such erroneous situations.

"The jury created by this law has no censorial function. Its power is limited only to award the prizes established to the best Argentine pictures fulfilling the requirements."

CANADIAN ATTENDANCE ESTIMATED AT 2,000,000

According to an estimate of the Independent Theatres Association of Ontario, average weekly attendance for all film theatres in the Dominion during 1937 *was* 2,000,000 *persons. This represents slightly less than one-fifth of the total population of Canada.*

The weekly figure for all theatres in the United States last year was given as 85 *millions. The comparative weekly average for Great Britain is* 20 *millions.*

The report read: "The average Canadian citizen attends motion picture theatres only one-third as many times as the average American citizen and only one-half as many times as the average British citizen.



the American eagle is about to scream — *with laughter!*

there's no cure for trouble like a howling movie and M-G-M's got one that will convulse the nation!

coming soon! "MERRILY WE LIVE" *(Hal Roach-M-G-M)*

Here's the tip-off: it tops tip-top "Topper" by a mile!

Cast: CONSTANCE BENNETT · BRIAN AHERNE · Alan Mowbray · Billie Burke · Patsy Kelly · Ann Dvorak · Tom Brown · Bonita Granville · Marjorie Rambeau · Screen Play by Eddie Moran and Jack Jevne · Directed by Norman Z. McLeod · Milton H. Bren, Executive Producer

U. S. LISTS 89,097 THEATRES IN WORLD

The United States Government reports the existence of 89,097 film theatres, both sound and silent, throughout the world, a decrease of 6,282 under 1936, and 14,432 under 1935, the wide fluctuations being attributed to a wholesale fall-off of traveling projection units in Russia.

Compiled by Nathan D. Golden, chief of the films section of the Bureau of Foreign Commerce, the report cites 59,187 theatres in Europe, 17,000 in the United States; Far East, 5,834; Central and Latin America, 5,174; Canada, 1,089, and Africa and the Near East, 813. The figures for the United States were said to be based on "trade estimates," but the total appears to be 2,000 greater than the general trade estimates of some 15,000 regular theatres actually operating.

The 89,097 sound-and-silent theatres in the 90 countries surveyed, at the end of 1937, compare with the five previous years as follows:

SOUND, SILENT THEATRES IN WORLD

Territory	Grand Totals 1937	1936	1935	1934	1933	1932
Europe	59,187	66,876	60,150	39,547	29,693	30,623
United States	17,000	16,258	15,378	10,143*	19,000	19,042
Far East	5,834	5,244	5,185	4,718	4,639	4,922
Latin-America	5,174	5,292	5,044	5,002	5,270	5,546
Canada	1,089	1,033	905	823	1,100	1,100
Africa, Near East	813	676	637	689	645	691
TOTALS	89,097	95,379	87,299	60,918	60,347	61,924

*Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals.

EUROPE

Country	1937	1936	1935	1934	1933	1932
Russia	26,000	34,990	29,691†	9,987*	2,000	3,200
Germany	5,395	5,273	4,782	5,100	5,100	5,071
England	5,000	4,950	5,070	4,897	4,672	4,950
Italy	4,900	4,800	4,221	3,794	2,500	2,500
France	4,500	4,100	4,000	4,000	3,900	3,300
Spain	3,500	3,500	3,450	3,252	2,600	2,600
Czecho	1,847	1,833	1,833	1,955	2,024	1,900
Sweden	1,783	1,641	1,581	843	1,100	1,100
Belgium	1,000	800	790	750	650	750
Austria	779	765	779	850	850	850
Poland	741	683	498	728	759	900
Hungary	420	410	400	380	633	505
Denmark	358	352	344	340	350	300
Rumania	325	350	301	380	350	400
Switzerland	354	334	340	320	310	325
Yugoslavia	349	318	336	319	338	300
Netherlands	297	305	305	308	255	253
Norway	250	240	225	241	220	235
Finland	265	220	242	232	220	220
Portugal	210	210	210	250	250	400
Irish Free State	190	190	181	...	...	...
Greece	150	153	142	122	100	100
Turkey	121	121	110	100	80	80
Latvia	100	98	86	107	107	80
Bulgaria	100	94	94	128	145	145
Lithuania	69	64	63	60	80	77
Esthonia	58	58	62	94	93	82
Albania	14	16	14	10	10	...
TOTALS	59,095	66,876	60,150	39,547	29,693	30,623

*Includes all halls, converted churches and other local places of exhibition.
†This figure includes, urban, rural theatres, both those equipped with stationary and portable projectors where motion pictures are shown.

THE FAR EAST

Country	1937	1936	1935	1934	1933	1932
Australia	1,541	1,420	1,334	1,050	1,050	1,500
Japan	1,717	1,016	1,634	1,600	1,699	1,485
India	900	670	675	675	685	685
New Zealand	424	410	435	366	335	397
China	300	300	300	276	238	200
Philippines	235	211	313	273	300	300
Neth. India	154	198	248	192	180	180
Siam	123	123	77	68	68	68
British Malaya	123	122	57	58	45	40
Straits Settlements	...	...	...	48	...	...
French Indo-China	100	100	40	40	40	40
Chosen	56	45	43	43	...	...
Ceylon	19	18	18	18	18	16
Fiji Island, Society Islands	11	11	11	11	11	11
TOTALS	5,703	5,244	5,185	4,718	4,639	4,922

CENTRAL AND LATIN AMERICA

Country	1937	1936	1935	1934	1933	1932
Argentina	1,021	1,425	1,493	1,604	1,634	1,608
Brazil	1,246	1,370	1,351	1,200	1,125	1,600
Mexico	1,115	835	701	701	701	701
Cuba	375	350	300	225	400	400
Colombia	250	210	200	170	385	220
Peru	201	200	141	110	100	100
Chile	233	180	171	243	215	212
Uruguay	128	128	137	137	127	125
Venezuela	111	111	88	134	134	125
Porto Rico	96	100	100	127	112	112
Panama	51	47	44	38	33	33
British West Indies	...	...	...	42	42	42
Costa Rica	39	37	35	29	27	21
Ecuador	34	34	31	29	22	23
Guatemala	34	31	32	28	28	28
Salvador	31	29	30	36	47	47
Honduras	23	29	29	14	18	26
Nicaragua	25	25	24	22	21	21
Dominican Rep.	22	23	21	36	20	25
Br. Guiana	23	23	5	5	5	5
Bolivia	19	19	24	23	25	17
Trinidad	23	19	17	...	...	...
Fr. West Indies	15	15	15	...	...	...
Jamaica	15	15	14	14	14	11
Bermudas	9	8	9	9	9	13
Haiti	7	8	7	7	7	9
Paraguay	14	6	11	9	9	9
Neth. West Indies	7	6	5	4	4	4
Bahamas	3	5	4	4	4	5
Barbadoes	3	5	3	...	...	...
Br. Honduras	1	1	2	2	2	2
TOTALS	5,157	5,292	5,044	5,002	5,270	5,546

AFRICA AND NEAR EAST

Country	1937	1936	1935	1934	1933	1932
South Africa	275	300	300	350	291	350
Algeria	166	130	130	130	150	150
Egypt	101	102	90	89	89	87
Iran	35	30	30	30	30	33
Palestine	35	29	27	22	25	19
Tunisia	32	27	30	...	...	...
Syria	39	24	24	26	20	20
West Africa	15	12	12	12	12	12
East Africa	13	11	13	19	17	9
Iraq	17	7	4	4	4	4
Madagascar	4	4	4	4	4	4
TOTALS	732	676	637	689	645	691

SAYS 62,895 HOUSES ARE WIRED

Europe, because of previous backwardness in wiring, again led all countries in 1937 in advancing the position of sound films, increasing wired houses from 29,207 in 1936 to 34,819 in 1937. There were 62,895 sound houses at the end of 1937 in the entire world, against 55,563 at the end of 1936. These figures, based, as are those on the opposite page, on tabulations made by Nathan Golden of the U. S. Foreign Commerce Bureau, show, then, that while the world's sound-and-silent theatre total decreased 6,282 in 1937, the number of sound houses increased 7,332, indicating that the actual fall-off in theatres showing silent pictures approximated some 13,614 for the year.

The 62,895 sound theatres throughout the world, geographically and by countries, at the end of 1937, compare with the five previous years as follows:

SOUND THEATRES IN WORLD

Territory	Grand Totals 1937	1936	1935	1934	1933	1932
Europe	34,819	29,207	27,956	23,460	20,934	17,822
United States	17,000	16,258	15,378	10,143*	15,000	14,000
Far East	4,869	4,387	3,712	3,362	2,539	2,147
Latin-America	4,355	4,068	3,338	2,783	2,208	1,830
Canada	1,089	1,033	833	710	710	777
Africa, Near East	763	610	480	411	432	379
TOTAL	62,895	55,563	51,697	40,869	41,823	36,955

*Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals.

SOUND THEATRES IN EUROPE

Country	1937	1936	1935	1934	1933	1932
Germany	5,395	5,271	4,780	4,489	4,000	3,700
England	5,000	4,950	4,712	4,608	4,414	4,228
France	3,700	3,900	3,300	2,900	2,550	1,450
Italy	3,600	2,800	2,724	2,095	1,079	1,000
Russia	6,337	2,285	3,000†	1,800*	2,000	3,000
Sweden	1,783	1,641	1,581	843	750	750
Spain	1,600	1,600	1,550	1,333	1,500	500
Czecho	1,608	1,348	1,343	1,025	818	640
Belgium	800	740	725	650	400	250
Austria	706	692	706	650	570	435
Poland	703	659	467	428	353	110
Hungary	420	385	362	315	267	198
Denmark	348	352	312	325	303	200
Rumania	293	350	298	300	350	165
Switzerland	354	328	330	310	302	200
Netherlands	297	297	291	252	240	233
Yugoslavia	301	263	246	174	184	100
Norway	250	240	205	204	175	107
Finland	265	210	214	120	120	111
Irish Free State	190	190	160	...	...	...
Portugal	185	186	170	168	107	88
Greece	145	140	112	107	100	70
Latvia	100	98	86	107	87	56
Turkey	100	93	85	60	52	37
Bulgaria	97	89	89	88	109	109
Esthonia	58	58	54	58	44	39
Lithuania	63	44	43	44	53	46
Albania	14	14	11	7	7	...
TOTAL	34,612	29,207	27,956	23,460	20,934	17,822

*Includes all halls, converted churches and other local places of exhibition.
†This figure includes, urban, rural theatres, both those equipped with stationary and portable projectors where motion pictures are shown.

SOUND THEATRES IN FAR EAST

Country	1937	1936	1935	1934	1933	1932
Australia	1,541	1,420	1,334	999	999	1,050
Japan	1,353	1,237	827	877	450	216
New Zealand	424	610	435	366	324	306
India	600	600	500	506	340	220
China	250	183	178	157	120	90
Neth. India	154	172	192	172	131	104
Philippines	213	148	121	127	105	105
British Malaya	97	96	57	50	36	28
Straits Settlements	...	...	...	48	...	...
Fr. Indo-China	50	50	18	18	18	12
Chosen	46	29	24	24	...	...
Siam	22	22	10	12	12	6
Ceylon	18	14	10	9	7	6
Fiji Island / Society Islands	3	3	3	3	3	2
TOTAL	4,775	4,387	3,712	3,362	2,539	2,147

SOUND THEATRES IN LATIN AND CENTRAL AMERICA

Country	1937	1936	1935	1934	1933	1932
Brazil	1,084	1,170	906	800	525	330
Argentina	1,021	1,000	1,000	600	542	580
Mexico	543	402	200	350	265	265
Cuba	375	300	225	150	131	123
Peru	201	180	122	85	77	40
Chile	192	159	150	148	160	85
Colombia	230	150	120	120	60	30
Uruguay	124	124	122	118	110	110
Venezuela	111	111	85	75	44	24
Porto Rico	96	100	100	93	87	87
Panama	51	47	44	36	25	25
Costa Rica	39	36	35	26	26	9
Ecuador	34	34	31	27	22	20
Honduras	23	29	29	14	18	10
Salvador	27	27	24	24	11	7
Nicaragua	25	25	23	15	14	12
Guatemala	28	23	17	16	12	9
Dominican Rep.	22	23	21	13	14	15
Br. Guiana	23	23	2	2	2	1
Bolivia	19	19	19	20	19	8
Trinidad	23	19	17	...	...	...
Jamaica	15	15	14	14	8	3
Bermudas	9	8	9	9	9	13
Paraguay	4	6	5	5	6	4
Haiti	7	6	5	5	3	2
Neth. West Indies	7	6	5	2	2	1
Bahamas	3	5	4	4	4	5
Barbados	3	3	3	...	...	...
Br. Honduras	1	1	1	1	1	1
Br. West Indies	...	...	...	11	11	11
TOTAL	4,341	4,068	3,338	2,783	2,208	1,830

IN AFRICA AND NEAR EAST

Country	1937	1936	1935	1934	1933	1932
South Africa	275	250	200	200	195	180
Algeria	131	130	60	60	95	..*
Egypt	101	102	90	72	72	70
Palestine	35	29	27	22	16	16
Iran	32	25	25	...	...	...
Tunisia	27	24	27	...	...	..*
Syria	39	24	24	23	20	7
East Africa	13	11	12	13	13	4
West Africa	10	7	7	7	7	5
Iraq	17	6	6	6	6	4
Madagascar	2	2	2	2	2	2
Persia	...	...	...	6	6	6
TOTAL	682	610	480	411	432	379

*Motion Picture Section's figure for 1932 listed North Africa with 85 installations. This is assumed to have embraced Algeria and Tunisia, listed separately in the survey for 1935 and 1936.

METALLURGY PROMISES PRINT ON ALUMINUM

Sponsors Claim It's One-Third Lighter and Costs Less Than Cellulose Raw Stock

Motion picture prints on metal ribbons avoiding the fire hazards and deteriorations of the cellulose films now used, with reductions, too, in basic costs, are now promised by Dr. Robert Carter, metallurgist working in the laboratories of the Taylor-Sloane Corporation of New York.

The aluminum based film is considered to offer various economies, including the possibility that since it is opaque both sides of the footage could be utilized for images, potentially doubling the capacity of a reel, assuming the solution of handling in projection.

Projection from an opaque film necessarily entails the use of reflected, instead of transmitted, light, involving, in all prior endeavours of the sort, large losses of light.

The subject of application of color printing to the aluminum base and attendant problems, so far as known, has not been explored. The new aluminum ribbon film is yet substantially unknown in the motion picture industry and has not been discussed with raw stock makers, here or abroad.

In the opinion of S. K. Wolf, president of the Society of Motion Picture Engineers, and formerly with the Western Electric Company and Electrical Research Products, who has been one of the first to see the new product, it is "a major development in motion picture engineering."

He explained that it involves a process of treating a non-ferrous, pliable metal strip with an emulsion surface, on which either positives or negatives can be printed. Further prints or projections can be made through "a simple method of optical refraction, the benefit of which is a permanent film negative or print, instead of the present perishable cellulose product."

Earlier Tests of Opaque Film

Others have pioneered in opaque film. Dayton Paper Products, for one, demonstrated such a strip as far back as 15 years ago, using opaque paper and projecting by reflected light. But, the light loss was too heavy for practicability.

Dr. Carter and Taylor-Sloane, inventors of the metal film, admit that a new optical system, costing about $100, and including prisms, reflectors and such, would be required by the metallic stock in present projection machines.

The sponsors admit, too, that an attempt to adapt the new film to exhibition might meet the objections of organized projectionists, who have been using the flammability of present cellulose film as an argument for the enforcement of city and state laws in many places requiring exhibitors to employ more than one operator in a projection booth.

Whether changes would be necessary in photographic equipment to permit use of the metallic film for prints have not yet been demonstrated. It appears probable, however, that the present cellulose-type of negative still could be used.

Began Tests Years Ago

Dr. Carter began his experiments many years ago in developing a process of printing still pictures and copying manuscripts on metal. In his new process, he explained, he coats a bright aluminum alloy with a chemically inert surface that is said to be permanent and compatible with existing photographic emulsions and developers. Nonferrous metal must be used to avoid corrosion.

The metal film is perforated and wound on reels in the same manner as the present nitro cellulose film.

"Commercial practicability" of the metal film is advanced by Taylor-Sloane, who compare the $1.50 per pound cost of cellulose base with the 42-cent per pound cost of metal alloy, adding that the cost of treating both types with an emulsion surface is identical.

Although the thickness of the new metal film is said to be the same as the cellulose—measuring .00575 of an inch—Dr. Carter and his associates claim that 1,000 feet of metal film weighs only four and one-half pounds, against the approximate six to seven pounds per 1,000 feet of cellulose.

The inventors believe that because their metal stock is opaque it might have pictures printed on each side, pointing out that any success in that connection would permit of half as much positive, half as much film transportation cost, half as many film-reels and film-cans, half as much storage space, etc.

No Action Taken On Federal Probe

Acting on instructions from the Attorney General's office in Washington, Harold St. L. O'Dougherty, acting United States attorney, in New York, this week disclosed that he is holding in abeyance any further action in the film buying situation in Brooklyn and Long Island.

The status of the investigation, started last summer by the late Leo J. Hickey, United States attorney for the eastern district of New York, has not been changed since Mr. Hickey submitted a preliminary report on his findings.

The investigation was made on complaint of the Century Circuit and chiefly involved Century's asserted inability to obtain first-run product. Representatives of Warner Brothers, Paramount and Skouras were interrogated by Mr. Hickey and the Loew's and RKO circuits also were involved.

At that time, Louis Nizer, at the request of Leo Spitz, RKO president, completed a 100-page report on the conditions complained of and traced the Century Circuit's policies over a number of years. Details of the report were never disclosed.

GB Holds First Of 3 Conferences

The first of three regional conferences with Gaumont British officials and exchange heads was held in New York this week after which Arthur A. Lee. GB vice-president and general manager, left to attend a similar midwest conference in Kansas City.

After the Kansas City meeting Mr. Lee plans to proceed to the coast to confer with exchange heads in the far west territory. Those attending the New York conference included Mr. Lee; Clinton M. White, assistant general manager; Arthur Greenblatt, eastern division manager; Claude Macgowan, comptroller; Albert Margolies, director of advertising and publicity; Charles E. Swengeler, head of the print department; Bernard Kearney, Purchasing agent, and Reg Wilson, Irving Gumberg, Irving Landes and Rudolph Bach, of the New York exchange; Joe Loeffler, Cleveland; Mark Goldman, Pittsburgh; Charles Leach, New Haven; Marcel Mekelberg and William Lee, Boston; Herb Given and Jack Schaeffer, Philadelphia; and Joe Kaliski, Washington.

Attending the conference at Kansas City will be Bob Selig, Denver; Douglas Desch, Kansas City; Andy Dietz, St. Louis; Al Shepherd, Des Moines; and Glenn Gregory, Omaha.

Several changes in the GB personnel and field selling staff were made during the week. Al Kent, former manager of the St. Louis branch, succeeded George H. Rosenbaum as Buffalo manager and Andrew Dietz, former salesman, took over the managership of the St. Louis office. F. E. Dyer, who had been working in the Atlanta and New Orleans territory was transferred to the Charlotte exchange.

ITOA Issues New Plea for Session

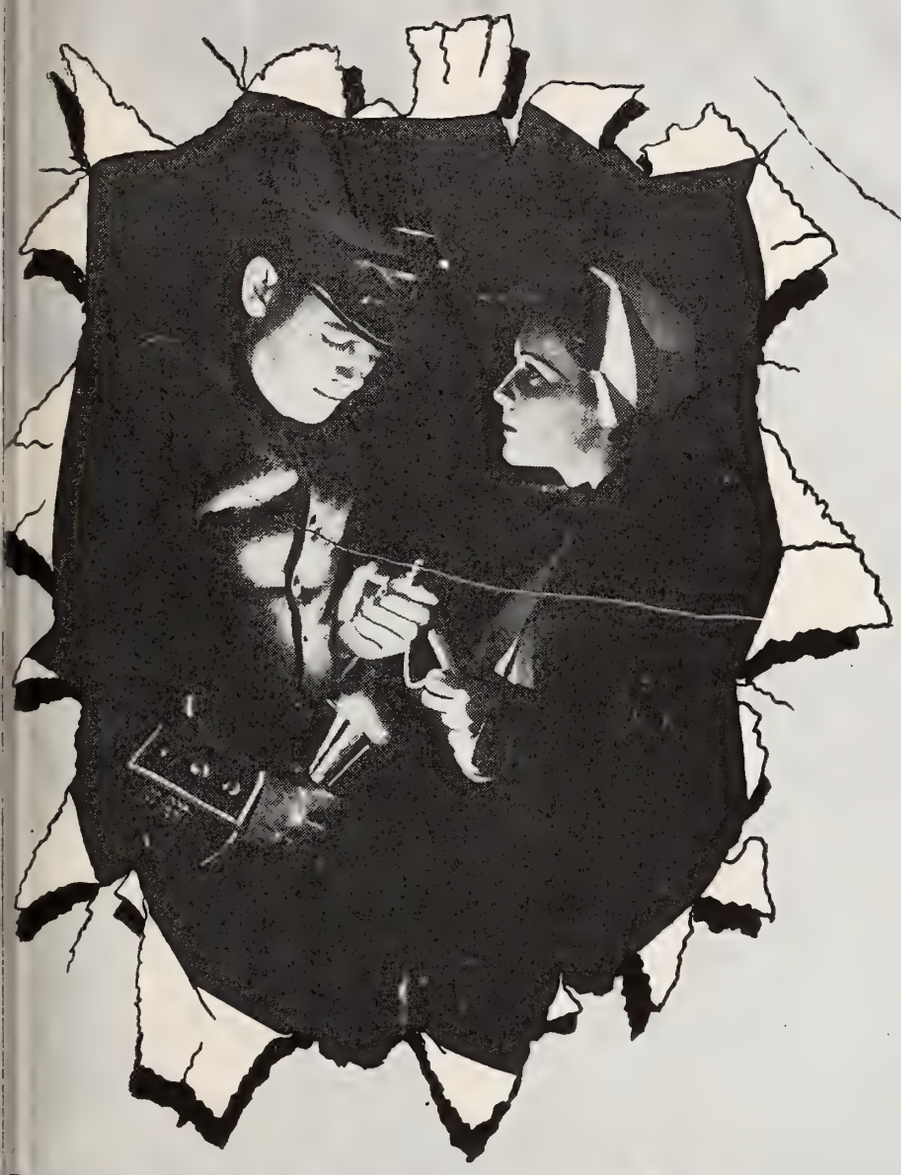
An attempt by the Independent Theatre Owners Association of New York to revive interest in its proposed trade practice conference continued this week despite the fact that Allied's president, Nathan Yamins, when invited to participate in the meeting, reiterated the stand taken by his organization at a recent board of directors meeting in Washington.

"The resolution adopted by the board of directors of Allied is self-explanatory," Mr. Yamins advised Harry Brandt, ITOA president. "'I concur with the resolution and fail to see what good purpose could be served by conferences while we are in the midst of a legislative campaign. It is a favorite practice of the Big Eight to suggest conferences when threatened with legislative action."

The ITOA's decision to continue to press for a conference was announced in the organization's official publication, The Independent. "Our association," the article read, "will not stop its endeavors to correct the evils in this industry from within."

The ITOA also took exception to Mr. Yamins linking the organization with major distributors and pointed out that "we are all independent exhibitors, struggling to stay in business."

The Money Picture of the Year!



"TIMELY! . . . GRIPPING!"
Pittsburgh Sun-Telegraph

FULTON THEATRE, PITTSBURGH
A FULL WEEK'S BUSINESS IN THE FIRST TWO DAYS
A RECORD BUSINESS for the ENGAGEMENT

"MADELEINE CARROLL IS FASCINATING . . . HERBERT MARSHALL IS EXCELLENT."
Pittsburgh Post-Gazette

"TOUCHING!"
Pittsburgh Press

MADELEINE CARROLL
HERBERT MARSHALL

IN

I WAS A SPY

Directed by VICTOR SAVILLE

It's a GB production

All in Favor



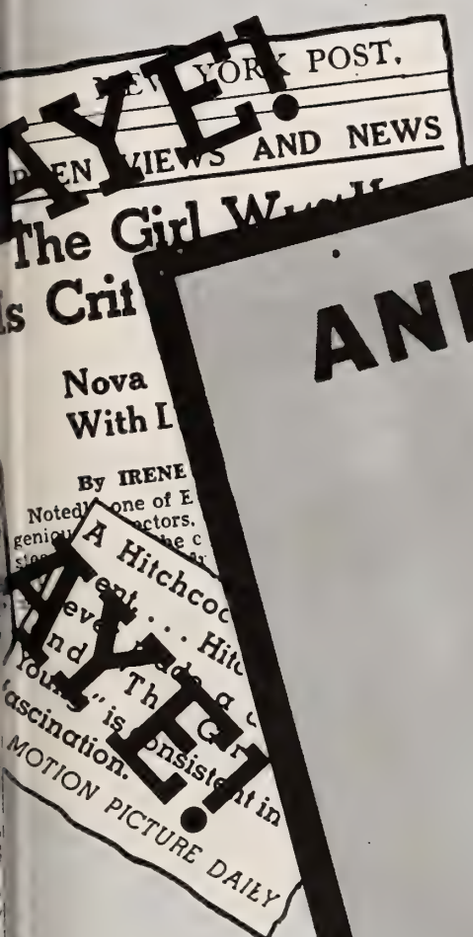
It's the sensational successor to "39 Steps" It's a GB Production

NOVA

THE GIRL

with DERRICK DE MARNEY

Say "AYE!"



AND THIS MAKES IT UNANIMOUS!

WORLD PREMIERE AT
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DOUBLE NORMAL INTAKE!

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HOLDOVER!

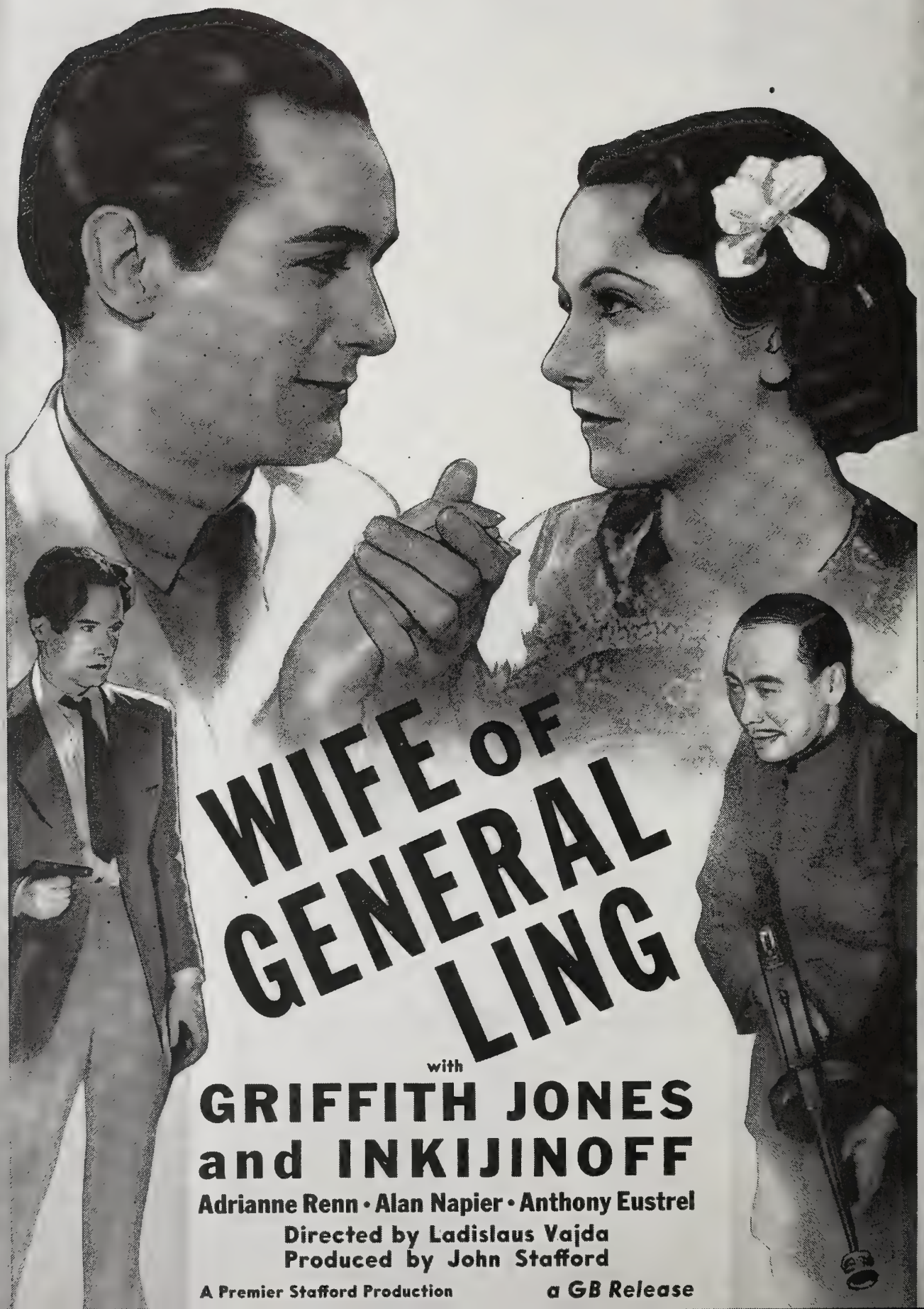
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WAS YOUNG

Directed by **ALFRED HITCHCOCK**

ON EVERY FRONT PAGE! EVERY DAY!

THE YEAR'S TIMELIEST PICTURE IS READY! RELEASED IN TIME FOR TOMORROW'S HEADLINES!



WIFE OF GENERAL LING

with

GRIFFITH JONES and INKIJINOFF

Adrianne Renn • Alan Napier • Anthony Eustrel

Directed by Ladislaus Vajda
Produced by John Stafford

A Premier Stafford Production *a GB Release*

Republic to Aim Toward Expansion, Says H. J. Yates

Republic is prepared to bid for a larger share of the exhibition market, through an increased budget for production, the strengthening of the distribution department, and the election of James R. Grainger as president of the sales company, it was said this week by Herbert J. Yates, on his arrival in New York from the coast.

Charles E. Ford, formerly manager of Universal Newsreel, who has signed with Republic as a producer, was honored on Monday with a farewell luncheon at the Lotos Club in New York. He is to leave for Hollywood this weekend.

Grainger Starts June 1st

Mr. Grainger will spend a vacation in Honolulu and will not start with the company until June 1st. He will, however, attend the company's sales convention, to be held May 3 to 5, at the Roosevelt hotel in Hollywood, Mr. Yates said.

Foreign distribution representatives are scheduled to attend the meeting, and Morris Goodman, vice-president in charge of overseas sales, will arrive from South America to attend. Following the convention he is scheduled to leave on a European trip. Salesmen who turn in good records during the current drive will be rewarded with a trip to the convention, Mr. Yates said.

Mr. Yates said that because of the success of serials, Republic will continue to devote considerable attention to the chapter plays, which, he said, are receiving playing time in theatres which never ran serials before. In addition to "The Lone Ranger" and "Dick Tracy," the company will make "The Fighting Devil Dogs," which is in preparation, and "The Hawk of the Wilderness," with an Arctic background.

Salesmen and Bookers to Attend

Between 700 and 800 will attend the annual convention. In addition to franchise holders and home office representatives, it has been decided to have salesmen and bookers at the meeting, he said. Foreign distributors also have been invited.

Production costs will be held to a rigid budget on Republic's 1938-'39 program of 34 features, which is an increase of 10 over this year, plus 24 westerns and four serials, said Mr. Yates, and producers will be expected to hold expenditures to the limits set, except that some pictures may necessitate exceeding budgets by $1,000 or $2,000, he indicated.

Mr. Yates denied that Roy Rogers would succeed Gene Autry in western roles. Republic has been grooming Rogers to feature in a group of westerns for next season, but in no way will take Autry's place, he stressed. "Washington Cowboy," which was reported to be Rogers' first picture, will be made by Autry, as scheduled, whenever the latter returns to the studio, he said. When that will be depends on Autry, Mr. Yates indicated.

Siegel Confers in New York

Moe J. Siegel, in charge of production for Republic, arrived in New York Monday from the coast to confer with Mr. Yates. He is to leave for Hollywood on Friday.

Harry Sauber, who produced two pictures for the company last year, and Harold Shumate, who has produced one picture for the studio since leaving Columbia, resigned this week. The resignations were attributed to differences of opinion over productions, Mr. Yates said they will not be replaced.

Morris Epstein, who last week resigned as New York branch manager for Grand National, has been appointed New York exchange manager for Republic. Mr. Epstein succeeds Jack Belman who was recently promoted to share with Harry LaVine the post of eastern district sales supervisor of Republic.

Exhibition of United Artists pictures has been resumed in Omaha, Neb., following the closing of deals between United Artists with Tri-States Theatre Corporation and Central States Theatre Corporation. The deal ordinarily would have been consummated last August but negotiations dragged for six months. The United Artist Omaha exchange has secured 120 dates in February alone from 20 Tri-States and 37 Central States theatres.

J. C. Jenkins Marks Four Score Years



Colonel John Curtis Jenkins, "Jaysee" to thousands of friends in the west who know him through his long contact with small town exhibition and, for the last 12 years, through his "Colyum" in EXHIBITORS HERALD-WORLD *and its successor,* MOTION PICTURE HERALD, *on February 28th will celebrate his 80th birthday.*

For many years the operator of a theatre in his home town, Neligh, Nebraska, Mr. Jenkins made a host of friends in the industry in his territory. In 1925 he became field representative for the HERALD *and his reports, touching on life in general and exhibition in particular, later developed into the "Colyum," through which he made acquaintances throughout the English speaking world.*

Expression of the regard in which the Colonel is held by exhibitors was given in July, 1929, when he was guest of honor at a convention of What the Picture Did For Me contributors at Detroit Lakes, Minn.

Chair Companies, RCA Show Profits; Eastman Dividend

Substantial profits are shown in the financial statements of American Seating Company and Heywood-Wakefield Company, manufacturers of seats for theatres and auditoriums, and by Radio Corporation of America, 50 per cent owner of Radio-Keith-Orpheum and full owner of RCA Photophone sound equipment, National Broadcasting, RCA Victor recordings and RCA Communications.

The directors of Eastman Kodak Company have declared a quarterly dividend of $1.50 on common stock, payable April 1st. In 1937 the company paid $1.50 on April 2nd, $2 quarterly in July and October and 50 cents extra on December 10th. On January 3, 1938, a quarterly dividend of $2 was paid.

The report of American Seating and subsidiaries for the year ending December 31, 1937, certified by independent auditors, shows net profit of $636,746 after interest, depreciation, federal income taxes, and surtax of $35,700 on undistributed profits, equivalent to $2.88 a share on 221,062 no par shares of capital stock. This compares with $541,368, equal to $2.45 a share on 221,062 shares of capital stock outstanding at the end of 1936.

Income account for the year 1937, compares as follows:

	1937	1936
Gross sales	$8,418,561	$7,031,563
Cost and expenses	5,419,984	6,147,885
Depreciation	171,971	156,262
Operating profit	$826,606	$727,416
Other income	123,495	100,657
Total income	$950,101	$828,073
Interest, etc.	106,988	112,404
Prov. bad debts	24,949	56,333
Cash discount and other deductions	33,418	39,868
Federal income taxes	112,300	78,100
Surtax undist. profit	35,700	.....
Net profit	$636,746	$541,368
Dividends	276,327	.....
Surplus	$360,419	.....

Earnings of Heywood-Wakefield in the year ended December 31, 1937, were $481,580 after depreciation, taxes and bond interest, equal, after preferred dividends, to $5.10 a share on 60,000 shares of common stock. For 1936 the company reported a net profit of $548,177. Sales were reported as being 23 per cent higher in 1937 than in the preceding year.

Current assets as of December 31, last, amounted to $3,901,199 and current liabilities were $943,104. This compares with current assets of $3,550,474 and current liabilities of $592,500 at end of 1936.

RCA Profit Estimated

The preliminary report of Radio Corporation and subsidiaries for the year ended Dec. 31, 1937, shows an estimated net profit of $9,000,000 after interest, depreciation, amortization of patents and goodwill, federal income taxes and surtax on undistributed profits, equal, after preferred dividend requirements, to 41 cents a share on 13,853,415 no par shares of common stock. This compares with net profit of $6,155,937 or 20 cents a share on 13,879,556 shares of common stock in 1936.

POLITICAL RIFT SPLITS PALESTINE'S RECOVERY

Proposed Tri-Partition, Immigration Restrictions and Increased Customs Fees Blamed

by ISAAC R. MOLHO
in Jerusalem

The disturbances in our territory with the economic depression and the political controversies concerning the tri-partition scheme, proposed to the League of Nations by Great Britain instead of the mandate considered as inoperative, and the provisional restrictions adopted by the Government against Jewish immigration, created difficulties also for the cinema business, which has appeared to be growing more and more prosperous.

In Jerusalem, Tel-Aviv and Haifa, incomes at the box offices have declined 25 to 35 per cent from those of previous years. In the strictly Arab area the decrease is greater.

Notwithstanding these reverses a theatre of more than 1000 seats, the Alhambra Cinema, was opened in Jaffa, and two large theatre buildings are being completed in Jerusalem, to be inaugurated the middle of this year.

Efforts are being made to improve the local newsreel Carmel. A committee to support and supervise this project was appointed in January by the culture department of the Jewish National Council.

The new version, in Hebrew, of the very popular Jewish play, "Hadi Buk," made in Polen, now being shown by Migdalor, at Tel-Aviv, has created the interest of our public and the Hebrew local press. There is a movement to further the dubbing of films in Hebrew and the promotion of original versions in Biblical language and foreign versions with adequate casts, from plays of great interest.

Muni Production Sought

Paul Muni, traveling in Europe, is reported to have manifested cordial sympathy toward the Hebrew "Habima," with a cast of world note. Mr. Muni will pay us a visit soon.

It is understood that negotiations will be opened with him for his appearance in a great Hebrew production. Perhaps Muni will personify Theodore Herzl, the late leader of the political Zionism movement and modern prophet of a Jewish State.

Last year, there were reports of similar discussions with another great Jewish star, Elisabeth Bergner, when she was visiting Jerusalem incognito.

The Palestine Orchestra, founded under the auspices of the world famous violinist Huberman, who obtained last year, under the supervision of Maestro Toscanini and others, a notable success by his concerts, will take a leading part in such schemes of production, it is expected.

▽

The Palestine Government increased the customs duty on films at the beginning of this year from L.P.O.600 mils to L.P.I.250 mils, per kilogram, after awarding the license fees of the censorship board from L.P.I. to L.P. 4. per feature.

It is predicted that these fiscal increases will induce distributors to select pictures of higher standard.

On the other side, the Palestine Government has adopted the international agreement of free circulation of educational films. A drawback will be the custom duty required of films submitted for a certificate of the director of education, and the film censorship board, certifying that such films are suitable for educational purposes.

Hollywood Product Leads

The 1937-38 season began in our territory with absolute domination by Hollywood product, German films a poor second.

"Maytime," MGM running at the best house in Tel-Aviv, the Opera Mograby, broke all records, with full capacity shows for four weeks. More recently, Paul Muni surpassed the "Maytime" record when his "The Life of Emile Zola," Warner, played five weeks at the oldest cinema in Tel-Aviv, the Eden.

These great successes for Hollywood are opening a new era in the cinema business in Palestine, and have paved the way for adoption of a new policy by the large distributing companies in our market.

Instead of ruining cinema incomes by obliging the exhibitors to play pictures of insipid taste for our public, it seems easier now to obtain results with a selected and controlled release list, booked more than one week.

Theatre receipts from "San Francisco," "Good Earth" and "Mr. Deeds Goes to Town" are proving the value of this new understanding.

RKO Radio decided recently to open a branch in Palestine, to distribute its product directly. The same policy was agreed upon by Columbia, and shortly will be followed by United Artists and Grand National.

New Financing Halts Order On Grand National

Out of a series of legal moves in Los Angeles Federal Court in which three minor creditors attempted to force reorganization under Section 77b of the Federal Bankruptcy Act of Grand National Films, Inc., of New York, and Grand National Studios, Inc., of California came the disclosure this week that the companies have received new financing.

Explaining his order setting aside appointment of Lloyd Wright as temporary trustee and his order allowing the filing of the petition seeking reorganization, Federal Judge William P. James said that Phil N. Krasne, Grand National vice-president, declared in a chamber session last Friday that Edward Alperson, president, had wired from New York that new financing had been obtained by the companies and that the trustee appointment was premature.

Judge James, therefore, set February 21 for a hearing, giving Grand National time to make formal presentation of protests against the move of B. F. Zeidman Productions, Inc., Pacific Art and Title Studios, Inc., and Howard Anderson to instigate a reorganization of the firms.

The petition was filed on February 9th, and Judge James named Mr. Wright, Hollywood attorney active in film matters, as trustee. However, last Friday, after conferences with the attorneys for the petitioners, Mr. Krasne and Harry Dunn—last of the law firm of O'Melveny, Tuller and Myers, representing Grand National—Judge James rescinded both orders, and instructed Mr. Wright not to act as trustee.

Mr. Krasne charged that Grand National had not been given an opportunity to be heard before the court gave permission for the filing of the petition, and inasmuch as written consent of the companies' officers must be obtained for procedure under Section 77b, Judge James revoked the orders.

Invited to Inspect Books

Grand National executives, at a meeting in Hollywood Tuesday, invited a special creditors' committee to inspect all books of the companies and work out a reorganization plan without legal action. Phil Goldstone, who presided, told the group that the company has enough assets to pay off the outstanding $350,000 debts.

On February 21, three courses of action are open to the court, according to law.

First, the court may dismiss the action entirely.

Second, the court may appoint a trustee over the protests of the companies.

Third, the court may order liquidation of the assets of the firms.

In bringing the federal court action, the Zeidman firm declared Grand National owed it $360; Pacific Title, $755, and Mr. Anderson, who does optical printing, $268. Attached to the petition was a consolidated loss and profit sheet of the two corporations for the 34-week period ending Nov. 27, 1937, which declared the net loss to be $546,604.

Gross film rentals for Grand National-owned films, pictures distributed for outside producers and pictures of outside distributors were said to total $1,560,752. But of that amount, $650,341 was said to have been applied to recoup costs of Grand National-owned pictures, $407,474 went to outside producers, and $24,667 went to outside distributors, leaving a net film rental of $478,269.

Added to that amount, for obtaining the gross income of $820,329, were: sales of advertising accessories, $63,734; sales of foreign prints, $29,695; studio income and rentals, $201,196; and other items which totaled $342,059.

Cost and expense items included the following: Branch sales salaries and expenses, $403,782; branch office salaries and expenses, $206,887; home office salaries and expenses, $234,792; advertising and exploitation, $75,550; studio operating expenses, $178,447, and foreign department expenses, $44,693.

From London came word that a number of members of the staff of Associated British Film Distributors, which handles Grand National product in England, received notice of termination of contract.

Nize Baby!

It's Nissa, the leaping leopard!... See him (her or it) as the "baby" of a grand co-star comedy combination that's going to whirl the world around with more laughs a minute than theatres ever clocked before!



Ruff-ined comedy conceived in fun and executed in a riot! . . . Slapstick when it ought to be—romantic where it needs it, and hilarious all the time! . . . Presenting the cockeyedest comedy idea ever imagined in the nicest manner possible . . . with a box-office cast directed to perfection . . . bringing to your screen a laugh-tested picture slated for the rave notices and standout business you'd like to get every week in the year!

Katharine
Hepburn
Cary **Grant**

in a
Howard Hawks
production

Bringing Up Baby

with
CHARLIE RUGGL
Barry Fitzgerald *May Ro*
Walter Catlett *Fritz*

Directed by *Howard Hau*

RKO RADIO PICTURES

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Dull Days

With film finance holding back until the Quota Act is ratified and made law, producers unwilling to take any risks until the future is crystal clear, and renters bluntly indifferent, at the moment, to their legal requirements, British production continues in the doldrums.

Out of the industry's seventy-four stages only eleven are occupied at the time of writing, with as many production companies in meagre activity. Nor do these films represent any considerable amount of money, for production budgets are, with the exception of Korda's "Over the Moon," modest. In the majority of instances they are under the £10,000 mark.

At Denham but one of the seven stages is occupied, with the dilatory "Over the Moon" started by William K. Howard at the beginning of November last, continued by Korda on his return, and now being polished off by Thornton Freeland.

On Pinewood's five stages one is occupied, with the Gaumont British production "Crackerjack," though "Pygmalion" is scheduled to start under Gabriel Pascal's production lead in the not far distant future.

The giant studios of Associated British at Elstree have two occupants, Paul Stein, who is directing "Lovers' Knot" for Associated British release, and Erich Pommer, whose director, Tim Whelan, is at work on the Laughton opus "St. Martin's Lane."

The Ealing studios of Associated Talking Pictures are completely dark. Warner First National's lot at Teddington stands idle until the Quota Act is ratified and law. Twickenham, Welwyn, Hammersmith, Amalgamated and the Rock stages at Elstree are without occupants.

At Sound City only one stage is in use where John Baxter is making the United Kingdom production "Rhythm Off My Heart." Stoll's stages at Cricklewood are both at work with Laurence Huntington making "Bad Boy" and Viking Productions busy with "Take Off My Hat."

At the Fox British Studios, Wembly, a modest quota offering, Alex Bryce's "Last Barricade" is in process of production. Beaconsfield's British Lion Studios have for tenant Herbert Wilcox, producing the Gordon Harker comedy "No Parking" for British Lion release. At the Islington Studios of Gainsborough work goes on with the Will Hay comedy "Convict 99." Argyle-Butcher have "Little Dolly Daydream" at Walton.

And that is the sum total of British production at the time of writing—a meagre display when consideration is taken of the 150 odd production companies which claim statutory existence and the seventy-four sound stages which might be active.

It is claimed by the labor unions that 80 per cent of their membership is on the unemployment registers reaching a net total of over 8,000. Spurred to protest against a state of affairs which they regard as inexcusable and which has made them the sorriest victims, they held a mass demonstration on the day upon which the Quota Act committee reassembled at the House of Commons to plead their case for higher quota percentages and better wages. Meanwhile the prospects of an immediate improvement in the situation are remote.



The launching of the Montgolfier Balloon, a scene from London Films' "Conquest of the Air," depicting the progress of flight from the legend of Icarus to modern aviation and a forecast of the future. The film is directed by Alexander Shaw.

"Germinal" Set

Joseph Von Sternberg, whose sole directorial essay in England, "I Claudius," was rendered abortive by the accident sustained by Merle Oberon, plans to make a picture in England this year.

He will produce and probably direct a film version of Zola's "Germinal," using the Rock Studios at Elstree for the production.

At Cricklewood

"Bedtime Story" is the title of a film which goes into production at the Stoll Studios, Cricklewood, in the near future, under the banner of Admiral Films. The story has been adapted from the stage comedy by Walter Ellis which has had a very successful London run.

Donovan Pedelty will direct, with Ernest Palmer, who photographed "Edge of the World" at the cameras.

In the cast will be Lesley Wareing and Ian Collins, with Elliot Makeham and Michel Bazalgette in support.

Scouts to Star

British Sea Scouts are the stars of a new British film made by British Fine Arts Pictures at the Stoll Studios, Cricklewood, London. The film is titled "Chips" and has been produced and directed by Edward Godal.

Playing lead in the production is Tony Wickham, boy who made a West End hit in the stage production of "The Housemaster," and the cast includes vaudeville and radio stars Dave Burnaby, Billy Merson and Peter Dawson.

No release has been arranged for.

"Mr. Penny" Signed

"Mr. Penny," noted figure of English radio, and as popular with the masses here as Amos and Andy on the other side of the Atlantic, will come to the screen in a film to be made by British National Pictures.

Penny, meek middle class clerk, who, accompanied by his inevitable umbrella, is constantly stumbling into drama, will be played by Richard Goolden, creator of the radio character. Vic Oliver, Hermione Gingold and Patrick Barr will be in the cast.

The film is being made at the Welwyn Studios, Hertfordshire, with David Macdonald in charge.

FILMS ACT ON FLOOR OF COMMONS; PRODUCERS SEEK QUOTA INCREASE

Third Reading Preceding Vote Expected Next Week; CEA and KRS Discuss Classification at Round Table Meeting

by AUBREY FLANAGAN
in London

The new Films Act, having gone before the membership of the House of Commons after months of consideration in committee, is expected to reach its third reading next week after which a vote will be taken and the measure sent to the House of Lords. Should that body disapprove the bill in any particular it will be returned to the Commons for further consideration. The present distributors' quota will expire March 31st and the exhibitors' quota in September.

Although committee consideration of the bill has ended opponents of its present provisions have not been stilled. Representatives of the producers' group are canvassing members of the House of Lords, demanding an increase in all the quota percentages and greater powers for the Films Council which is to be set up under the terms of the new legislation.

During the wait between readings in the Commons the Government was petitioned by 128 members of Parliament, headed by Sir Adrian Baillie, to strengthen the Act so as to insure "protection against foreign domination."

Amendments to be proposed at the third reading by labor will aim at an increase in the minimum British labor costs to 85 per cent and at a requirement that no film can be registered until all costs and salaries are paid.

During the final committee session last week Oliver Stanley, Broad of Trade president, was bombarded with proposals for amendments, some seeking an increase in the quota percentages. He refused to consider an increase in the distributors' percentage but agreed to an increase in the exhibitor quota from 10 to 12½ per cent. At the same time he accepted a suggestion that after the first year of operation the new Films Council might consider a revision of the exhibitors' quota percentages. The limit would be an increase from 25 to 30 per cent at the close of the 10-year period.

Mr. Stanley told the committee that when the measure was brought to the floor of the House he would introduce two changes, one concerned with reciprocity and the other related to the amount of quota rights to be obtained on especially expensive films.

Round Table Parley

What may prove to have been either a council of permanent peace or an eleventh hour failure to avert war, was held last week between selected members of the Kinematograph Renters Society and the Cinematograph Exhibitors Association, when a joint conference or round table was held to thrash out the major problems now separating, like a no man's land, the man who shows the films and the man who distributes them.

The conference came as a result of the recent sharpening of the exhibitor renter conflict over rentals and the grading of films into "A" and "B" categories, and followed preliminary talks by the presidents of the respective associations. The grading of films into two categories by the Kinematograph Renters Society, and their determination to book films in the former class only on a percentage basis has had immediate effect of embittering the exhibitor attitude, and above all of cementing together in one rebel front both circuits and independents, forces previously split apart by the renters' booking policies.

At last week's conference the respective presidents of the two opposing bodies stated the case for and the case against grading. For the renters, David Griffiths, chief of First National this side, explained that it was their intention to put an end to the rot of overlong programs, and to prevent the increasing practice of exhibitors, not only circuits but independents too, booking two high grade or "A" films in one program. Countering this, came Charles Metcalfe, president of the Cinematograph Exhibitors' Association, an independent showman who claimed that the grading of films had not done what it was intended should be done, that renters were themselves still booking two "A" films if percentages were paid, and that it had not limited in the slightest degree present program lengths. On the other hand the new policy merely increased film rentals and swelled the coffers of renters at the expense of the exhibitor.

The meeting, following piously expressed exhibitor hopes that much good could, and probably would be done by frank round table discussions of present difficulties, wore an air of superficial tolerance and bonhomie. That it masked a coldly skeptical attitude is none the less a fact.

Despite the hopes of peace and the intention of both sides to achieve a peaceful settlement, the underlying currents are those of war.

For the present, however, axes are buried and battle array set aside. A subcommittee consisting of five renters and five exhibitors was appointed to go into the question of grading and will meet for discussions on February 10th. On the exhibitor side are Mr. Metcalfe, N. A. Nyman, realist intellectual of the group and next president; John Maxwell, chief of Europe's most powerful circuit, and A. W. Jarratt of Gaumont. For the renters, Mr. Griffiths, honest and confidence-inspiring president; Sam Eckman, statesman of the group, and Murray Silverstone of United Artists are included.

On the exhibitor side the most significant aspect is the alliance of exhibitor and independent forces. This, in itself, is an augury of the determination of the showmen to shelve temporarily, domestic differences, in order to present a united front to the common enemy. No previous action on the part of the renters, they claim, has had such a solidly cementing effect on the exhibitor ranks, an effect which could not have been achieved by years of internal campaigning.

Back of this circuit-independent solidity lies the massed figure of organized labor. The labor unions, most conservative of all proletarian and radical bodies, bent on disarming the foreign enemy, and driven to alliance with their capitalistic foes of yesterday, by the increasing menace of trade unemployment, have offered their services in the battle, and are part of a carefully prepared and already matured plan which exhibitors intend to spring on their renter opposition should the talks fail in their aim of achieving a pacific solution.

What this plan of action is, has been carefully guarded from the outside eye, but inner exhibitor circles are emphatic that not only is it drastic, but that it is comprehensive, and that it can be put into effect at a moment's notice.

That exhibitors, however, may not have it all their own way is clear when one considers the present halt to British production, with next to nothing on the stocks when the present reserve of British films runs out. Deprived of this bargaining power both circuits and independents must face "that merciless figure the American renter" with a considerably depleted armoury.

Previously, claim the independents, they were forced into a second and third run position by the circuits. Now with the latter saddled with equally difficult problems of supply and of rentals, their plight is not much less happy. Hence the new alliance.

The exhibitors have written to the Chancellor of the Exchequer asking a cut in the tax on seats between 6d, now tax free, and 9d.

▽

$25,650,000 in Taxes

During the year ending March 31st, 1937, British cinemas paid over to the exchequer £5,130,000 ($25,650,000) in entertainment tax.

Import duties on films during that period netted £172,600 ($863,000).

COUNCILS TO STUDY 'SNOW WHITE' RATING

The British censors' rating of "Snow White and Seven Dwarfs" which at present prohibits children under 16 from seeing the picture, may be changed as a result of the decision of the County Councils of London, Middlesex, Surrey and Essex to preview the film with a view toward a possible change in the rating.

The classification may be changed to "universal" by the council decision, thus permitting children to see it without restriction, or it may be placed in the "horrific" category, a distinct possibility in view of the censor declaration that there are certain scenes unsuitable for children.

Paramount Contest For House Managers

Managers of theatres playing Paramount pictures will become active participants in the forthcoming "Paramount on Parade Around the World" drive under the terms of a plan evolved by Neil F. Agnew and John Hicks, Jr., vice-presidents in charge of distribution in the United States and foreign fields, respectively. A series of prizes will be awarded for the most effective advertising and publicity campaigns conducted during the course of the 13 weeks from February 27th to May 28th.

Both domestic and foreign fields will be included. In the United States there will be five divisions of competition, four based on the size of the particular city involved and the fifth for neighborhood theatres and subsequent runs.

BALANCED

IN EASTMAN Super X Panchromatic Negative the vital film factors of fine grain, high speed, and superb photographic quality are combined to give the finest results to be seen anywhere today. It is the admirable balance of these qualities that has made Super X the world's most widely used negative film. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

IN COURTS

Court Orders Hearing on Time Injunction Action

Time, Inc., was directed this week by Justice Bernard L. Shientag to show cause in the New York supreme court why a temporary injunction pending trial should not be issued to restrain exhibition of the March of Time reel which deals with the National Maritime Union. The order was obtained by Frederick N. Myers and Jerome King, chairman and secretary of the union, and Clegg Lowder, James Lampkin and Robert Stewart, seamen, who are the plaintiffs.

The union seeks $200,000 damages and the members ask $50,000 each,

The union contends that the film holds their organization up to contempt and ridicule and impedes its activities. The seamen, who are under indictment in the Brooklyn Federal court for attempted mutiny on the S. S. Algic, also allege that wide exhibition of the picture will prevent them from securing a fair trial.

The plaintiffs allege that the film misrepresents them as demanding watermelon, beer and tomatoes, and gives a false impression of their activities. It is also charged that a telegram to Joseph P. Kennedy, former chairman of the United States Maritime Commission, was misquoted. Papers in the suit have not yet been filed.

Attorney Sues B & K

A $50,000 libel action against Balaban and Katz has been filed in Circuit court, Chicago, by Otis M. Gallant, attorney. He charges his name and picture, appearing in ambulance-chasing stories in the Chicago *Times,* were used in "blowups" which were displayed in various B & K theatre lobbies in an advertising campaign for a film called "Torture Money."

Reduction Sought

Freddie Bartholomew petitioned Superior Court, Los Angeles, for a reduction in the 20 per cent of his $100,000 annual salary which he pays his father. The boy actor contended he pays his father $20,000, Federal and State income taxes take $67,000 and his agent gets $10,000.

Writ Sought Against Theatre

An involuntary petition in bankruptcy was filed against the Trio Manhattan Corporation, operators of a theatre in New York. The petition which alleged that the corporation was insolvent was filed by Columbia, Twentieth Century-Fox and Loew's, Inc., as creditors.

Telephoto Suit Dropped

A $900,000 triple damage suit brought by the Telephoto Corporation claiming violation of the anti-trust laws by limitation of licenses to exhibit films was marked settled and discontinued as to one defendant, Erpi, and discontinued as to Western Electric and American Telephone and Telegraph Company, also defendants, in the United States District court in New York. The suit was started in May, 1934.

World Pictures has acquired the American distribution rights to the French film, "Grand Illusion."

Mae West Threatened in Court Contempt Action

Mae West this week was ordered by Superior Judge Emmett Wilson in Los Angeles to show cause why she should not be adjudged in contempt of court for refusing to answer questions put to her during the deposition hearing in the $1,000,000 suit brought against her and Paramount by Mark Linder, writer, over "She Done Him Wrong."

Miss West on the advice of attorney refused to disclose her financial arrangements with Paramount.

Mr. Linder is suing over the alleged failure of Miss West to abide by the terms of an asserted contract under which she agreed to split with him the profits from the picture. He claims that he is the author of the play from which the film was adapted.

Milestone Suit Filed

Lewis Milestone this week in Los Angeles filed suit against Hal Roach studio seeking $81,666 back pay, penalties and damages in an action which invokes the state law requiring employer to pay employe, penalty not to exceed thirty days pay, if worker is discharged without being paid the salary due. Mr. Milestone said that Mr. Roach owes him $5,000 a week back pay and $21,666 penalties and seeks $55,000 damages.

BOOK REVIEW

HOW TO USE TALKING PICTURES IN BUSINESS, by Lyne S. Metcalfe and H. G. Christensen. With a foreword by Roy S. Durstine. New York: Harper & Brothers. 5½x8½. 241 pp., and index. Price $3.50.

This new publication is at once a highly respectable addition to the library of the motion picture and an exhibit in evidence of the dominant place the motion picture is assuming, perhaps inevitably, among media of expression. Developed for amusement, by the money of the amusement business, the motion picture goes on to conquer other fields, apparently, by sheer force of its greater convenience and persuasiveness. Education holds out a tentative hand to it. Business has welcomed it gratefully. And Messrs. Metcalfe and Christensen have accordingly endeavored to guide Business in the use of it.

They have endeavored conscientiously. Their subject is one about which ignorance can impressively phrase itself; and the glorified nomenclature and esoteric charts of modern Business might have suggested that such phrasing was sufficient. The authors, however, have brought to their task sound knowledge of both motion picture technology and practical business processes.

They have done so really comprehensively, too. Naturally the effectiveness of a commercial film must depend on other factors than those which can be dealt with in a book; but in this book is well ordered guidance for those who want to acquaint themselves with the business uses to which motion pictures can be put, with the processes involved, and with the pitfalls, sometimes costly indeed, which those processes may lay before the innocent.—G. S.

OBITUARIES

O. O. McIntyre, Columnist, Dies in New York

O. O. McIntyre, whose column, "New York Day by Day," was widely syndicated, died in New York, February 14th, after a short illness. He was 54.

At one time, Mr. McIntyre handled publicity for Florenz Ziegfield and William Fox.

Mr. McIntyre's reading audience was estimated to be about 7,000,000. He was born in Plattsburgh, Mo., in 1884, and started his newspaper career as a reporter on the Gallipolis, Mo., Daily News.

W. A. Graham

W. A. Graham, salesman for the last eight months for the Universal film exchange in Des Moines, was found dead in an automobile in his garage February 9th. Mr. Graham formerly operated a theatre in Knoxville, Iowa.

John D. Glover

John D. Glover, mayor and owner of the Ritz Theatre in Walterboro, S. C., died February 7th.

Irving Bonoff

Funeral services were held February 11th for Irving Bonoff, who for 18 years operated the Bonoff Theatre, Madison, Conn., with Leo Bonoff.

Charlotte Wood

Funeral services for Charlotte Wood,, editorial assistant to Hunt Stromberg, producer for Metro-Goldwyn-Mayer, were held February 9th. Miss Wood died in Hollywood, February 7th, following an appendectomy at the Good Samaritan Hospital.

F. B. Pennington

Frank B. Pennington, 60, owner of the Rialto Theatre, Villisca, Iowa, was killed when the car he was driving swerved off the highway near Council Bluffs, Ia.

Construction to Start On Newsreel Theatre

Construction of a newsreel theatre in 34th Street opposite the Pennsylvania Station, New York City, will get under way next week, according to Joseph Steiner, who formerly was associated with American Tobis.

Mr. Steiner with a Wall Street group headed by Stanley Heller, broker, plans to establish a new circuit of newsreel houses. He said he has several sites in the Times Square area of New York under consideration.

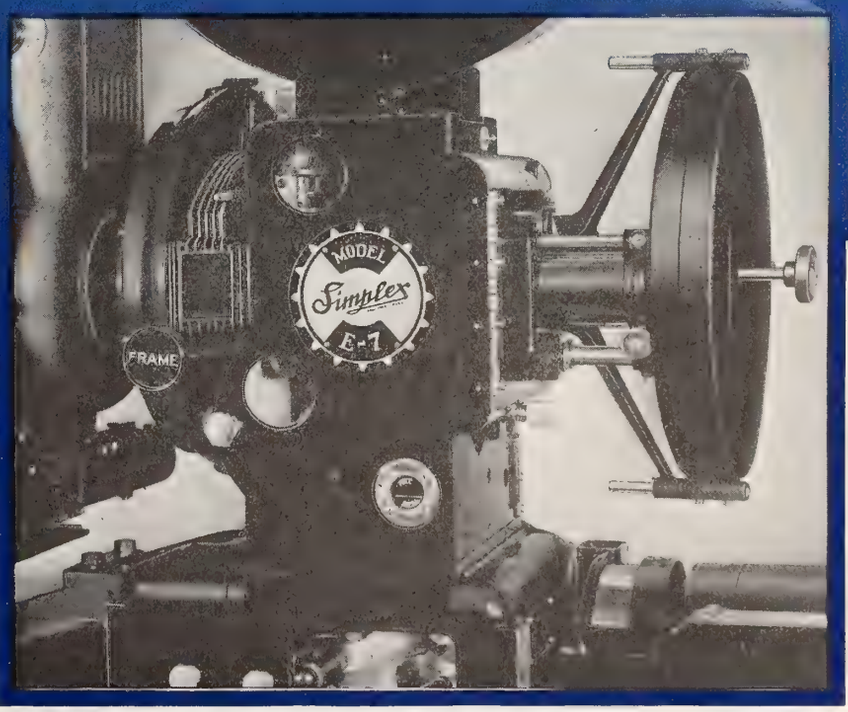
The 34th Street house will be built by the Tishman Realty and Construction Company and is expected to open early in June.

RCA Suit Settled

A $250,000 breach of contract suit brought by Abram J. Engelman against RCA, RCA Victor, RCA Communications, RCA Radiotron and E. T. Cunningham Tubes, was marked settled and discontinued in the United States district court in New York. The suit involved a new development in vacuum tubes.

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ANSWER TO QUESTION NO. 102

Question No. 102 was: (A) Is current leakage necessarily set up by grounding one wire of a circuit? (B) Do earth grounds offer variable resistance? (C) May both positive and negative of a circuit be thoroughly grounded, yet little or no leakage occur? (D) If a test lamp, bell or magneto be connected across a ground, will the lamp light, or the bell ring?

The following made acceptable answers: C. Rau and S. Evans; C. Oldham; L. Cimikoski; J. R. Prater; L. F. Hayes; W. Limmroth; J. A. Zachritz; W. E. Edmonds; M. and J. Devoy; E. H. Toedte; H. Edwards; W. Schoeneman; J. J. Petersen; C. A. Whitlock; T. and W. Turk; E. F. and M. Wentworth; A. C. Greene; K. L. Brant; D. Coates; B. B. Hornstein and R. R. Jacobs; H. Bunker; R. and K. Wells; K. Erwin; D. and W. Porter; T. D. Williams; F. H. S. and P. Dalbey; H. A. Ames and F. E. Dorp; L. G. Simmons; R. M. Schnider; P. and L. Felt; M. D. McGuire; R. H. Carter; L. G. Dillon and W. B. Myers; L. A. Beachwood and M. F. Robinson; R. and K. Wells; Q. G. Rolton; R. L. Sampson; G. T. Vieller; F. D. Scanlon; W. Winkler and R. R. Robbins; G. L. Goss and Son; J. Morton; L. and F. L. Savlor; S. Hewitt; F. M. Brown and R. Davis; C. H. Lowrie; C. L. Brant; H. T. Randolph; R. E. Bullard and J. K. Robinson; E. Exline; L. E. Dodson and H. T. Todd; B. L. Kent; F. W. Brandenburg; L. F. and G. Brown; H. T. Rainer; S. L. Maxwell; S. U. Lamont and P. F. Maxwell; L. B. Daniels; J. M. Kelner and A. W. Baxter; L. R. Whitmore; O. L. Goldstein and M. Samuels; A. D. Lonby; W. V. Henderson and H. M. Jackson; B. L. Bunt and W. R. Davis; L. Johnson; W. R. Matthews and J. R. Davidson; B. and M. Walker; H. T. Plum and D. A. Shea; T. W. Redhouse; L. J. Rubin; H. T. Watkins and N. S. Reid; A. Leonard and G. T. Jones; L. D. Tomlinson.

To Section A, H. T. Rainer replies, "Current leakage will not necessarily occur when one wire of a circuit is grounded. There will be no current flow unless some wire of opposite polarity attached to the same power source, though not necessarily of the same circuit, be grounded, and the resistance of 'ground' (not necessarily through the earth itself, as the term is commonly employed) be low enough to enable the impressed voltage to force current through."

Almost all replies overlooked the fact that not only the opposite wire of the circuit involved must be considered, but also opposite *polarities* of all other circuits connected to the same generator.

(B) William Limmroth says, "Grounds offer variable resistance to current flow. If connection between points of grounding be through earth, such variations may be due to distance or other conditions. More or less moisture or current-carrying content of the earth will alter resistance."

H. Edwards replies, "Grounds through earth offer highly variable resistance. The points at which the opposite polarities are grounded may be close together or far apart. There may or may not be a metal pipe extending almost all of or any portion of the distance. The earth may be moist or dry. The earth may be highly impregnated with particles that will conduct current, or it may be largely of non-conducting material. Under each condition (and others) resistance to current flow would change. It might possibly be very slight or might be sufficient to prevent any flow of current at all."

T. and G. Turk put it thus: "Naturally, the resistance of a ground through earth may vary widely. For example, if the ground be in dry earth throughout and the earth be free from materials offering conductivity, the resistance will be very much higher than were the same length of ground damp or wet, or the earth heavily impregnated with materials offering conductivity.

"Or take a second case: Suppose we have a point of grounding in damp earth, or earth with conducting content as above suggested, and close to this point is a buried water main which passes within one foot or one yard of the second ground point. Further remarks seem unnecessary. As a matter of fact, conditions in grounds through earth may be almost anything. Resistance through them may be high enough to stop all current flow, or low enough to amount to almost a short circuit."

(C) L. Cimikoski says, "Both positive and negative polarities may be thoroughly grounded without current leakage. It is only necessary that resistance be high enough between the two points of grounding for impressed voltage to be unable to force current through."

J. A. Zachritz answers, "Yes, because for any one or a combination of reasons, resistance may be too high to permit the voltage to force current through."

(D) J. R. Prater answers, "If a test lamp, a bell or a magneto be connected across a ground, the lamp will light, or the bell will ring, provided resistance between points where opposite polarities are grounded be low enough to permit impressed voltage to force sufficient current through to operate the lamp or the battery or magneto bell."

H. Edwards answers, "If a test lamp be connected across a ground, its filament will not be affected if there be enough resistance between the points of grounding to either stop all current flow or cut it down until not enough flows to heat the filament to redness. If the resistance be low enough to permit more current to flow, the filament may become more red, white-hot or incandescent, according to the amount of such flow. If a battery-powered bell be used, the voltage will presumably be quite low, but exactly the same condition obtains as with the lamp. If sufficient current flows, the bell will ring, otherwise it will not. However, due to the extremely low voltage, a bell and battery is a very poor test for grounds.

"On the other hand, the magneto generates very high voltage; therefore it is most excellent for such tests. If the magneto bell does not ring (assuming the instrument and its connections to be in good order), it is safe to assume there is no ground insofar as concerns ordinary commercial voltage."

BLUEBOOK SCHOOL
Question No. 107

(A) What type of electrical power is required to operate a sound system?

(B) How is it obtained from ordinary a.c. lines?

(C) What two classes of circuits are found in modern amplifiers?

(D) Why do sound reproducing systems require a mechanical drive?

(Note: Remember this is a Bluebook school and the answer to all save possible some social questions can be found in that book.)

Projector Displayed

International Projector Corporation held a dinner at the Hotel Pennsylvania, New York, on Wednesday, for the purpose of bringing the new Simplex E-7 Mechanism to the attention of the heads of projection departments of the leading national circuits.

Among those invited to the dinner were: Frank E. Cahill, Jr., Martin F. Bennett, Jr., Deon De Titta, Lester B. Isaac, M. D. O'Brien, Harry Rubin, Jesse J. Hopkins, Charles F. Horstman, Charles Muller, Earle G. Hines, Walter Green, Herbert Griffin, E. M. Hartley, Arthur Meyer, P. A. McGuire, H. Heidegger, J. Frank Jr., W. C. Smith, J. Werman, A. Rockvan, J. W. Sawyer, E. I. Sponable, E. Tuttle and Clarence Secor.

Certificates of dissolution were issued at Dover, Del., to Fox San Diego Theatre Corp. and Fox Westwood Theatre Corp.



Let's go places — and do things!

Here's the selling kids with the box-office eyes . . . Here's Pre-vues on your screen . . . known wherever showmen hang their hats as the "come-hither" screen ads . . . Here's Lobby-Displays with that "magic touch" . . . Both backed by the same alert organization of picture-wise executives . . . on-your-toes . . . specialized personnel . . . advertising-wise production experts . . . serviced from the same branches . . . (new ones in key spots localizing our already superfine service) . . . sold on the same "easy-to-take" plan . . . on a rental basis . . . And made with the same result always in mind . . . Better sales appeal . . . fresher selling angles . . . get-them-in-and-bring-them-back-ideas . . . Yes sir . . . there's two of 'em to double your theatre advertising punch . . .

National Screen Service
. . . prize baby of the Industry!

National Screen Accessories
. . . the magic touch of showmanship

Lorentz Sees Exhibitor Profit In Field of 'Factual' Films

Producer of 'The River' Strongly Attacks Term 'Documentary'

A wide and almost untilled field within the present structure of the motion picture industry for the development of expository, non-fiction films of short feature length is envisioned by Pare Lorentz, film critic and producer, for the United States Department of Agriculture and the Farm Security Administration, of "The Plow That Broke the Plains" and, more recently, "The River."

Interviewed in a tiny office on Madison Avenue, New York, imposingly labeled "Farm Security Administration, Motion Picture Division," Mr. Lorentz's enthusiasm for his subject carried him even beyond the memory of a too recent encounter with a dentist.

He expressed a violent aversion for the term "documentary" as applied to the type of film under discussion, declaring emphatically, "It is far too dull a term for the medium we are using. There is a universal appeal," he continued, "for factual pictures and there is a great future for them within the present structure of the industry, particularly for exhibitors who would profit greatly from such subjects, produced and distributed at comparatively low cost."

Mr. Lorentz pointed out that at the moment he was not referring to pictures sponsored by the Federal Government, but rather to pictures of the same general type no matter under whose auspices they were made. The production and distribution of such pictures, he said, would not constitute competition with any present factor in the industry and shown in theatres they would clear overhead and make a profit.

Turning momentarily to his activities in behalf of the Administration he said wryly: "The industry will not agree, but we are not in competition with motion picture theatres nor with the producers and distributors." Both his pictures, he said, are distributed free to exhibitors and although they are loaned to churches, clubs and civic organizations of all kinds for exhibition an attempt is made to restrict such use to territories where they are not shown in theatres.

Because the Government bureau under which Mr. Lorentz produced his pictures is operated on a year to year basis with no provision for a permanent establishment he said he had no further plans for Government sponsored production.

Communists and the DAR

In support of his contention that non-fiction pictures, of the type that would be called documentary if there was a satisfactory definition for that term, have a universal appeal to a wide cross section of the public Mr. Lorentz cited two urgent requests for prints of "The Plow That Broke the Plains" which were received on the same day, one from a chapter of the Daughters of the American Revolution and the other from a committee of the Communist party. In a similar vein was the instance of the film being shown in a burlesque house in New York on the same day it was being exhibited to students of Vassar College.

More than 4,000 theatrical showings of "The Plow" to date, he said, further attest the appeal inherent in the type of film. The larger circuits, he continued, at first were entirely unconvinced of the picture's drawing power, but after a few scattered showings they received enough requests and comment to justify booking the film for all their theatres. "The Plow" was distributed by Government offices in New York, Chicago and Washington, but "The River" is being handled, free of charge, by Paramount.

In reference to English "documentary" films (he preferred to use the term in quotations) Mr. Lorentz explained that commercial companies, particularly public utilities, barred from radio advertising by the Government monopoly of that medium, sponsored the production of short feature pictures, not necessarily about their own products, depending on the prestige of having their name associated with them for institutional promotion.

In this connection Mr. Lorentz thought a similar system in this country would be dangerous to the industry because it would represent the invasion of the theatrical screen by commercial advertising, a condition which he said was approached dangerously in the sale of radio programs to commercial sponsors by Hollywood producing companies.

In his opinion the production and distribution of the films could be undertaken with profit by small units which could operate with little overhead other than the cost of raw stock and salaries for camera crews. For subjects he suggested such matters as complete pictorial records of various cities, places or industries and of social phenomena which are not practical for inclusion in the ordinary range of Hollywood's efforts.

That the small unit is ideal for such projects, Mr. Lorentz pointed out, was proven in the production of "The River." With scenario and continuity arranged a crew set out to film the Mississippi. The vicissitudes of the weather and other delays put the crew six weeks behind schedule, a lapse which was never made up. Such a delay, he reasoned, would not be possible for a large and unwieldly production company with high overhead and a definite schedule to be met.

With details of the distribution of "The River" through Paramount completed Mr. Lorentz is now on a fishing trip off the west coast of Mexico. He will return to New York in the spring to lecture in a course being conducted by the New School for Social Research on the documentary film "as history and journalism."

ACADEMY OPPOSES DOCUMENTARY AWARD

The Awards Committee of the Academy of Motion Picture Arts and Sciences this week rejected a recommendation of short subject producers that a special classification for documentary and educational films be established in the short subjects division for the Tenth Annual Awards.

The committee action was taken because not enough such films have been made to justify inclusion of the new classification. The Government-sponsored documentary film, "The River," would have been included in this classification. It was entered in the short subjects competition but was rejected by producers from existing classification.

20th-Fox Branches Report '38-9 Sales

Twenty-three branches of Twentieth Century-Fox, including two in Canada, have reported sales of 1938-'39 product contracts, according to a tabulation made by the company. Many managers reported that they were hopeful of going to the annual sales meeting in Kansas City, April 1 and 2, with new records for pre-convention sales of subsequent season product.

The Kansas City meeting has not been designated a convention since not more than 85 representatives of the United States and Canada sales staff are expected to attend, including home office members, division and district managers, branch heads, and studio representatives. The meeting will be confined to those mentioned because selling for the new season is already well under way and policies are being explained to salesmen in the field.

All branches are conducting a drive to maintain playdates and collections on a quota level set by the home office for this year's contracts.

The company will limit its distribution next year to its own product, according to present plans being shaped by company executives in connection with the announcement to be made at the convention.

The company expects to make the same number as this year, 52 on the regular program. In addition, 12 more were scheduled this year, including four in the "Outdoor" series and two in the "Tarzan" series, both produced by Sol Lesser; four Will Rogers reissues and two Eddie Cantor specials. The Lesser affiliation will be discontinued at the end of the current season, it was said.

The company will also make its own short subjects, planning 52 one-reelers, to be released on the basis of one a week. They will be produced by Truman Talley in New York. Plans have been completed for the construction of a studio adjacent to the Movietone News Building at 54th Street and 10th Avenue, New York. Educational, which has released through Twentieth Century-Fox, is negotiating for another outlet.

The company will hold a European sales convention at the Hotel George V in Paris, May 1 and 2, which will be attended by Sidney R. Kent, president; Walter J. Hutchinson, foreign manager; a studio representative, and probably Joseph M. Schenck, chairman of the board. Whether the annual sales convention of the British organization will precede or follow that of the continental organization has not been decided.

This year's meeting in Kansas City will be held nearly two months prior to the company's customary convention date, thus giving Twentieth Century-Fox an early start in officially launching its new selling season.

If the Gracie Fields-Victor McLaglen-Brian Donlevy production tentatively titled "He Was Her Man" is released this season, the regular program will be increased to 53. Although two Eddie Cantor pictures were scheduled, there will be no second Cantor starring vehicle available, but a second special of equal magnitude may be produced and released to those who purchased the specials contracts.

"Zola" Award Given

In a ceremony at the Warner Brothers studio in Hollywood this week the Minneapolis *Journal*, through its film editor, Merle Potter, presented its annual awards for the "best" picture, "The Life of Emile Zola," and the "best performance, by Paul Muni in the title role of that picture, to Henry Blanke, who represented the company, and Donald Crisp, who received the award for Muni, now on vacation in Europe.

NEW DANISH BILL LIMITS IMPORTS AND PROFITS, BARS BLOCK BOOKING

Minister of Justice Proposes Ban on Theatre Ownership by Producers Except Danes, Restriction of Licenses Also

by KRIS WINTHER
in Copenhagen

The Minister of Justice in Denmark, Mr. K. K. Steincke, has presented a bill to the Folketing ("House of Commons") calling for entire revision of the laws controlling the motion picture industry in Denmark and for a revolution of the working conditions of exhibition. As Mr. Steincke is known as a man of will, the bill in all probability will be passed in its entirety.

In the introduction to his bill Mr. Steincke refers to the commitee appointed in 1933 for discussion of the institution of a Central Office for Import of Films and Preparations for the Encouragement of Danish Production and Exhibition of Pictures with Cultural Value. This committee was appointed in December, 1933, and reported on its findings in October, 1937. The Minister of Justice bases his bill upon these findings and upon the suggestions offered by the committee in connection therewith, but every point has been sharpened to a considerable degree.

The present system of licensing exhibitors will be maintained almost unchanged. This means that the license is to be granted by the Minister of Justice in cooperation with the county. The license may be granted either to the township itself or to an individual. Under certain circumstances the license may be granted to a Danish producer in order to further home production, this, however, on condition that the pictures produced are in keeping with a set standard both culturally and artistically. Finally, in very rare cases the license may be given to national organizations with social or educational purposes.

Only under very special conditions will an exhibition license be granted to a person or group owning, representing, employed by or financially interested in a company producing or distributing pictures. This, however, does not apply to Danish producers.

The personal requirements in order to obtain a license also have been changed. Hitherto the demand has been "sufficient understanding of the motion picture industry," but the Minister of Justice claims that several of the best licensees have been found outside the trade. Hence the requirements now are that the licensee "must be domiciled in this country and be in possession of sufficient artistic and business abilities to operate a motion picture house."

One more change that will make the exhibitor's outlook still more unstable is the one concerning the period for which a license is issued. Under the present system a licensee holds the license until death or that time when he himself desires to withdraw from the business, but if the bill is passed as written a license will be valid for only five years at a time. The license of course may be renewed at the end of each five year period but the exhibitor never can be definitely sure of this, particularly because the licenses, judging by former practice, seem to be used sometimes as political favours and at times as a kind of remuneration from the government for outstanding achievement in some field of art. This eliminates the possibility of inheriting a license, but the bill makes an attempt at ameliorating this by stating that the widow of a licensee may apply for the license "on an even footing with all other applicants," which of course doesn't say much when you think it over.

Distributors Must Be Danish

Sections 15 to 18 are perhaps those which are of greatest interest for the motion picture industry outside of Denmark itself, since they are concerned with the rules and regulations binding distributors of motion pictures in Denmark. In order to be a distributor a person must fulfill the same requirements as the exhibitor (nothing is however said about "artistic and business abilities"). In all corporations or limited liability company *each* responsible member must live up to these standards.

In stock companies and other companies of limited liability operating in this country the managers and the majority of the board of directors must be able to answer to these demands: they must be Danish citizens, domiciled within the country, not under 21 years of age, not under guardianship, nor have compromised their rights as a citizen. Foreign stock companies or limited liability companies may operate as distributors in Denmark only in case a branch office is registered at the stock company registry, and in this case the manager of the branch office must comply with the demands above outlined.

Imports Limited

Individuals or companies locally engaged in producing motion pictures shall henceforth be permitted to import foreign pictures only to the extent of the minimum required to further the sale of Danish pictures in other countries. All Danish productions, in cases where the producer himself is not engaged in distribution, must be distributed through the state distributing company, an entirely new institution which springs into being through this bill.

No distributor may sell or rent a picture to an exhibitor for its first showing in this country before the exhibitor has seen the picture. Nor may a distributor resort to selling pictures in blocks or in any other way make use of any one picture as a lever to force other pictures into the house taking the production. In other words each picture must be booked individually and entirely upon its own merits.

State Distributing Company

The state is to organize a "Film Central" to obtain and distribute pictures for schools and other motion pictures that have educational value. Further, the Central is to assist in the development in a proper direction of the showing of pictures in this country through importation and distribution of such films as shall be considered culturally or artistically valuable. Finally, this Central will have a monopoly on the distribution of all Danish films other than those produced by such companies as have their own department for distribution. This probably will be most remunerative for the State Distributing Company, since Danish productions, no matter how worthless they may be in any other aspect, always are sure-fire box office successes.

Financing of State Distributing Company

Nothing definite has been stated regarding the appointment of the manager of this new Central, as this is to be determined by the Minister of Justice in collaboration with a special "Film Board," another new creation under the bill.

The budget for the State Distributing Company is to be placed on the State budget every year. In case the Central should show a profit, the surplus is to be turned over to the "Film Fund" (another offspring of this rather prolific bill), which in turn is to assist the Central in covering running expenses and a possible deficit. As additional support, all proceeds from the censorship department (through fees paid by the distributors) are to be given to the new Central after the expenses incurrred by the censorship department itself have been covered.

Beyond the change in the use of the net surplus, no notworthy revision is to be made in the department of censorship. Sections 24 and 25 deal with the creation of a "Film Board,"

(*Continued on following page*)

How Exhibitor Profit Is Limited Under Provisions of Danish Bill

GROSS (KRONER)					PERCENTAGE OF BALANCE
11,000 but not over 12,000	To pay	200	on 11,000	and...	25
12,000 but not over 13,000	To pay	450	on 12,000	and...	30
13,000 but not over 14,000	To pay	750	on 13,000	and...	35
14,000 but not over 15,000	To pay	1,100	on 14,000	and...	40
15,000 but not over 16,000	To pay	1,500	on 15,000	and...	45
16,000 but not over 17,000	To pay	1,950	on 16,000	and...	50
17,000 but not over 18,000	To pay	2,450	on 17,000	and...	55
18,000 but not over 19,000	To pay	3,000	on 18,000	and...	60
19,000 but not over 20,000	To pay	3,600	on 19,000	and...	65
20,000 but not over 25,000	To pay	4,250	on 20,000	and...	70
25,000	To pay	7,750	on 25,000	and...	75

DENMARK ACTS TO AID OWN FILMS

(Continued from preceding page)
consisting of seven members appointed by the Minister of Justice after nomination by seven different groups, namely: one each by the Minister of Education, the Teachers Association of Denmark, the Union of Folk-Schools, the Labourers' Educational Union of Denmark, the Joint Association of Denmark's Motion Picture Exhibitors, and by the Danish Actors Union and Danish Playwrights Association jointly. No mention seems to be made of the procedure of nomination of the seventh member. The Minister of Justice selects from the seven members a chairman and a vice-chairman. All appointments are to be valid for four years. All members to be paid through fees.

Duties of Film Board

The Film Board is to make a close study of the development within the industry in foreign countries, paying especial attention to the cultural or artistic value of pictures being produced. It is thus to heighten the standards of the industry in this country by giving advice to the newly instituted Film Central and to all other distributors operating in Denmark.

The Film Board shall further control the new Film Central in its operations both in matters of art and finance. The Board is to determine whether a picture shall be exempted from taxation and shall also be the supreme court of appeal from decisions of the censorship department to the Ministry of Justice.

Limiting the Exhibitor's Profit

No changes are to be made in the existing license fees but as Mr. Steincke had intended doing as long as half a year ago, a heavy impost will be laid upon all exhibitors showing a net profit of over Kr.10,000 a year (approximately $2,200). In determining the net gain for the year a reasonable amount may first be deducted for depreciation or reserves, up to 6 per cent of the capital invested by the exhibitor. The net gain then is fixed by taking the average of the profit in the last three years, however taking the last year's profit especially into consideration when this is lower than the profit in the preceding two years. The exhibitor must then on his profit for the year pay fees according to the schedule shown in the box on this page.

This scale will bring about quite a reduction in the incomes of the exhibitor running the bigger houses. The bill itself cites a few examples of how this new taxation will work. An exhibitor netting Kr.20,000 a year will have to turn over Kr.4,250 to the Film-Fund and may retain about 70 per cent of his year's earnings. The exhibitor showing a profit of Kr.30,000 is assessed Kr.11,500 or about 35 per cent of his surplus for the year. The exhibitor whose initiative has brought his earnings up to Kr.75,000 is taxed approximately 60 per cent and may retain exactly Kr.29,750 for his efforts. One exhibitor not mentioned in the bill reputedly netted Kr.125,000 during the past year. If the bill had been passed a year ago, this executive would have been permitted to keep Kr.42,250 of his earnings, in other words not quite 30 per cent. A thorough study of the proposed system of assessment leads one to believe that the prime motive of the Minister of Justice is to quash private initiative.

Exemption from Assessment

Any individual or company having been granted a license to exhibit motion pictures on the basis that the proceeds are to be utilized as a support to said person's or persons' production of the motion pictures within the country and within the set cultural and artistic standards, will be exempted from this new form for taxation. This decision will protect the production company "Palladium," whose latest pictures would only with difficulty be proved to have a connection with "culture or art." Mr. Bauder, the Czar of the Danish motion picture industry, controls "Nordisk Film A/S" that has been turning out pictures far above the average Danish standard.

Aim of "Film Fund"

All moneys raised through this new assessment are to be gathered into a fund to promote production of domestic pictures having educational, cultural and artistic values.

The fund is first to build up a reserve amounting to one million kroner, after which the fund really starts to work. It has been computed that the assessments planned will bring in about Kr.800,000 (approximately $175,0000), most of which is to be used in the service of the oft-mentioned artistic and cultural pictures according to the following rules:

Support will be given to production or importation of purely educational pictures and to any arrangements furthering the use of motion pictures in the field of education, and to product publicizing Denmark or Danish enterprizes. The fund also is to cover all expenses incurred by the newly appointed Film Board and to cover any possible loss incurred by the new Film Central. The remainder is to be turned over to the Minister of Education, who will be authorized to use these moneys as support to artists and scientists and also for support to (Yes, you guessed it!) artistic, cultural and scientific enterprises.

Comes Into Force April 1

The final sections deal with exhibitors operating under licenses granted under the former system but not eligible for licenses under the new law. These shall be permitted to keep their licenses and renew them according to the old rules and regulations. The same will hold true in the cases of widows of exhibitors, however with the amendment that the license will be withdrawn if and when she remarries.

The bill, if and when passed, is to be enforceable from April 1st this year. The suggested assessment would be paid the first time on the basis of the earnings of 1938 but in the first year only one half of the assessment is to be paid.

No one within the motion picture trade is at all in doubt regarding passage of the bill. It is regarded as already a law. Mr. Steincke on former occasions has forced his bills unamended through both houses, even in the face of opposition. In this case there will hardly be any opposition to speak of, as the exhibitors are too few in number to raise any sentiment against the bill here in Denmark. Furthermore, the attitude of the Danish public in general towards the motion picture trade is that anything connected with films provides an easy way of attaining an income far above the reasonable.

License System Proves Boomerang

The oddest feature of the entire bill is probably the oft repeated expression "artistic and cultural value." No definition is offered, and apparently only Mr. Steincke himself is infallible in the matter of determining what pictures may claim these qualities, for although the new Film Board is to act in advisory capacity, the reader knows the court of highest appeal is to be the Minister of Justice.

The entire license system originated in an effort to give private initiative an opportunity by keeping large (especially foreign) trusts out of the business and quashing all attempts to establish large circuits. Now the license system opens the door for this new bill to obliterate the last remnant of reason for showing private initiative. The question now being discussed in trade circles is whether this is the first step towards making the entire motion picture industry a state monopoly that finally will take over the theatres in the country and appoint managers to run them for the State. If this is the case, then the new bill most most certainly has led the Minister of Justice a long stride forward in his plans.

CENSORS REMOVE "ROAD BACK" BAN

The Universal production "The Road Back," banned by the French censorship committee a few months ago, has been accorded a visa after a few deletions and is at present being shown at the Max Linder cinema in Paris.

The French branch of Warner Brothers has denied that "The Life of Emile Zola" has been banned by the censors. The film has not been presented to the censors, it was said, and hence no decision has been made. When the film was first discussed in Paris it was feared that its treatment of the vehemently discussed Dreyfus case, which once divided all France into two camps, might reawaken passions not yet entirely dead.

The censors refused a visa for the dubbing of "Dead End" which had been showing in the original version at the Biaritz theatre on the Champs Elysées.

St. Cloud Circuit Gets Fourth House

The St. Cloud Amusement Corporation, which is headed by Frank C. Walker, president of the Comerford Circuit, this week acquired the Sussex theatre, Sussex, N. J., increasing the company's holdings to four. The others are the St. Cloud and Washington, Washington, and the Belvedere, Belvedere, all in New Jersey.

The Comerford Circuit is a Paramount partner in a number of theatres, but the St. Cloud organization is not connected with Comerford, it is said. C. E. Smith is secretary of the company.

Leon Shusterman of the Roxy theatre, Perth Amboy, N. J., has taken over the Cameo, Yonkers, to be operated by the Terry Lee Theatre Corporation. The Cameo formerly was operated by Weinberg Amusement Corporation.

The Lindy theatre, Brooklyn, formerly operated by Graham Amusement Corporation, has been acquired by Lindy Amusement Corporation, of which Rose Albert is president and Meyer Friedman vice-president.

The River Theatre Corporation has taken over the Granada, Pearl River, N. Y., formerly operated by Irving Sherman. Herbert Markfield is president of the corporation.

The Strand, East Orange, N. J., has been acquired by Prygos Theatre Corporation. Peter Mann is president.

WHAT THE PICTURE DID FOR ME

First National

BACK IN CIRCULATION: Joan Blondell, Pat O'Brien—This picture pleased my crowd. A lot of fun. Played January 6-8.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

DANCE, CHARLIE, DANCE: Stuart Erwin, Jean Muir—This was doubled with "Michael O'Halloran" and was by far the weaker of the two pictures. Somehow the entire picture does not ring true and as entertainment it is just fair.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HOLLYWOOD HOTEL: Dick Powell, Frances Langford— This was a swell show and did a nice business for me. It had a nice trailer that sold it and I did the best weekend business I have done for months with it. No complaints and good business and what more can you ask?—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

MR. DODD TAKES THE AIR: Kenny Baker—Excellent musical. They like Kenny Baker as an actor as well as a singer. Let's have more of him for our musical fans. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PERFECT SPECIMEN, THE: Joan Blondell, Errol Flynn—This one pleased the cash customers. Joan Blondell is very popular here and May Robson is very, very good—as usual. She almost steals the show. Amusing story and well produced. Running time, 97 minutes. Played January 29-30.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SHE LOVED A FIREMAN: Dick Foran, Ann Sheridan—Double featured it and got by. Good for dual bills and that's all. Why not put Foran back in westerns. He has a good chance to do something there. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

Grand National

FRONTIER TOWN: Tex Ritter—We trust that this company will get back on their feet again and continue with these good westerns. No one has any better. Well recorded, a good plot and beautiful scenery. All anyone could ask for. The female lead in this picture should be grabbed off by someone and put in better pictures, as she is a good actress and easy to look at. Better than the average put in westerns. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Sigonier, Ind. Small town patronage.

FRONTIER TOWN: Tex Ritter—Best Tex Ritter to date. This one has about everything to please the action fans. Strange as it may seem, Tex Ritter has outgrossed all other Western stars here and this includes Gene Autry, Buck Jones, the Three Mesquiteers and Ken Maynard. Played February 5-6.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

MR. BOGGS STEPS OUT: Stuart Erwin, Helen Chandler—Nice short comedy feature but strictly for dual bills only. This picture brought several good laughs and Stuart Erwin never was better. Sound and photography O. K. Played February 5-6.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

SMALL TOWN BOY: Stuart Erwin, Joyce Compton—Did not get by even on bargain night.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Metro-Goldyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—An excellent picture which brought extra business. Many favorable comments on the new color. Running time, 110 minutes. Played January 30-31-February 1.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Small town patronage.

BAD MAN OF BRIMSTONE: Wallace Beery—Play this by all means. A box office natural for small town operation. Broke all records for box office. Running time, 89 minutes. Played January 21-22.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice—Nice and holds attention. Running time, 72 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BIG CITY: Luise Rainer, Spencer Tracy—A good picture well liked. Tracy great and Rainer excellent. Did good business but nothing startling. Comments favorable but not flattering. More was expected than was actually seen. Running time, 80 minutes. Played November 17-18.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

BRIDE WORE RED, THE: Joan Crawford, Franchot Tone—This one seemed to please. Joan's best for some time. Rather fantastic story but excellent cast, one of the best being Mary Phillips as the maid. Lynne Carver gives a very pleasing performance. Reginald Owen is very good. Beautiful scenery and excellent photography. Running time, 103 minutes. Played February 4-5-6.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

BROADWAY MELODY OF 1938: Robert Taylor Eleanor Powell, Judy Garland—Did good business, although not as good as it was played up to be. After this picture Judy Garland should be on her way to stardom. Not enough dancing by Eleanor Powell. Brandon people liked the picture very much, however. People here like musicals and comedies much better than dramas anyway. Running time, 110 minutes. Played October 13-14.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

BROADWAY MELODY OF 1938: Eleanor Powell, Robert Taylor—Very well presented to fair business. Powell is great. Played January 13-15.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

CONQUEST: Greta Garbo, Charles Boyer—Garbo. A grand picture, magnificently done. Plenty of action, beautiful settings, audience appeal big enough for extended runs any spot. Running time, 112 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

DOUBLE WEDDING: William Powell, Myrna Loy—A big disappointment at the box office. Most people complained of its being too utterly silly for anything.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOOD EARTH, THE: Paul Muni, Luise Rainer—I have put off playing this because I was sure it would be a waste of good playing time. It proved to be very good at the box office and I received scores of good comments. As this is one of those pictures that appeal to the people who come to the movies once in a while, I used my mailing list to good advantage with this. Running time, 133 minutes. Played January 16-17.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HELL DIVERS: Clark Gable, Wallace Beery—Fine. One of the best of its kind of all times. Beery is truly a wonderful actor. Running time, six reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HELL DIVERS: Clark Gable, Wallace Beery—Reissued again and I'll take more of them just like it. Metro evidently knew what they were doing. While they don't do extra business, they do more than some of the "clucks" that have come out this season. They have what a lot of pictures lack and that is action, good direction, story and a cast that knows its business. Moreover when the patrons leave they have seen a picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell, Robert Benchley—Well, this had many opinions. Some are getting tired of the present wave for nonsensical, almost slapstick, feature comedy dramas. Others still like them and most of our patrons liked this one. Running time, 78 minutes. Played January 30-31.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—This one was fair but I can't see any Sunday date on it. Good for midweek to help boost business, but won't do any more on weekends. Loy is not a draw without William Powell. Don't let anyone tell you different. Tone tried to take his place in humor and did well but not half as good as old highball Powell did with her in other pictures. Running time, 75 minutes. Played January 30-31.—B. J. Aylesworth, Lyric and Connellee Theatre, Eastland, Texas. General patronage.

MY DEAR MISS ALDRICH: Edna May Oliver, Walter Pidgeon—A swell comedy. Good story, good cast and lots of laughs. Running time, 73 minutes. Played February 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

NAVY, BLUE AND GOLD: Lionel Barrymore, Robert Young—Grand picture. Classy, action, appeal. Strong enough for extended runs and will please in any spot. Running time, 94 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ROSALIE: Nelson Eddy, Eleanor Powell.—This one was a good picture but too long. When Metro makes these long ones they break all records in length. We played this one New Year's prevue, and boy we kept them out late if that is what they wanted to do. They couldn't have gone out any place else because it was almost morning. The drunks all went to sleep and were sobered up when it was out. Running time, 125 minutes. Played January 2-3.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

SARATOGA: Jean Harlow, Clark Gable—Played late, but still a good draw. Print very good. Running time, 85 minutes. Played January 27-28.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

THEY GAVE HIM A GUN: Spencer Tracy, Franchot Tone, Gladys George—A very good picture with sustained interest from start to finish. However, any production with even the slightest suggestion of war is doomed to failure in my very small situation. The good people tell me there is enough war and trouble in everyday life without having it presented to them as entertainment. Oh, well, I had the satisfaction of seeing something above average, and the few who dropped in to rest were agreeably surprised at the picture's general good quality.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland, Sophie Tucker, Ronald Sinclair—This one went over fine and did fair midweek business. Everyone enjoyed it. One of the best program pictures put out this year. Running time, 80 minutes. Played January 12-13.—B. J. Aylesworth, Lyric and Connellee Theatre, Eastland, Texas. General patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Ronald Sinclair, Judy Garland, Sophie Tucker—Good program picture. Mickey Rooney is certainly coming along. He does swell work in this one. As for the Sinclair boy, another importation from the British. He has the clipped, precise diction that these kids seem to have. It got a couple of laughs in the wrong place. Judy Garland is a honey, good singing voice, and the picture, while it might seem out of place, could have used her in one more song. Grand Sophie Tucker, how she can put over her role. It is good to see them come along, these oldtimes getting breaks. I'm for them. Cold blustery weather hurt business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THOROUGHBREDS DON'T CRY: Mickey Rooney, Judy Garland—Grand picture. Good comedy. Plenty audience appeal. Lots of action. Strong enough for extended runs. Running time, 80 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

TOPPER: Constance Bennett, Cary Grant, Roland Young—Entire story fantastic and foolish. So ridiculous it was actually crazy. Carried out too far. People thought it a little bit too wild. Trick photography was very clever and the cast was good, but the plot spoiled it for this town. Business only fair, boosted second day by a cash night. Running time, 97 min-

(*Continued on following page*)

utes. Played November 8-9.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

TOPPER: Constance Bennett, Cary Grant, Roland Young—Far be it from me to understand why this picture should attract so large a patronage, and more particularly a number of persons who seldom indulge in motion picture entertainment. The picture is unusual, different, and entertaining, but not at all outstanding. However, the laughter was spontaneous, hearty, and at times prolonged, and it was a real pleasure to be at hand to bid the large crowd goodnight, and to receive the many compliments regarding this completely satisfactory film fare.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

TOPPER: Cary Grant, Constance Bennett—It looked all nonsense to me, but my patronage sure did enjoy it. The story of two people dead, but invisible bodies of them, sure keep them laughing. So that's that, and I was pleased. Running time, 90 minutes. Played January 24-25.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Monogram

THIRTEENTH MAN: Weldon Heyburn—This is a very nice program picture. Play it, if you are playing Monogram.—Sammie Jackson, Jackson Theatre, Flomation, Ala. General patronage.

Paramount

ANGEL: Marlene Dietrich—Terrible and so was business. It was so dead that I had to look several times during the day to see if the sound was off. Women thought it hot stuff, but you couldn't pay a man's way in if you wanted to. Running time, 91 minutes. Played January 26-27.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

ARTISTS AND MODELS: Jack Benny—Very poor business due partly to bad weather. This picture is not worth percentage. Played January 27-29.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

BLONDE TROUBLE: Eleanore Whitney, Johnny Downs, Lynne Overman—Nice little program picture which pleased those who came, and that wasn't many! Wish Congress would stop their filibustering and pass a law against double, triple and quadruple billings, then maybe we would get rid of these pictures built for them and for them only. Running time, 66 minutes. Played January 26-27.—Horn & Morgan, Inc., Star Theatres, Hay Springs, Neb. Small town patronage.

EBB TIDE: Oscar Homolka, Frances Farmer—I caught this while in Minneapolis and can't say much for it. Another of these unpleasant things that you want to forget as soon as you can. Had some beautiful sea shots, but I feel that people want story, and know that, though money had been spent on it, it just doesn't please the cash customers. There were four of us and it was unanimous.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

EBB TIDE: Oscar Homolka, Frances Farmer—Goldwyn must be right. Here is a picture so poorly edited that Zukor must have been in New York when this was cut. It is very badly connected. However, the color put it over. Homolka is a very wonderful actor and far overshadows the ability of the others. The comments on this picture are varied and we feel it will appeal to the men more than the women. Again we comment only on the worth of the picture, as the attendance was very good the first night. How it will be later we do not know. Running time, 90 minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—Not as bad as some reports had led us to believe. Had a good story and was well played, especially interesting to small towns in western territory. But why, oh why, did they have to turn it into a slapstick comedy at the close? Some said it reminded them of impossible westerns, others of ridiculous serials. A big picture, like this was supposed to be, should not have such an ending. Running time, 104 minutes. Played February 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HOLD 'EM, NAVY: Lew Ayres, Mary Carlisle, John Howard—Just a nice program picture with practically no drawing power. Did way below average Friday-Saturday business. Running time, 64 minutes. Played February 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PARTNERS OF THE PLAINS: William Boyd, George Hayes, Gwen Gaze—There's three things wrong with this one. "Windy" isn't in it. A gal named Owen Gaze is, and it has one punk story, but it pleased. Please, Paramount, put or get "Windy" back with Hoppy. My patrons think he's the better half of a Hopalong Cassidy western. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SOULS AT SEA: Gary Cooper, George Raft—I caught "Souls at Sea" the other day and can't report much for it. I know that the family didn't like it, though it was well produced, and showed the waste of a lot of money. "Mutiny on the Bounty" had something that the imitators have not been able to give us. I was interested in noticing that the chain booker had put this rumpus creating superfeature in on the Wednesday-Thursday cut price night. Shows that he agreed with my reaction to the picture. I am glad I lost my fight to get this set in on my last year's contract.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

NEW REPORTERS ON PRODUCT

Michigan and Texas exhibition supplies this week's newly volunteering reporters to "What the Picture Did for Me."

B. J. Aylesworth of the Lyric and Connellee theatres at Eastland, Texas, makes his first contributions.

R. V. Rule, Gym theatre, Beaverton, Mich., returns to the fold. He last reported in the issue of May 29, 1937.

TRUE CONFESSION: Carole Lombard, Fred MacMurray, John Barrymore—Did not do very well on this picture. After all the wide publicity we have had on it all over the United States I expected much more on the box office report. I think that small town people are getting tired of these silly kind of pictures and want more serious type. Running time, 84 minutes. Played January 9-10.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

TRUE CONFESSION: Fred MacMurray, Carole Lombard—Advertised this to the limit and in three days took in enough to pay for advertisement and part of film rental. It seemed to please those who saw it, but nobody came. Play it midweek. It's no Sunday feature. Running time, 84 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray—A very good little comedy that was well received and we can recommend it as good a picture as we have put on the screen this season. Do not be afraid of this. Running time, 85 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TRUE CONFESSION: Carole Lambord, John Barrymore, Edgar Kennedy, Fred MacMurray—If I ever get another picture that the audience is unanimous in saying that it is good I'll think that the day of miracles is not yet past. Barrymore saves the picture to some extent, and those of low mental capacity thought it great, but as for others they said "Phooey." There are some laughs in it, but the picture is loosely thrown together, and combines reaching for laughs, and then goes dramatic. Off and on. The picture puzzles in that you can't spot just where it missed with the audience, but it did for some reason, for we had a number of walkouts on it. They have been so consistently poor this season we hate to see another come in.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TRUE CONFESSION: Carole Lombard, Fred MacMurray—Entertaining. Pleased every one. Not strong enough for extended runs. Running time, 75 minutes. —W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WELLS FARGO: Joel McCrea, Frances Dee—Well, well, Paramount has really made a picture at long last. If they can do such a swell job of this one, why can't they do more of them? I have panned them a lot and they have it coming to them, but this one ranks with the greatest of the outdoor pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Republic

CAVALRY: Bob Steele—Very good western. All the children like Steele because they think he's the best fighter in the western group. I believe that's the reason my children business is always better when I play Steele and Foran. Don't blame some people for not liking pictures of official championship fights. They've been spoiled by seeing some real fights in western pictures, and fight pictures seem too slow for them.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Dvorak—We did not like this one and neither did the customers. The first walkouts for some time. Played January 22-23.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

MICHAEL O'HALLORAN: Wynne Gibson, Warren Hull—This picture is a credit to independent producers. It has good production values, good sound, a nice cast of players. While it has not romance, the fortunes of the children provide plenty of suspense and heart interest with a good sprinkling of fun. Business on this a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OLD BARN DANCE, THE: Gene Autry, Smiley Burnette—One of the best of the Autrys. 'Nuf sed.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUBLIC COWBOY, NO. 1: Gene Autry—Good western picture, but I have played better ones from same star. Also recording was pretty good. Running time, 58 minutes. Played January 29.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

ROOTIN' TOOTIN' RHYTHM: Gene Autry, Armida—Good, but not one of his best. Armida helped a lot of her dancing.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WILD HORSE RODEO: Three Mesquiteers (Bob Livingston, Ray Corrigan, Max Terhune)—Very good. These Three Mesquiteers are quite popular here, because we have never had a bad one yet. Played January 15-16.—R. V. Rule, Gym Theatre, Beaverton, Mich. Small town and country patronage.

RKO Radio

BIG SHOT, THE: Guy Kibbee, Cora Witherspoon—About half the picture "Swing Your Lady" is, and yet did about twice the business, which shows that you never can tell how far a frog will jump by the looks of him. People liked it and that is what we ask for.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, George Burns and Gracie Allen—The Burns and Allen fans were delighted, but the Astaire fans want Ginger along with Fred. This played to disappointing business. Played January 30-31.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

EVERYBODY'S DOING IT: Sally Eilers, Preston Foster—This is a good little comedy, but nothing pretentious about it and people come to see it merely when they have nothing else to do.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

FIGHT FOR YOUR LADY: John Boles, Jack Oakie —Seemed to please, but had no draw. Oakie isn't the draw he was before he got that third chin. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

HIGH FLYERS: Wheeler and Woolsey—This was good of its kind and typically Wheeler and Woolsey kind. I had a swell matinee crowd and then they forgot about me in the evening and went to see Garbo at the opposition. At that there is more money in running the RKO comedy at their price than the greater star and lesser entertainment and paying for prestige. —Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HITTING A NEW HIGH: Lily Pons, John Howard —This was really an entertaining picture, but introduced by one of the dumbest trailers I ever have seen. I learned my lesson. Next time they get out a trailer like that I am going to have the courage of my convictions and pull it. No one wants to pay money to hear a woman screech even if she can do it louder and longer and higher than anyone else in the world. It is interesting vocal gymnastics, but not entertainment. The picture wasn't so bad, but don't let Lily sing so much and so classical.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TOAST OF NEW YORK: Edward Arnold, Frances Farmer, Cary Grant, Jack Oakie—This picture was a horrible failure. Print I received was terrible and looked as though picture had been taken from another picture, running on screen. Business very poor and people very dissatisfied. Comments unfavorable. Ran a cash night second night of picture in effort to increase the take. Running time, 109 minutes.—Played November 15-16.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

WISE GIRL: Miriam Hopkins, Ray Milland—This was a better picture than I expected. Miriam Hopkins has no box office appeal in my locality. I thought that the picture would stand up without cast names, however, and am sure the people enjoyed it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Twentieth Century-Fox

BORNEO: Mr. and Mrs. Martin Johnson—Johnson's last and best picture. Some remarkable and authentic scenes that were really amazing. Did about average business. This picture drew the higher class people as well as the farmers, who like this type of picture, anyway. Some thought it was dull in places. Running time, 75½ minutes. Played October 29-30.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

DAVID HARUM (reissue): Will Rogers, Evelyn Venable—Did amazing business. Receipts beat "Broadway Melody of 1938," run previous week. Played to big crowds both days and people praised the picture sky high. This is a Will Rogers town anyway and the people sure do turn out en masse for him. Used the old back popular request gag to draw them in. Was used in ads on programs and trailer. Command showing, you asked for it, etc. Running time, 85 minutes. Played October 20-21.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

CAPE METROPOLE: Tyronne Power, Loretta

(*Continued on following page.*)

Young, Adolphe Menjou—Pretty fair picture, but I consider it no special. Business very bad. Didn't take in enough to pay expenses.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DINNER AT THE RITZ: Annabella, Paul Lukas—Was very well pleased and surprised at this. Did not like the start at all. Talk was bad and action slow. But it livened up and was a dandy program picture. Sure glad we played it, for it sets Annabella up as a real personality and assures us a nice business on "Baroness and the Butler" which is coming up. Running time, 7 minutes. Played February 2-3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HANDY ANDY (reissue): Will Rogers—Dear old Bill; I wish I had about 25 reissues of his to run. People still love him and come to see his pictures.—A. N. Niles, Eminence Theatre, Eminence, Ky. Small town patronage.

HANDY ANDY: Will Rogers, Robert Taylor—One of Will Rogers' best pictures. Good story and good cast. These reissues do not go over so well as they did, but at that they are better than some of the new pictures. Running time, 81 minutes. Played January 26-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HEIDI: Shirley Temple, Jean Hersholt—One of her best. After "Wee Willie Winkie" flopped, I was almost afraid of this one, but it pulled well and old and young were enthusiastic about it. Played February 2-3.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

LANCER SPY: George Sanders, Dolores Del Rio—Although the picture is real entertainment, it failed to bring them in. George Sanders' acting worthy of recognition. War pictures seem to be on the way out. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ONE MILE FROM HEAVEN: Claire Trevor, Sally Blane—A dandy B picture. Can see the hand of Allan Dwan all through it. Give us more lower allocation pictures like this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROLL ALONG, COWBOY: Smith Bellew—Terrible! Insipid! Absolutely no action and such willy-nilly conflicts between hero and villain we have not seen in a long time. Running time, 55 minutes. Played January 28-29.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—A synthetic jungle picture that is no good, and all I can say is that Eleanor Holm should keep right on swimming. Of all the "hammish" performances Morris and Holm stand alone. Where they get the idea the strong muscle boys can make actors is more than I know, but this I do know, this pair put up about the worst exhibition of how not to do it that it has been my misfortune to run.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

THIN ICE: Sonja Henie, Tyrone Power—Did swell business. Whole town was talking about picture. Many interested primarily in skiing scenes to get pointers for local skiers. Majority well pleased as a whole. Am looking forward to "Happy Landing." Running time, 78 minutes. Played October 25-26.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

THIN ICE: Sonja Henie, Tyrone Power—Sonja Henie has just completed a personal appearance in Detroit and scored a great hit with her Ice Follies, and as a result, or because she is becoming popular anyway, this picture drew tops and as a picture it deserves to draw because it is all entertainment from start to end. I have booked for a return date her first picture, "One in a Million." Sonja Henie was not so well known when her first picture came out and I have an idea that it may do better if shown as a follow-up to "Thin Ice."—J. E. Stocker, Myrtle Theatre, Detroit. Neighborhood patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter, Virginia Bruce—A good picture. Business surprisingly slow. Local people liked the picture and it was played two days. Advertised extensively on this picture and was disappointed in gross. Winter setting in; summer people gone and business falling off. Running time, 85 minutes. Played November 3-4. —Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

WILD AND WOOLY: Jane Withers—This picture stood up well under extra advertising and drew extra business. A natural for our folks. Running time, 64 minutes. Played January 17-18.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

WILD AND WOOLY: Jane Withers, Walter Brennan—Very good Jane Withers picture. Did excellent business at the box office. Played with a double feature and, of course, on Saturday we do a rush business anyway. Jane Withers is always a hit here in Brandon, especially among the kiddies, and while she is no Shirley Temple, she draws a good crowd. Running time, 64 minutes. Played October 15-16.— Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

WINGS OF THE MORNING: Annabella, Henry Fonda, John McCormack, Stewart Rome—Two things are outstanding in this feature; one is the superb color photography, the other the introduction of Annabella to the American screen. At times the characters are hard to understand, but the picture itself has almost everything to make it a box office hit. The scene where Fonda and Annabella (disguised as a boy) are compelled stay overnight in a barn is a comedy highlight. John McCormack's singing will bring a tear to many an eye and the running of the English Derby will bring thrills to many. All in all it is one of the first foreign productions that holds its own with the Hollywood releases. Annabella is a comer and a good bet for future stardom. Running time, 85 minutes. Played February 5.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Don Ameche, Ritz Brothers—Good musical. Fair business. Stars fair. Ritz Bros. weak. Patrons reacted in a fairly favorable manner. Will not stand a holdover. Do not expect too much and you will not be disappointed. Running time, 99 minutes. Played October 27-28.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

United Artists

BREWSTER'S MILLIONS: Jack Buchanan, Lili Damita—Traded "Dreaming Lips" for this and got the best of the deal, although this didn't go so extra good here. Received good print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DEAD END: Joel McCrea, Sylvia Sidney—A superb production both in story and cast worthy of preferred playing time in the more intelligent situations where it should do business of landslide proportions. Unfortunately, in my backwoods location "Dead End" ends dead at the ticket dispensary, and probably will do likewise at most other very small box offices.—Nino Sunseri, Naselle Theatre, Naselle, Wash. Backwoods patronage.

52ND STREET: Ian Hunter, Pat Paterson—This was a swell show. I ran it right alongside of "Hollywood Hotel" and it did about half the business, but had many tell me it was even a better show and they both pleased 100 per cent. It hasn't the box office cast names, but it has story and direction and capable cast. It is good entertainment.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—This one fooled me. Knew that it was a good picture, but never thought that I would do the business that I did. Best Sunday business that I have had in six months. Even my western fans turned out for this one. Second day held up fine. Running time, 102 minutes. Played January 23-24.—B. J. Aylesworth, Lyric and Connellee Theatres, Eastland, Texas. General patronage.

NOTHING SACRED: Carole Lombard, Fredric March—This was top entertainment, and I recommend it to any theatre, anywhere. The color is good and the story is crazy enough to please Mr. General Public. Light comedy and good fun. I can't say that Carole was at her best, but the rest of the cast was exceptional.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SCARFACE: Paul Muni, George Raft, Ann Dvorak —This is still the king of the underworld dramas. I had shown this several years ago and it drew then. I seldom show reissues, but I have been hearing about its drawing power as a reissue in this territory so I finally gave it a date, January 18 and 19, and boy, it sure brought home the bacon. It drew better than expected; both days were well above average. We got a real good print with good sound.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles —This picture is tops. It's got what it takes to bring them in. Played this to above average house, proving that the audience still likes a good cry.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anna Shirley—A flop in this town. Was disappointed and surprised with box office take. Most U. A. pictures now are flukes in this town. People here liked picture fairly well and personally I liked the picture very much. Played this picture during anniversary week with free gifts and played up Mrs. Roosevelt's remarks about picture all to no avail. Running time, 111 minutes. Played November 10-11.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

WOMAN CHASES MAN: Miriam Hopkins, Joel McCrea—Very good show, but UA pictures refuse to draw in my town. The lineup of UA looks good for this year, but I believe in paying a little attention to past performances when buying new product.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

100 MEN AND A GIRL: Deanna Durbin, Adolphe Menjou—Here is a masterpiece of entertainment. Deanna Durbin dominates the picture all the way, and how she endears herself in the hearts of those who see her. She is not just an actress in this, but she is part of it. She lives the part as if her life depended on giving these unemployed musicians jobs. Whether your patrons like music or not, they will like this. So get behind it with all that you know about exploiting a picture. The picture will make good. It drew above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

YOU'RE A SWEETHEART: Alice Faye—A hit from Universal. Alice Faye's singing superb. Business only fair. Running time, 96 minutes. Played February 6-8.—J. O. Guthrie, Karolyn Theatre, New London, Ohio. Small town patronage.

Warner Brothers

DEVIL'S SADDLE LEGION, THE: Dick Foran, Anne Nagel—Dick Foran was fast becoming popular as a western star. His personality, his singing and the general high class westerns that he appeared in would soon have landed him near the top of western stars. I for one regret very much that he has stopped making westerns. "Devil's Saddle Legion" is a real

(*Continued on following page, column 2*)



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(*Continued from preceding page*)

ace western.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GO GETTER, THE: George Brent, Charles Winniger, Anita Louise—Good program picture. Interesting plot, supported by excellent acting of Brent and Charles Winniger. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

KING AND THE CHORUS GIRL, THE: Fernand Gravet, Joan Blondell—Very good. Played too old to do any business. Stars fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SINGING MARINE, THE: Dick Powell, Doris Weston, Hugh Herbert—Fine musical show; in my opinion, far better than "Varsity Show." Pretty song hits, good story, but not so hot at at the box office. Hugh Herbert is plenty good; in fact, the credit goes all to him in making people laugh, but he is very goofy. Played January 30-31.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

SWING YOUR LADY: Humphrey Bogart, Dorothy McNulty—I thought this was great and was very disappointed at the crowd who stayed away. It is good fun and what I would call a hill billy type of comedy. Lots of music and gags and little plot or romance. It is "just goood clean fun." I believe it would fit best into the Friday-Saturday date.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TOVARICH: Claudette Colbert, Charles Boyer—This is a swell show. They put a lot of money into story, cast and production and it shows class all the way through. People don't seem to want class, however, and the rank and file of motion picture goers can't take this title. I would advise advertising it under the title "Tonight's Our Night" if I were asked how to improve its box office appeal. It is so fine that no one can dislike it. They just fear to come to a show with such a name.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TOVARICH: Claudette Colbert, Charles Boyer—This one fooled me. Was running Gene Autry in my "B" house and thought that it would kill business in my "A" house. Did fine business even though it was not a small town picture. Friday was better than Saturday, always a good day with me. Running time, 97 minutes. Played January 14-15.—B. J. Aylesworth, Lyric, and Connellee Theatres, Eastland, Texas. General patronage.

Short Features

Columbia

CITY OF THE GOLDEN GATE: World in Color—A good colored travel reel and will fill in most anywhere.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

COMMUNITY SING, NO. 4: Good songs. Please take out these song birds who spoil the whole reel to sing one song, Columbia. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SCREEN SNAPSHOTS, NO. 2: Not so hot. Mostly of those stars our audience never heard of.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SIT DOWNERS, THE: Three Stooges—O. K. and drew plenty of laughs. Running time, 16 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TERMITES OF 1938: Broadway Comedies—'Way below the average of these Stooge comedies.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Educational

JAIL BAIT: Buster Keaton—A slapstick comedy that is guaranteed to bring down the house. Buster Keaton is on the way back and his dead pan will bring memories to the old timers. A tonic for any program. Running time, 17 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

SEE UNCLE SOL: Song and Comedy Hits—A good vaudeville reel with the acts introduced in a novel way. Worth booking. Running time, 11 minutes.—J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J.

MGM

CANDID CAMERAMANIACS: Pete Smith Specialties—Much ado about nothing. A laugh or two and that's all. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FRAMING YOUTH: Our Gang—Fairly good. Could have been much better. Running time, nine minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

GLIMPSES OF PERU: FitzPatrick Travel Talks—People in Brandon don't care for travelogues too well. However, may go over swell in other towns. A real flop here. Running time, eight minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—This was very good, showing many oldtime stars. Would like to see more like it. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—This is about the worst film that any company has had the nerve to put out, and when the salesman who sold me this as a special comes around, if he has nerve enough to do so, he should hang his head in shame. Why the ace film commentator should lend his name to this is beyond normal thinking. The only thing it gives him is a slap in the face. This reel is nothing but cutbacks from old pictures and has no power nor reason to be shown. Fidler's remarks did not enhance its value whastoever. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—If this is sold as a feature it should stand them in the aisles. A swell tribute to the gone but not forgotten, as well as the No. 1 stars of today. Did swell business in Brandon and had the whole town talking about this picture. Advertised this attraction over the radio for the first time in Brandon. A real hit. Running time, 20 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

KING WITHOUT A CROWN, THE: Historical Mysteries—They didn't like this one in Brandon either. However, they don't care for this type anyway here. They like light comedies, musicals and cartoons. Might go over big in town with different class of people who appreciate historical pictures. Running time, nine minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

NIGHT AT THE MOVIES, A: Robert Benchley—Very funny and actually a good short. Quite enjoyable and it sure does bring out the laughs. Try this and you will want more like it. Running time, 10 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

ROCKY MOUNTAIN GRANDEUR: FitzPatrick Travel Talks—Don't play this one unless you have money to throw away. Audience effect was as expected—opposed to shorts like this. Better to have none than this kind. Running time, eight minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

SUNDAY NIGHT AT THE TROCADERO: Musical Comedies—These shorts with dozens of Hollywood feature players and stars seem to fit the fancy of theatre patrons. This was a nice subject and pleased generally. Running time, two reels.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SWING WEDDING: Harman-Isling—Book this one by all means. Enjoyable and really good. In color. Should give that feeling of something to top off the feature as a person's favorite dessert after dinner. People commented favorably on this and asked for more like it. Running time, eight minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

THREE SMART BOYS: Our Gang—Only fair. This short is rapidly falling off. The real drawing cards in kid actors are rapidly vanishing from the set and others who can't replace them are trying to fill in.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

TWO HEARTS IN WAX TIME: Musical Revue—Just fair. Good musical numbers and beautiful color. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

BALL TOSSERS: Grantland Rice Sportslights—Play it if you haven't already done so. It's about basketball and how the good ones play it. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

EDUCATED FISH: Color Classics—Nice color and I think it pleased. Nothing special though. Running time, eight minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

FROM THE MINUET TO THE BIG APPLE: Headliners—Very interesting. Running time, 10 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOOD LOOKING WINNERS: Grantland Rice Sportlights—Some nice forms but not much else. Running time, 10 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NEW DEAL SHOW, THE: Betty Boop Cartoons—This is the best Boop we have had in the house. Just a good cartoon. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PARAMOUNT PICTORIAL: No. 2.—This company has come to the front with their short subjects and this is as good as any they have made. Very high class and can be run any day in the week and it is

diversified in subject matter. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

ZULA HULA: Betty Boop Cartoons—Good Betty Boop. Will please young and old. Runnnig time, seven minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RKO Radio

CALIFORNIA MISSIONS: World on Parade—Skip it. It's no good. There are too many shorts that can beat this by miles. No drawing power at all.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

CLOCK CLEANERS, THE: Mickey Mouse—Excellent. One of the best series of shorts on the market. If you advertise your shorts heavy and take pride in showing them, by all means book in this series. Really draw in extra patronage. In color and great for the kiddies. Running time, eight minutes.—Pearce Parkhurst, Brandon Theatre, Branton, Vt. Small town patronage.

CLOCK CLEANERS, THE: Mickey Mouse—As good as any cartoon we have ever run. Enjoyed by all. These are business getters if anything is. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FLORIDA COWBOY: World on Parade—They didn't care for it in Brandon and it didn't do any extra business. Was simply a fill in. Don't book it if you can get anything else. Running time, nine minutes.—Pearce Parkhurst, Brandon Theatre, Brandon Vt. Small town patronage.

FOREST GANGSTERS: Struggle to Live—Don't advise booking of this short if you want something to really help sell your show and top off an otherwise perfect program. Running time, nine minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

FROZEN AFFAIR, A: Evelyn Chandler—And all too short. RKO had better take this star and put her in a feature, as she is very good. Well received. Play it any day in the week. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GOLF TIMING: Sports with Bill Corum—Don't show this one unless you have an unusually large number in your audience who enjoy golf, etc. Very tiresome to the average person. Running time, 11 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

MANY UNHAPPY RETURNS: Radio Flash Comedies—RKO relegates itself to the lower class again with this comedy. It had been coming along fine until we hit this, and why they ever made it we do not know. Just poor, is all we can say. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligoner, Ind. Small town patronage.

MARCH OF TIME: No. 1—I said one time I'd never buy this series again but I did. Now I'll say it again! I think they are extra good but customers seem to want to leave when it appears on screen.—Sammie Jackson, Jackson Theatre, Flomanton, Ala. General patronage.

MARCH OF TIME: No. 1—Very good. People like this subject and it should be advertised as heavy as the feature. This should be a must for your theatre. If you don't book it your opposition will. Brings in the coin, too. Running time, 18 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

MISSISSIPPI MOODS: Hall Johnson Choir—The songs and music in this are fairly good. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RHYTHM IN A NIGHT COURT: Nu-Atlas Productions—It's all right and that's all. Nothing to boast about. Running time, nine minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town Patronage.

RHYTHM ON THE RAMPAGE: Headliner Series—Good. People liked this short fairly well. Is a good time filler. Not dull. Running time, 19 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

WORKSHOPS OF OLD MEXICO: World on Parade—Another fluke for this theatre. Not advisable to book unless your patrons have a strong desire for travelogues. Running time, 11 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

Twentieth Century-Fox

LAUGHING AT FATE: Adventures of the Newsreel Cameraman—Patrons like plenty of thrills. The Newsreel Cameraman gives them more than plenty. Play this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SKI PARADE, THE: Adventures of the Newsreel Cameraman—For Winter sport lovers this is made to order. Ski jumpers and winter scenery combine to give thrills and beauty to the movie fan. These newsreel cameraman shorts are "tops." Running time, 10 minutes. J. A. Reynolds, Director of Recreation, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

BOMBING OF THE U. S. S. PANAY: Movietone News—Very interesting and timely subject.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

United Artists

DONALD AND PLUTO: Mickey Mouse—This rare combination bids fair to put Mickey out of business. This is a little on the absurd side but it pleased.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUSIC LAND: Silly Symphonies—Fine, but not worth the extra price to me. They say they make no program pictures, but some of theirs (mostly foreign make) were worse than program pictures for me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

HOLLYWOOD SCREEN TEST: Universal Special—Very good. This short not only holds the patrons' interest from start to finish but teaches him something at the same time. This type of short is very desirable and should play every theatre. Running time, 21 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Va. Small town patronage.

LEGION SPECIAL: Newsreel—If you have not played this Universal newsreel covering the New York convention of the American Legion, pick it up. Circularize the Legion and the business will surprise you. The reel is o. k. and pleasing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Vitaphone

AT THE RACES: Edgar Bergen—Guess Charlie McCarthy has acquired a lot of finesse since he made these shorts. His ability over the radio is so much greater than the shorts that it has caused a slight lack of interest in the shorts. Running time, one reel.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BACKYARD BROADCAST, THE: Broadway Brevities—If your folks like children performers, don't miss this one. It is a knockout. Running time, 22 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

BRING ON THE GIRLS: "Charley McCarthy," Edgar Bergen—This short, if sold properly, should bring in as many people as the feature. This is a real box office draw, where McCarthy and Bergen are such radio favorites now. Running time, 10 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

CAN'T THINK OF IT: Ken Murray, Oswald—This seemd to be over the head of my Saturday night crowd. At least I didn't hear much laughing. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DOUBLE TALK: "Charlie McCarthy," Edgar Bergen—Excellent. Although it is only a reprint means big extra business because McCarthy is radio's most popular star now. If sold as heavy as the feature, should draw many extra patrons. Running time, 18 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

INDIA'S MILLIONS: Colortour Adventure—A dandy travel tour well made with better color than heretofore and an interesting subject. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LEON NAVARA AND HIS ORCHESTRA: Melody Masters—Better than the average put out by Vitagraph this season. Had a better plot and it went over better than the former ones. Let us hope they are now on the upgrade. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SWING FOR SALE: Hal LeRoy—Good musical featuring the fast stepping rhythmic feet of Hal Le Roy. Gets them in receptive mood for the feature.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWING FOR SALE: Broadway Brevities—O. K. for a filler-inner. Not strong enough to advertise very heavily. A good, enjoyable short. Running time, 22 minutes.—Pearce Parkhurst, Brandon Theatre, Brandon, Vt. Small town patronage.

Miscellaneous

SING, BING, SING: (Mack Sennett) Bing Crosby—This is a good two-reeler. Print was new and in good shape.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Serials

Republic

DICK TRACY: Ralph Byrd—This was pretty fair serial. Not as good as we expected.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DICK TRACY: Ralph Byrd—Will someone please tell us why directors of serials insist upon making their characters do such absolutely impossible things; things that a 10-year-old would know better than to do? That is what kills the serial with adults. Running time, two reels.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PAINTED STALLION, THE: Ray Corrigan—This was a fine serial. Much better for use than "Dick Tracy."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.



GOVERNMENT FILM AID IN MEXICO DISCUSSED

Two Congressmen Sponsor Legislation Designed to Extend Federal Control of Industry

by JAMES LOCKHART
in Mexico City

The proposition of government aid for the Mexican film industry in the form of plans sponsored by two federal congressmen is again intriguing the industry and giving rise to speculation. It has also aroused the more than passing interest of American sectors of the business in this country.

Strict prohibition of the importation and exhibition of any picture in English or other foreign languages as a means of aiding the home industry by compelling alien producers to enter Mexico on a large scale and employ Mexican players, technicians and others, is the high spot of a measure that is fathered by Congressman Victor Alfonso Maldonado.

He also wants a law enacted which would compel exhibitors to cut their prices for the accomodation of the poor. Cinema charges in Mexico City and other Mexican population centers range now from about five to 35 cents, with an exceptional maximum top of 60 cents. The legislator thinks these tariffs exorbitant and asserts they deprive hundreds of thousands of the poor of film fare.

Exhibitors pay a daily average of about 13 per cent on their daily gross in the shape of federal, state and municipal taxes, must pay government inspectors who check up on their receipts and have other expenses which cut deeply into their intake.

Congressman Maldonado also wants the federal government to establish two substantial annual prizes for the domestic industry: one for the producer who makes the best picture of the year, the other for the player whose work is outstanding.

The legislator's film plans found support in Ismael Falcon, who has added a recommendation of his own; instead of banning foreign films to tax them so heavily that alien makers must come down here to make pictures for this market. He also proposes that cinemas whose owners chronically violate health, sanitation and safety regulations be torn down. Congressman Falcon is father of a bill, now pending in congress, which calls for the limitation of foreigners' activities in industrial or commercial pursuits and the restriction of foreign capital in such businesses.

A form of helping the home industry without legislation has been put up to the ministry to finance by elements of the industry. It is to found a government controlled bank to finance production and kindred activities. The bank is to have a capital of about $140,000 supplied on a 50-50 basis by the industry and the government, and its headquarters in Mexico City.

Mexico City's biggest cinema, a 6,000 seat house to be known as the Cine Teatro Orfeon, is nearing completion in the downtown sector. It is being built by Manuel Cavas and associates. The house is scheduled for inauguration in the late winter.

The trend of the times in Mexico City and obeisance to the automobile, have sounded the death knell for North America's oldest theatre, in continuous operation for more than 200 years. This fate has befallen the Cine Principal which continuously from the early 1700s until four years ago was a stage house then was converted into a cinema. It is to be razed, under an agreement made between the municipal government and the operators, and converted into a parking center for the simultaneous accomodation of 600 cars.

Considering Tax Proposition

A two-purpose measure to double federal taxes in the Federal District, which includes Mexico City and has a population of about 1,400,000, is being considered by President Lazaro Cardenas and the ministry of finance. As far as can be ascertained these propositions, which call for levies to be computed on exhibitors' daily revenues and increasing the general amusement tax by five per cent, will apply only to the district.

Sponsors of the proposition say that as the cinema has become almost as much of a necessity as bread and beans and that exhibitors enjoy "a fabulous income" and can well afford to pay higher taxes.

The sponsors argue that present imposts are out of all proportion to exhibitors' revenues and that the system of fixing the cinemas' imposts on the average intake for a three-month period is all "wet." It is alleged that exhibitors are such cunning fellows that they show the poorest and cheapest pictures during the quarterly tax-fixing period which establishes how much tax they shall pay for the whole year.

Exhibitors deny the charge, saying they try to show top grade pictures but cannot always do so and that inferior pictures crop into program without any intent on the exhibitors' part to influence tax fixing.

Exhibitors and other showmen are protesting vigorously against the five per cent increase in the general amusement tax, contending that if their imposts, now averaging about 15 per cent of gross, are further increased many of them will be obliged to get out of the business.

Strict enforcement of the law which demands that all cinemas must exhibit pictures produced in Mexico at the rate of at least one a week is being undertaken by the Mexican City general amusements inspection department. The department has threatened two large first run houses of the capital with heavy fines if they continue to exhibit foreign films exclusively.

Radio in Mexico will come closer to government regulation if the bill congress is considering passes, an action which is anticipated for early in 1918. The measure calls for organization of a federal radio commission and provides for deleting of any mention on the air of religion or politics as well as the banning of anything that: "Slurs the Mexican government, people and customs or those of friendly countries; offends good manners and taste; ridicules individuals, races or creeds; tends to disturb general peace and public order or libels persons or institutions at home or abroad."

Film making in Mexico is to have an innovation with the production of "Refugees in Madrid" by a recently organized company, Films de Artistas Mexicanas Asociadas (FAMA), of which Francisco de P. Cabrera, prominent in the domestic industry, is president. This is to be the first made-in-Mexico picture of international appeal. It is a true to life account of the experiences of the miscellany of folk who found protection in the Mexican embassy during the bloodiest days of fighting around the former Spanish government.

The script is by Celestina Gorostiza, Mexico's best woman playwright and novelist, and Rafael Muñoz, who is known to the American public through his best seller novel, "Vamonos Con Pancho Villa" ("Let's Go With Pancho Villa"), which was made into a picture by a Mexican company. Direction is by Alex Galindo, young Mexican technician who is making a name for himself.

The cast is headed by Maria Conesa, the Mae West of Mexico, 50 years an actress and possessor of two diamond teeth, who was a sensation because of her beauty and talent when she came to this country from Spain in 1900 and is still highly popular; Fernando and Domingo Soler, ace Mexican dramatic actors, Arturo Cordoba, Lupe Velez's leading man, in her Mexican film, "La Zandunga", and Vila Vidal, Spanish screen actress.

"Refugees," which is to have titles in English, is to be released late in March. Extensive American exhibition is being arranged.

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Social Club Formed

Picture and radio performers and technicians of Mexico have founded a social center, Club Cine Radio, at Pasco de la Reforma, 156, Mexico City. Juan Garcia is manager. Foreign members of the fraternity are welcome. The founders are Robert Cantu Roberts and Alfonso Sanchez Tello, producers.

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Producers' Association Elects

Officers of the Association of Mexican Movie Producers have been elected as follows for the ensuing year:

President, Juan Pezet; Vice-president, Jose Saigo Piquer; Treasurer, Salvador Bueno; Secretary, Lic. Eligio Hidalgo Alvarez, and Gabriel Soria and Luis Bueno, board members.

The Association is seeking to become a branch of the Mexico City chamber of commerce.

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All first-run cinemas in Mexico City want to show made-in-Mexico pictures as often as they can, but fulfilling the legal requirement that such exhibitions be at least twice a month is a physical and business impossibility.

Mexican picture producers first approach the largest house of good class patronage. If the film is accepted, this house gets the exclusive first-run exhibition. There is no such thing, as yet, in the Mexican capital, as a picture running simultaneously in two or more houses. If the one theatre rejects the offer, the proposition goes to another. Very rarely two or more home-made pictures run concurrently in the first-run houses. Frequently, made in Mexico's have their premieres in second-run or neighborhood houses.

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An indication of what Mexican movie fans like best in the way of made in Mexico pictures is afforded by the some 250,000 answers to a questionnaire submitted by a Mexico City newspaper. The majority of those replying asserted that cowboy and cowgirl, real Mexican dancing, country scene and folklore are the best for they represent the true Mexico at home and abroad. The fans implied that city life and social and economic problem pictures had just as well not be made.

"CIRCUIT" IN CANADA FOR BRITISH FILMS

The report once more has been revived in Toronto, Canada, that financial and theatrical interests of London, England, are behind a move to establish a circuit of large theatres in key centers of the Dominion to provide definite outlets for British film productions.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

52 WEEKS A YEAR

Invariably, when a new theatre is about to be opened, we note a great hullabaloo concerning "good will," "civic spirit," "community enterprise," etc., etc., and justifiably so. Unfortunately, however, this great uproar usually dies down to a mere whisper or a loud hush after the theatre has been open a year or longer. By this time the theatre manager is usually too engrossed with weekly statements, new campaigns, and scores of other details which enter into his daily life at the theatre, to pay much or any attention to this important phase of his operation.

As a constructive suggestion to Round Tablers we believe it appropriate to cite the activities and consistency with which this institutional work is carried on by a fellow Round Tabler.

Jim Long is the manager of the Plaza Theatre in Kansas City, a suburban shopping center located in one of the finest residential sections of the city. Evidently Jim realizes that he is in business fifty-two weeks a year. His consistency in selling the theatre as an institution is obvious evidence of his belief that the selling of individual attractions is not necessarily subordinate to promotions which go beyond his merchandising each change of show. A detailed account of Long's activities may be found in this week's Round Table Section. We most decidedly prescribe a few doses of this kind of tonic for box office inertia.

▽ ▽ ▽

CHURCH SERMONS

Dr. Christian F. Reisner, pastor of the Broadway Temple Methodist Episcopal Church in New York, recently devoted one of his Sunday evening sermons to praise "Snow White and the Seven Dwarfs." This was arranged through the efforts of Rutgers Neilson of S. Barret McCormick's staff at RKO Radio Pictures.

Pointing out the fact that more than a half million people in one city would flock to see "Snow White," Dr. Reisner said: "It shows that when something that is great in its simplicity, and simple in its greatness arrives, there is an audience for it."

He continues, "Just several blocks away on Broadway there are plays running which are debasing in their appeal."

It is with this last statement that we are concerned. There is no question but that this special sermon was very helpful to business at the Music Hall in *New York*.

However, when making a tie-up of this sort, we caution you to specifically ask your pastor to refrain from comparing the wholesome qualities of this film to other films which in his opinion may be "debasing." There is a natural tendency for churchmen to emphasize their point by comparison. After all, there is only one "Snow White" and by praising this one film at the expense of perhaps many others he is not helping you.

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TRAILERS

Word from Harleigh Shultz of Howard Strickling's publicity department at M-G-M in Hollywood mentions an important item concerning the effectiveness of trailers. Harleigh informs us of the trail-blazing, pioneering efforts of the Studio in making trailers, under the supervision of a special department under Howard Dietz. The trailer on "The Last Gangster" is specifically brought to our attention, and having seen this advance screen ballyhoo, we were most impressed by its informality, originality and potent selling qualities.

Most theatre managers are fully aware of the tremendous advertising possibilities their screens have to offer. We consider it one of the most important mediums of advertising you have at your disposal. A word concerning the effective use of this powerful ad medium, therefore, seems in order.

In a nutshell, you have as your own property, a priceless instrument of merchandising. The thoroughness, care and capable manner in which you put it to use means many dollars to you. Remember, your newspaper ad may be passed over by someone who may not see the theatre page that day . . . your radio blurb may be missed by someone listening in to another station . . . your circulars or posters may be overlooked as well as your lobby front by people who are in a hurry. But one thing remains a certainty: your screen *must* be and *is* seen by everyone in your theatre; no more direct approach to moviegoers has yet been discovered. What you are doing to take advantage of this should be one of your foremost thoughts of the day.

*

Let's hear from you.

Jack Goldstein



Devised by E. J. Hayes, in charge of the New York Broadway Temple M.E. Church's plays, was "Snow White" playlet enacted by kiddies of the congregation. Shown at left is Pastor, Christian F. Reisner with the children dressed as the Queen and seven dwarfs. Pastor devoted sermon to the picture and urged his parishioners to see the film.

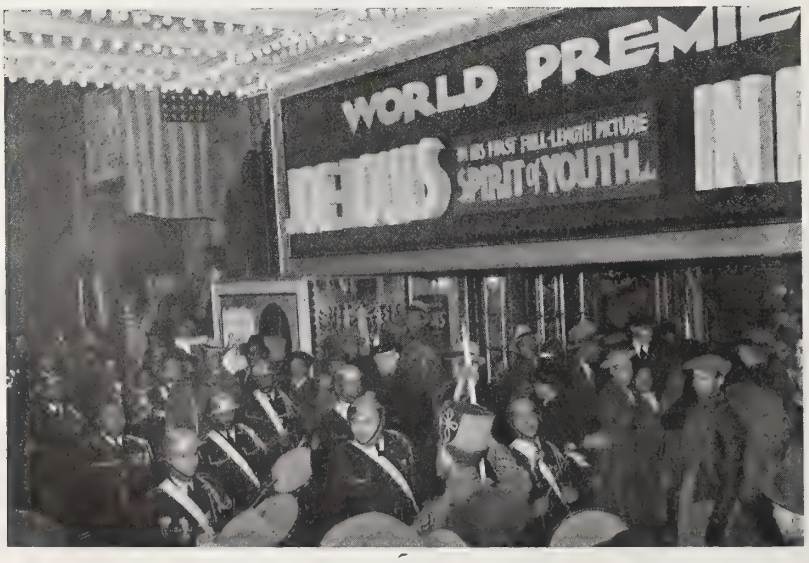
Round Table In Pictures

Featured by J. Wessel, manager for Warner Brothers in Amsterdam, Holland, was unique lobby display on "Emile Zola" at the Tuschinski Theatre. Replica of court room scene was constructed of beaverboard and used ahead of opening. Broadcast by leading actors netted plenty of newspaper publicity.





Nautical exploitation was the order of the day for "Souls at Sea" engagement at the Prince Edward Theatre, Sydney, Australia with Hermann E. Flynn, advertising and publicity director hiring an auxiliary schooner properly bannered to ply the harbor advertising the date.



World premiere of Joe Louis' starring vehicle "Spirit of Youth" was given gala atmosphere at Washington, D.C. recently. Photo shows James Reese Europe Post, American Legion Brass band playing in front of the theatre awaiting a personal appearance of Joe himself and his entourage which included many colored notables.

Advance lobby display at right was conceived by Manager Albert Garfield, Warner's Keith Theatre, Philadelphia, Pa., for "The Hurricane." At no cost, the original illustrations of the Saturday Evening Post story were obtained from the artist, W. H. D. Koerner, and mounted on easels each, with card of explanation. Center of display carried credit card.





Photo at left shows one side of lobby set up by Manager A. W. Church, Wilmer and Vincent's Colonial Theatre, Harrisburg, Penna. for "Breakfast for Two." Concentrating on the sidewalk cafe angle, Church served several hundred breakfasts during the two days ahead of opening, promoting coffee and doughnuts for his guests. Picture only shows one side of box-office, other side also was set up with tables and Church reports that of the 800 doughnuts promoted, but few were left.





Effective and in the long run inexpensive is street float operated by Ken Leach of the Strand Theatre, Calgary, Alberta, Canada. To be pointed out is the fact that Leach's display is permanent and each week the 24 sheets on either side are changed to plug current attraction.

Unusual and eye-arresting indeed was the animated lobby display conceived by Manager Harry Goldstein, M & P Morton Theatre, Mattapan, Mass. for "Ali Baba Goes to Town." Turntable in back of display rotated the scene stills shown below giant head of Cantor, whose eyes also moved.

QUICK REPORTS FROM THE FIELD

Promotion

An effective tieup was arranged by Bill Craft, Capitol Theatre, Mildura, Australia for "Dodsworth." Contacting leading perfumery manufacturer who features an "Evening in Paris" preparation, Craft tied up the Paris episode in the picture and promoted giveaway of powder sachets to each lady patron and a perfumed calendar card. For street bally the showman used an 18 foot calico title banner about 45 feet from ground atop new building in course of construction.

Another excellent slant which Craft reports as being highly successful for him is a child beauty contest tied in with local newspaper and running over a period of three months.

Publishes Paper

With Millinocket, Maine boasting no newspaper, William W. Johnson, Opera House, for "Stage Door" created his own paper called the "Millinocket News" which he distributed house to house. This three column paper contained theatre advertising, publicity and enough advertising from merchants to cover entire cost.

For his lobby display, Bill constructed from beaverboard a section of wall containing a "Stage Door," wall of which was covered with imitation brick crepe paper and door painted off in panels with light placed above. Door was padlocked and week ahead of opening, keys were distributed to patrons. To those whose keys fitted the lock and were able to open the door, guest tickets were awarded.

Premiere

To usher in Larry Graburn's "Victoria the Great" date at the Capitol Theatre, Halifax, Nova Scotia, local celebrities were invited, prominent among whom were His Honour the Lieutenant Governor, His Honour the Premiere of the province and His Worship the Mayor, among others. Letters on special "Victoria" stationery were addressed to churches, schools and club authorities drawing attention to the opening, school board was supplied with study guides and permission was granted to dismiss school earlier to permit students to attend special showing.

Advance lobby display cut out from 24 sheets was resplendent with flitter and other displays included reviews and exchange material, special front was constructed and newspapers came through with stories and art work.

MILT HARRIS ALSO MONTHLY COLUMNIST

Milt Harris, publicity director for Loew's Theatres in Cleveland, is a full-fledged columnist for the Ohio Motorist. Milt writes a page each month, exploiting the coming attractions to Loew's Theatres. The publication is mailed to the homes of thousands of members of the Cleveland Auto Club.

He also engineered an exclusive tieup with the annual Cleveland Food Show. At each of the 135 booths, Harris has planted a head of a star who plays his houses. People identify them for prizes which were all promoted.

Church Cooperation

Because of the unusual angles offered by the picture "Monastery," Manager B. L. Kearney of the State Theatre, Manchester, N. H. and Mort Aronson, in charge of exploitation, took full advantage of the situation and secured cooperation of priests in all Catholic Churches who praised the picture for three Sundays in advance of showing. Similar announcements were made in public and parochial schools.

Bishop Petersen of the Manchester Diocese requested all Catholics to support the picture and dinner was given to Father Ahern, narrator for the film. A benefit performance for the Catholic Women's Clubs sold 2,000 seats and special preview was held for local prominents.

Old Home Week

E. D. Yaborough, manager of the RKO Capitol and State Theatres in Union City, N. J. exploited "A Damsel in Distress" by highlighting the fact that George Burns and Gracie Allen, co-starred with Fred Astaire, first met at the Capitol Theatre.

Local interest was secured with an ad reading "Hudson County's own Freddie, Gracie and Georgie in reunion. Freddie went to school in Weehawken and Gracie and Georgie met for the first time when appearing in vaudeville at the Capitol. So we've declared an old home week and we're bringing them back for a reunion with their old Hudson County friends in a lavish music and fun show."

Hudson Dispatch carried a wire from George Burns, relating the romance that started in Union City and asking patrons to come and see Fred Astaire, "the local boy who made good."

Unusual Slant

Pat Argust, New Spreckels Theatre, San Diego, pulled a neat one for "First Lady" by tying in with local annual fire and policemen charity ball. At the dance cards were distributed to ladies with caption "You are someone's 'First Lady', pin this card on and see if your number tallies with that of any worn by a gentleman." To the men the copy read "Someone is your 'First Lady', look around" etc., etc. To those presenting duplicate numbers at the theatre, guest tickets were awarded.

On "Manhattan Merry-Go-Round" attractive girls distributed cards to which promoted peanuts were attached, copy reading "you'll go nuts," etc., etc., cooperating merchant devoting entire window to display. Blowup of telegram on business picture had done in other key cities was placed in telegraph window, full page co-op ad was built around a misspelled word contest and three sheets were sniped on walls of all buildings in course of construction.

Classified Ads

Ernest H. Wolf, Landis Theatre, Vineland, N. J., through tieup with his local newspapers runs the name of a few of his patrons on the classified ad page, offering ducats to those whose names appear. Paper in turn gives the gag a nice break on the front page each week.

For "100 Men and a Girl," Wolf entered his decorated advertising truck in local parade and arranged with merchants for various window displays plugging the attraction.

Local Boy Angle

When Lou Smithgall, manager of the Rialto in Canton, Penn., received a large photo of Harry Davenport, Warner player and local Canton boy, he garnered some extra publicity for his theatre by planting photo in lobby and local papers came through with "local boy makes good" stories.

Music Tie-In

Contacting all night clubs and local bands, Roy Cooper, Palomar Theatre, Seattle for "Manhattan Merry-Go-Round" supplied leaders with orchestrations. Through tieup with local five and ten chain, window and counter displays were promoted, sound truck covered streets playing hit tunes from picture and various plugs were given over ether.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by John Shevchik, Penn Theatre, Ambridge, Pa.

Boucher & Fannin Report Activities On Openings

Fourth in our series of reporting activities concerning campaigns for the opening of new theatres.

The Blair Theatre in Hollidaysburg, Pennsylvania, opened December 24th, and is operated by the Silverman Brothers of Altoona, Pa. The house is under the supervision of Frank Boucher, with William H. Plank as local house manager.

One of the many outstanding features of their campaign was a tieup with the local Kiwanis Milk Fund, whereby the Kiwanis Club sponsored the opening of this new house, guaranteeing the management the full admission price for each ticket, retaining all the money in excess for their worthy charity. This tieup was instigated for a two-fold purpose: first, to gain good-will of the community, and secondly, to guarantee a capacity house the opening night despite a pre-Christmas rush. Practically every ticket sold brought double its value, thus giving the Kiwanis Milk Fund a substantial sum. Special letters were mailed by the Kiwanis organization, and much newspaper publicity was received on this tieup.

Many full-pages ran in the local newspapers at no cost to the theatre, since advertisers participated in the cost of these pages.

A neat little program was gotten up for the Grand Opening and Dedication, also at no cost to the theatre, since the back page was bought by the Pennsylvania Edison Company.

Special circulars, posters, etc., played a prominent part in the general activities concerning the opening.

The premiere itself was a brilliant affair, with addresses being made by the house manager, William Plank, the President of the Borough Council, President of the Civic Club, a spokesman for the Citizens of the Community, a representative for the Blair Theatres and greetings from the Kiwanis Club.

Shreveport

Playing fourth-run pictures, the campaign for the opening of the new West End Theatre in Shreveport, Louisiana, was especially effective, since the theatre seats but 388 and has a limited budget. The complete campaign was handled by Glenn T. Fannin.

As part of his campaign, Fannin ran trailers long in advance of opening at four other houses owned by his organization. Choice window and telephone pole locations were tacked with special cards, and excellent lobby displays were secured at small cost.

Two days before the opening date the cashier called every telephone number in the section of town where that theatre is located. Thousands of paper bags were stamped and distributed by grocers, fruit stands, etc., one week in advance of opening.

Thirty-five hundred two-color novelties, distributed house-to-house and in autos, showed card with foot imprints on top, copy reading "Let's Step Out to see . . . " then followed copy concerning opening. These cards cost theatre nothing, on tieup secured with an advertiser. The radio was used good effect and newspapers allotted generous space to this theatre, which could not afford huge ads.

"Let's Hear From You!"

Various Tieups Sell "Wells Fargo"

Through cooperation of local automobile agency, Louie Lamm, Warner's Palace Theatre, Loraine, Ohio, for "Wells Fargo" had bannered new model car cover downtown area plugging opening at his theatre. Agency also took ads in local papers. Classified ad contest was also planted with guest tickets going to those whose names were scattered throughout ads. Special front was constructed for the engagement and bookmarks were distributed at public and lending libraries.

More Suggestions On How to Avoid Costly Accidents

Third in a series of articles on "Safety" as explained in a special manual issued by the M. & P. Theatres in New England. Quoting from this pamphlet:

"The following suggestions will help you take a prominent part in our No Accident Campaign. Every one of these preventative suggestions are the culmination of actual accidents—cases taken from our insurance records here at the home office.

BASEMENT:

1. All miscellaneous basement storage and operation rooms should be inspected. The poster department may have a large quantity of combustible material and may be using inflammable paints or stains.
2. Motors, blowers and cooling apparatus should be thoroughly inspected. They should be clean and well lubricated.
3. A suitable equipment of fire extinguishers should be installed throughout the basement.
4. Observe transformers and note condition.
5. Dispose of all excess scenery, curtains, advertising matter stored under stage.

ELECTRICAL:

"We will not attempt here to cover electrical conditions in detail. Inspections should be made by electricians who should be familiar with hazardous electrical conditions.

1. The electrical equipment should be gone over by a competent electrician at regular intervals. Condition of wiring, sockets, switches, etc., should be carefully checked.
2. Extension cords should be properly maintained. Any worn cord should be replaced with new. It is not practical to repair cords where insulation is worn or damaged.
3. Fuses only of proper capacity should be used. Any wires, coins, etc., used for fusing, should be replaced with enclosed fuses.
4. Cabinets or rooms containing electrical apparatus should be kept under lock and key where possible.
5. Rubber mats should be installed at and about principal switchboards, especially where floors are damp.
6. Motors, switchboards, starters, rheostats, transformers, etc., should be checked most carefully, looking out particularly for overheating due to overload. Rheostats and other starting devices which produce heat should be installed, giving consideration to this factor, and where there is any possibility of hot melted parts dropping to the floor, the floor should be covered with asbestos. Motors should be kept properly lubricated but should be kept as clean and free from excess oil as possible.
7. Equipment should be tested for grounds.
8. Transformers are particularly hazardous and should be constantly inspected.

Fourth in this series on "Safety" as explained by M. & P. Theatres will appear in next week's Round Table Section.

KANSAS CITY MANAGER SELLS THEATRE AS AN INSTITUTION

Plaza Theatre Promotions Include Community Cooperation; Patrons Cheer Return to Single Features; Radio Ally

Jim Long has been manager of the Plaza Theatre, Kansas City, Mo., for the past two years. He discovered that his audiences were fundamentally the same as other movie audiences; people who still like quality when other theatres almost universally are selling quantity entertainment.

He recently tried running double feature bills for a period of four weeks. When he announced a return to single feature programs, his patrons greeted the news with applause and cheers. The change back to single feature programs, augmented by carefully selected short subjects, was accompanied by an increase in admission prices, and reportedly turned out most successful.

Radio

Radio has made many national events such as major prize fights, speeches by important public figures, and so on, tough competition for night theatre business. Last fall, Long hooked up a small radio to the regular sound system and relayed the speech of Chief Justice Hugo Black directly to Plaza patrons. He cut his program at 8.30 P.M. sharp, turned up the house lights, and had a capacity, attentive audience which greatly appreciated this extra courtesy.

Lectures and Bridge

A variety of activities contribute to its patrons' feeling of the Plaza theatre being "theirs."

During the winter months, the Plaza Association sponsors a series of eleven bridge lectures every Tuesday morning before each Christmas, and then follows with a series of book reviews.

Well known people conduct both series, and the attendance is large. It averages, according to reports, between 1200 and 1500 for bridge, and even more for the reviews. Primarily, women attend the lectures and reviews, which means that in most cases each of them represents a family; or, an audience of 2000 represents a potential movie patronage of 8,000 to 10,000. Mr. Long points out that not only is this excellent advertising for the Plaza, but it produces revue as well.

In the same category: the Christian Science Church holds its Sunday services, testimonial services Wednesday noon, and occasional lectures, all in the theatre.

Two different Saturdays this winter the Junior League has leased the theatre for a children's charity show.

Good Will

Also productive of good will, though not of revenue: every other week on Friday nights, Mr. Long admits free the 15 children comprising the patrol at nearby Bryant school. They are the children responsible for enforcing the school's safety program. This not only encourages school safety, but also helps build good will with the Parent Teachers Association.

The E. C. White school, also nearby, is given free use of the theatre for its graduation exercises each year.

Annually, the art class from Kansas State College at Manhattan visits the Plaza, and thoroughly reviews details of the theatre's construction, decoration, and furnishings. Members of the class are required to produce an essay on the theatre after their return to Manhattan.



"VOGUES OF 1938" FASHION SHOW IN PLAZA THEATRE PATIO LOBBY

Fashion Show

In connection with "Vogues of 1938" Mr. Long presented a style show in his large patio lobby. A stage presentation of the same show would have been expensive. Also, by having the show in the lobby, patrons could watch it as long as they cared to, while hearing a small orchestra. Six mannequins paraded over the runway placed across the center fountain of his lobby, and they used twenty-five changes of costume.

Question Box

A "Question Box" program which Mr. Long staged each Thursday night last winter has since been taken up by other theatres in various forms. Members of the audience contributed questions. Those used earned the contributor a pair of passes. Participants, five each Thursday, were patrons and competed for the two prizes of $15 and $10. This promotion is reported to have stimulated the business of an otherwise slow night. It also served to give Plaza patrons a new impression of the theatre to carry with them.

Trailers

Currently, Long is running a series of twenty trailers, using a different one at each change of program, built around the more beautiful and significant details of the theatre; its architecture, design and decoration. Brief and to the point, they begin with the admonition to "Know Your Plaza Theatre."

Attendance at the Plaza, according to observers, is most consistent; one reason no doubt being the high type of institutional promotion employed by the theatre.

Round Table Members are invited to send in any material they may have concerning the selling of their theatre as an institution; also, it may be remembered that these activities are applied to entrants' credit for 1938 Quigley Awards Consideration.

"Let's Hear From You!"

Holdsberg Holds "Topper" Preview

To sell his "Topper" date at the Paramount, Des Moines, Harry Holdsberg held a special preview with two girls at phone two days ahead calling telephone subscribers and telling them about the show. Opening night comment cards were distributed to patons. Gag street bally slants were used, series of humorous ads were run in local dailies and special front was constructed.

MEET UP WITH SOME MEMBERS



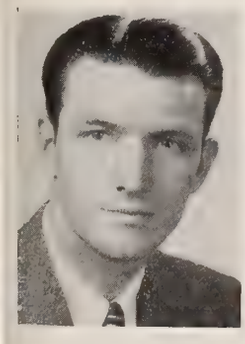
HARRY BOTWICK
(above)
State Theatre
Portland, Maine



ROBERT BOUDROW
Assistant Manager
Waldorf Theatre
Lynn, Mass.



O. H. BRADBURY
Fox Theatre
Atlanta, Ga.



HERSCHEL BURDICK
Assistant Manager
Bison, Criterion, Avon
Shawnee, Okla.

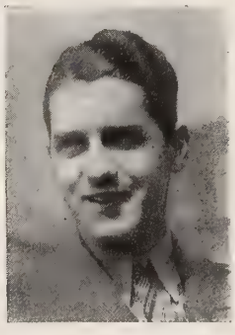
FRED R. BURR
(below)
General Manager
Roxy Theatres, Ltd.
Sydney, Australia



JACK CLELAND
Publicist
Fox Capitol
Glendale, Cal.

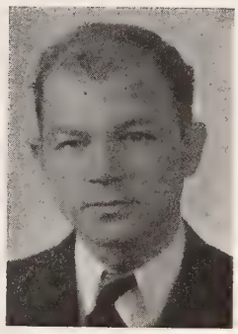


FRANK COLLINS
State Theatre
Greenville, Ohio



ALBERT CORMIER
Strand Theatre
Westfield, Mass.





BARTLETT DORTCH
(above)
Rialto Theatre
Morrilton, Ark.



OATY ELMORE
Assistant Manager
Best Theatre
Kanawha City, W. Va.

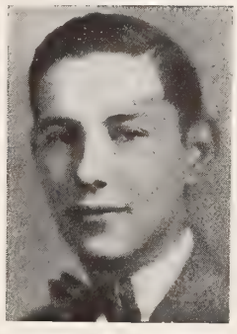


H. L. FRIEDMAN
Ritz Theatre
Pittsburgh, Penna.



H. B. FULLER, JR.
Beacham Theatre
Orlando, Fla.

E. F. INGRAM
(below)
Ashland Theatre
Ashland, Ala.



MAURICE LATHROP
Oakdale Theatre
Oakdale, Cal.



O. J. MACRIS
Strand Theatre
Elmira, N. Y.



VERN MANNING
Helstrom Theatre
McPherson, Kan.





BEN MINDLIN
(above)
Bellerose Theatre
Bellerose, L. I.



MEL MORRISON
Strand Theatre
Dover, N. H.



W. B. PRATT
Assistant Manager
Fox Theatre
Atlanta, Ga.



JACK RANDALL
College Theatre
Winnipeg, Canada

FRANK REIGER
(below)
Assistant Manager
Cosmo Theatre
Chicago, Ill.



C. J. RUSSELL
Opera House
Brandon, Maine



E. E. WHITAKER
City Manager
Lucas & Jenkins
Atlanta, Ga.



HERMAN WOOD
Assistant Manager
Colonial Theatre
Belfast, Maine



• personalities

EV STEINBUCH
manager of Loew's State Theatre, Cleveland, Ohio, has been appointed a member of the Cleveland Traffic Committee by Safety Director Eliot Ness.

▽

DUNCAN CAMPBELL
is now managing the Granada Theatre, St. Thomas, Ontario, Can., for the Hanson Theatres.

▽

JACK FARR
has been made manager of Long's Queen Theatre, Victoria, Texas.

▽

SAM BRODY
of the New York Music Hall publicity staff just returned from a vacation in Miami.

▽

LEONARD KANORSKI
has purchased the lease of the Europa Theatre, Baltimore, Md.

▽

WILLIAM O. EDMUNDS
has taken over the management of the Montlake Theatre, Seattle, Wash. succeeding FRANK JENKINS, who will remain as supervisor of the Montlake and a new theatre to be opened in Portland next month.

▽

JACK C. GOODWIN
former manager of the Scollay Square Thee atre, Boston, has succeeded the late Henry Taylor as manager of the Metropolitan there. J. CLYDE STROCK succeeds Goodwin at the Scollay.

▽

GEORGE LUCE
has taken over the Grand Theatre, Littleton, Colo. from EDWIN and ARTHUR BLUCK.

▽

C. A. SMITH
has been promoted to City Manager of the Malco Theatres in Henderson, Ky., headquartering at the Kentucky Theatre.

▽

RAY FAHRENHOLZ
formerly of Jamestown, N. Y., is now assisting Doc Westfall at the Haven Theatre, Olean, N. Y.

▽

RAYMOND McKITTERICK
has rejoined the Commonwealth Theatre circuit as manager of the Royal, Trenton, Mo. McKitterick will be replaced as booker at Republic-Midwest, by JIM CAMPBELL.

▽

MELVIN CONHEIM
assistant manager of the Troy, Troy, N. Y., has been appointed manager of Warner's Palace, Jamestown, N. Y., with JOHN KEENAHAN, chief usher promoted to assistant manager of the Troy.

▽

W. N. YOUNGCLAUS
of Grand Island, Neb., circuit owner, will take over the Pastime Theatre from L. W. HEAL.

▽

E. S. LINK
of Wayne, Neb., has been appointed manager of the Royal Theatre, Le Mars, La., owned by George March.



DAVID JACK, on January 15 to Mr. and Mrs. Leo W. Shuppert. Daddy manages the Dunkin Theatre, Cushing, Okla.

▽

BERT HENSON
formerly at the RKO Keith, Boston, and more recently at the Fox West Coast, California Theatre at San Diego, is now managing the California at San Bernandino.

▽

C. A. BROWN
manager of the Dundee Theatre, Omaha, Neb., for 10 years will build an 800 seat house there. RALPH D. GOLDBERG has acquired the Dundee.

▽

DICK EMIG
is now managing the West End Theatre, New York City.

Birthday Greetings

Elmer Amidon	Perry L. Lessy
Stan Andrews	W. C. Lewellen
Frank Austin	Jack Litte
Walter Bennett	Otis V. Lloyd
Ewell Bingham	Abraham L. Lowenstein
Harry Black	Gene Lutes
Melvin L. Blackledge	John J. Maloney
Harold Blumenthal	Robert V. Marchbank
George Bronson	Lloyd Murphy
Mrs. Gerald Brownfield	Walter W. Murphy
Bernard Buchanan	Bert Nix
Claude D. Burrows	Pat Notaro
Mrs. I. C. Byersley	Roy L. Patterson
James O'Dell Childers	J. P. Perry
Ralph Cokain	W. Horace Reese
J. C. Combs	Norman C. Rolfe
Archie Connolly	Victor J. Rosen
V. M. Cummings	Joseph Rosenfield
Samuel Daskalakis	John A. Ryan
R. W. Eberhard	George T. Rybica
J. W. Elliott	Raymond E. Salisbury
Lee J. Euering	Edward I. Selette
Eddie Forester	J. Warren Sever
H. B. Fox	Samuel L. Shafer
Ralph C. Fretz	Frank B. Sitton
Malcolm Gilbert	Warren Slee
Saul L. Goldstein	Lynn Smith
Edgar B. Hands	Mark Solomon
Lou S. Hart	L. O. Stein
Russell V. Hupp	Bernie J. Stone
William W. Johnson	Earle Tate
Johnny J. Jones	Mrs. Avece T. Waldron
Milton L. Kaiser	Thomas Wall
Stanley Lambert	Abe P. Werbner
Sumy Lando	T. H. Whittemore
Herr Lauman	Ray Williams
Harold C. Lee	I. W. Wyte

BEN COHEN
manager of Loew's College Theatre, New Haven, tendered him a dinner on the eve of his departure to manage Loew's new house in Bombay, India.

▽

E. A. PATCHEN
has been moved from the Cooper City manager post in Pueblo, Colo., to assist WALT SHUTTEE in Oklahoma City, Okla. IKE HOIG has gone from the Trail, Colorado Springs to Pueblo, and KENNY MEAD of the Orpheum, Lincoln, Neb., has replaced him. LEONARD GOLDMAN, formerly in St. Joseph, Mo., has been brought to Lincoln for the Orpheum spot.

▽

EDDIE C. HOUGH
is now managing the Wake Theatre, Raleigh, N. C., for the North State Theatre, Inc.

▽

A. JOE WOLFSHOL
formerly of Kingsville, Tex., has been appointed manager of the new Rialto in Kerrville, Tex., under the direction of the Hall Industries.

▽

WILLIAM LEUCHT, JR.
had been manager of the Tivoli Theatre, Savannah, Mo., formerly having operated the Olive in St. Joseph, Mo.

▽

HARRY FARRIS
has just reopened his Liberty Theatre in San Francisco, Cal.

▽

SAMMY SIEGEL
of Hollywood, leaves this week for Seattle, Portland, and other spots in the interest of "Tom Sawyer."

▽

MARTIN GLAZER
formerly publicity man for Scollay Square Theatre, Boston, is now aiding PAUL LEVY, publicity director of the Metropolitan Theatre there for M. & P.

▽

ANGELINA "ANGIE" MANEY
who has been connected with the publicity department of the Metropolitan Theatre, Boston, since it was built, is now assisting RODNEY BUSCH in the road show engagement of "In Old Chicago" at the Colonial in Boston.

▽

BILL PEACOCK
of the Harris Theatres has been transferred to the Harris in Beechview, Penna., shifting JOHN HOOLEY from that house to the Palace. RICHARD CRAIG going to Salem, Ohio.

▽

RODNEY TOUPS
manager of Loew's State, New Orleans, has just celebrated his 19th anniversary under the Loew banner.

▽

STAN GOSNELL
has left Loew's in Richmond, Va., to join that circuit in Toronto.

▽

DICK EASON
manager of the Isis, Lynchburg, moves to Washington to book for all Dominion houses.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
New Is the Time	Joby Jordan-Jo Carr	Nov. 15, 37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Joe Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Rearing Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60.	Nov. 13,'37
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15,'37†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Fields (G)	Helen Beverley-M. Goldstein	Oct. 11,'37†	105.	Jan. 15,'38
Coming				
Riverside Drive				
Uriel Acosta				
Yankel the Blacksmith				
Yankel—Boile				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62.	Dec. 25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92.	Oct. 9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84.)				
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†		
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62.	Oct. 23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61.	Nov. 6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59.	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68.	July 24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67.	Nov. 27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64.	Oct. 23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85.	Dec. 25,'37
I Promise to Pay (G)	Leo Carillo-Chester Morris	Apr. 21,'37	65.	Feb. 27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68.	Aug. 14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80.	Aug. 7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65.	July 24,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68.	Oct. 9,'37
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 9,'38†	64	
(See "In the Cutting Room," Dec. 4,'37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118.	Feb. 27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†	64	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68.	Nov. 6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6,'37†	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79.	Feb. 5,'38
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65.	Aug. 28,'37
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59.	Dec. 4,'37
She Married an Artist	John Boles-Luli Deste	Nov. 25,'37†	78	
(See "In the Cutting Room," Oct. 9,'37.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste	Apr. 25,'37	76.	Feb. 13,'37
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65.	Nov. 13,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	67.	Nov. 20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68.	Feb. 13,'37
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59	
Coming				
Call of the Rockies	Chas. Starrett-Iris Meredith			
Crime of the Year	Robert Paige-Jacqueline Wells			
Extortion	Scott Colton-Mary Russell			
Flight into Nowhere	Jack Holt-Jacqueline Wells			
Hidden Trails	Chas. Starrett-Iris Meredith			
Holiday	Katharine Hepburn-Cary Grant			
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†		
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66.	Jan. 8,'38
(Reviewed under the title, "The House of Mystery.")				
Paris on Broadway	Lanny Ross			
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79.	Feb. 5,'38
There's Always a Woman	Joan Blondell-Melvyn Douglas			
Trail Blazer	Buck Jones-Marjorie Reynolds			
When G-Men Step In	Don Terry-Jacqueline Wells	Mar. 31,'38†		
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60.	June 19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It On Love	Szleczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Dec. 24,'37†	88	
I Married for Love	Kabos-Radai	Feb. 4,'38†	84	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
Meseanto	Pertzel-Torzs	Oct. 15,'37†	87	
Miracle of Lourdes	John Bara	Nov. 1,'37†	62	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Noszty Lad, The	Javor-Szorenyi		97	
Once a Week	Kabos-Perczel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Oresi	Apr. 12,'37	95	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Seeing Hungary (English Titles)	Travelogue	Sept. 1,'37†	59	
Sister Mary	Javor-Sved	Oct. 10,'37†	91	
Tempest in a Charda	Javor-Lazar	Jan. 7,'38†	*90	
Three Spinsters	Rajnay-Kabos	Oct. 30,'37†	72	
Tomi (G)	Pecsi-Adam	Sept. 11,'37†	81.	Oct. 30,'37
Vicki (Country Ball)	Javor-Rose Barsony	Sept. 25,'37†	87	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Lady Seeks Room	Zilahi-Kabos	Mar. 10,'38†	91	
Magnas Miksa	Antal Pager	Mar. 20,'38†	80	
Texas Mammy	Fedak	Feb. 18,'38†	89	
Yellow Roses	Kabos	Mar. 1,'38†	90	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61	Sept. 11,'37
Alcatraz Island (G) 264	John Litel-Ann Sheridan	Nov. 6,'37†	64	Oct. 23,'37
(Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67.)				
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64	May 1,'37
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12,'38†	59	
Draegerman Courage (G) 168	Jean Muir-Barton MacLane	May 15,'37	58	Aug. 29,'36
(Exploitation: Nov. 27,'37, p. 79.)				
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79	June 26,'37
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19,'38†	97	Jan. 22,'38
Hollywood Hotel (G) 253	Dick Powell-Frances Langford	Jan. 15,'38†	109	Dec. 25,'37
(Exploitation: Jan. 22,'38, p. 65.)				
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96	Mar. 6,'37
Men In Exile 174	Richard Purcell-June Travis	Apr. 4,'37		
(See "In the Cutting Room," Nov. 21,'36.)				
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82	May 22,'37
Mr. Dodd Takes the Air (G) 159	Kenny Baker-Jane Wyman	Aug. 21,'37	86	July 31,'37
(Exploitation: Oct. 30,'37, p. 88.)				
Over the Goal (G) 272	William Hopper-June Travis	Jan. 16,'37†	63	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Prince and the Pauper, The (G) 152	Mauch Twins-Errol Flynn	May 8,'37	120	Apr. 17,'37
(Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59; Feb. 12,'38, p. 71.)				
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57	Oct. 16,'37
Shi the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54	Nov. 13,'37
Submarine D-1 (G) 258	Pat O'Brien-George Brent	Nov. 27,'37†	105	Nov. 13,'37
(Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82.)				
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62	June 12,'37
That Certain Woman (A) 254	Bette Davis-Henry Fonda	Sept. 18,'37†	93	Aug. 7,'37
(Exploitation: Sept. 25,'37, p. 69.)				
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58	Mar. 27,'37
They Won't Forget (A) 265	Gloria Dickson-Claude Rains	Oct. 9,'37†	95	June 19,'37
(See production article, "The Deep South," May 8,'37, p. 16; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)				
West of Shanghai (G) 164	Boris Karloff-Beverly Roberts	Oct. 30,'37	65	July 17,'37
(Reviewed under the title, "War Lord.")				
Coming				
Adventures of Robin Hood	Errol Flynn-O. de Havilland	Apr. 16,'38†		
(See production article, Dec. 25,'37, p. 14.)				
Beloved Brat 278	Bonita Granville-Dolores Costello	Apr. 30,'38†	62	
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan	Mar. 5,'38†	*85	Feb. 12,'38
Women Are Like That	Kay Francis-Pat O'Brien	Apr. 9,'38†		
(See "This Woman Is Dangerous," Oct. 23,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82	
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept. 5,'37†	96	
Greece of 1938	Newsreels	Jan. 9,'38†	90	
Kalnourgea Zoo	Rita Karmen	Nov. 7,'37†	115	
Reborn	Elene Papadake	Dec. 5,'37†	90	
True Love	Sophea Domogloy	Oct. 3,'37†	85	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81	Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88	Aug. 28,'37
Girl Was Young, The (G) 7004	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70	Dec. 11,'37
(Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)				
I Was a Spy (re-Issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89	Sept. 23,'33
King Solomon's Mines (G) 3618	Cedric Hardwicke-Roland Young	Aug. 26,'37	76	July 3,'37
(See production article, May 22,'37, p. 16.)				
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15,'38†		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70	Oct. 2,'37
Sez O'Reilly to MacNab (G) 3602	Will Fyffe-Will Mahoney	Nov. 20,'37	83	July 17,'37
(Reviewed under the title, "Said O'Reilly to McNab.")				
Silent Barriers (G) 3608	Richard Arlen-Lilli Palmer	Apr. 29,'37	83	Feb. 27,'37
(See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37, p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)				
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70	Feb. 5,'38
Coming				
Asking for Trouble	Jessie Matthews			
Empty World	Nova Pilbeam			
Floating City No. 1 (re-Issue)	Leslie Fenton-Conrad Veidt	Apr. 1,'38†		
Girl Must Live, A	Margaret Lockwood-Rene Houston			
Illegal Holiday	John Lodge-Margaret Lockwood			
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Mar. 15,'38†	87	Feb. 12,'38
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15,'38†		
Strange Boarders	Tom Walls-Renee Saint Cyr			
To the Victor	Will Fyffe-John Loder	Mar. 1,'38†	78	
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3,'37†	56½	
Damaged Goods 175	Pedro de Cordoba	Aug. 21,'37	59	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½	June 12,'37
Frontier Town 220	Tex Ritter	Nov. 19,'37†	58	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3,'37†	76½	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½	May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22,'37†	58	Oct. 9,'37
Hideout In the Alps 199	Jane Baxter-Anthony Bushell	July 23,'37	75	Oct. 10,'36
(Reviewed under the title, "Dusty Ermine.")				
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17,'37†	71	Aug. 7,'37
Man In the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12,'37†	68	Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8,'37†	57	Oct. 16,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	58	
Shadow Strikes, The (G) 202	Rod La Rocque-Lynn Anders	Sept. 10,'37†	61½	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59	June 5,'37
Small Town Boy (G) 205	Stuart Erwin-Joyce Compton	Sept. 24,'37†	61	Dec. 4,'37
(Exploitation: Oct. 16,'37, p. 84.)				
Something to Sing About (G) 210	James Cagney-E. Daw	Sept. 30,'37†	93	Sept. 4,'37
Spirit of Youth (G) 299	Joe Louis-Edna Mae Harris	Dec. 28,'37†	66	Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5,'37†	63	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29,'37†	66	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept. 24,'37†	57	
Two Who Dared (A) 113	Anna Sten-Henry Wilcoxon	May 8,'37	73	June 6,'36
(Reviewed under the title, "A Woman Alone.")				
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct. 15,'37†	61	Mar. 6,'37
Coming				
Death Takes a Cruise				
Don't Lead With Your Heart	Anna Sten			
Flash Casey, Candid Cameraman	Eric Linden			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek			
Love Me Again	Anna Sten			
Love Runs Into Money				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Renfrew Rides North	James Newill			
Rollin' Plains 217	Tex Ritter			
Shadow Murder Case, The	Rod La Rocque-Astrid Allwyn			
(See "In the Cutting Room," Jan. 8,'38.)				
Snow Covered Wagons				
Spy of Napoleon (G)	R. Barthelmess-D. Hass		98	Oct. 10, 36
Utah Trail	Tex Ritter			
Wallaby Jim In Trouble	George Houston			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is China		Dec. 1,'37†	68	
Coming				
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			
Jeanne	Gaby Morlay			
Luck of the Irish	Richard Hayward	Mar. 15,'38†	63	

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct.	82	
Business in Distress	Czech Film	Oct.	90	
Kathleen	Sally O'Neil-Irish Cast	Jan.	75	
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec.	74	Feb. 2,'35
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	75	
Song of the Lark	Czech Film	Dec.	90	
Student's Romance, The (G)	Patrie Knowles	Oct.	78	Aug. 10,'35
Voice of India	Hoefler Expedition	Jan.	70	

Coming

I Give My Heart	Gitta Alpar		78	
Invitation to the Waltz	Lilian Harvey		74	
Volga Boatman, The	Pierre Blanchar		90	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37† 9 rls	
All Men Are Wild	Paul Javor	Oct.	21,'37† 9 rls	
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37† 10 rls	
Bride from Toroeke	Paul Javor	Oct.	1,'37† 10 rls	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37† 8 rls	
Exception Granted	Imre Raday-Klari Tolnay	June	11,'37 9 rls	
Hotel Springtime	Gy Kabos-Anna Tekes	Nov.	30,'37† 10 rls	
I Picked You for My Husband	Paul Javor	Nov.	4,'37† 9 rls	
It Happened in Budapest	Gy Kabos-Zita Perczel	Sept.	21,'37† 9 rls	
Man Sometimes Errs	A. Tekes-A. Pager	Feb.	4,'38† 10 rls	
Pay, Madame	Paul Javor	May	30,'37 8 rls	
Sport of Love, The	Gy Kabos-Ida Turay	Dec.	24,'37† 8 rls	
Sutyi, the Lucky Child	Adam Kiari	Jan.	11,'38† 9 rls	
Two Prisoners	Paul Javor	Oct.	12,'37† 10 rls	
Village Rogue, The	M. Dayka-Z. Gregor	Jan.	21,'38† 10 rls	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept.	15,'37† 73	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Jan.	2,'38† 80	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37 90	

Coming

Back from Reno
Beauty Racket
Deerslayer
Honor Among Women
Night of Crime
Sky Girl

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug. 27.'37.	69	Aug. 28,'37
Bad Man at Brimstone (G) 812	Wallace Beery-V. Bruce	Dec.	31,'37† 89	Jan. 8,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec.	3,'37† 72	Dec. 4,'37
Between Two Women (G) 737	Virginia Bruce-Franchot Tone	July	9,'37 89	July 3,'37
(Exploitation: Jan. 1,'38 p. 58.)				
Big City (A) 801	Spencer Tracy-Luise Rainer	Sept.	3,'37† 80	Sept. 4,'37
(Exploitation: Dec. 4,'37, p. 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)				
Bride Wore Red, The (G) 804	Joan Crawford-Franchot Tone	Oct.	8,'37† 103	Oct. 2,'37
(Exploitation: Nov. 13,'37, p. 62; Nov. 20,'37, p. 92; Dec. 11,'37, p. 78.)				
Broadway Melody of 1938 (G) 739	Eleanor Powell-Robt. Taylor	Aug.	20,'37 110	Aug. 21,'37
(Exploitation: Nov. 13,'37, p. 62.)				
Captains Courageous (G) 717	F. Bartholomew-Spencer Tracy	June	25,'37 116	Apr. 3,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21,'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77.)				
Conquest (A) 805	Greta Garbo-Charles Boyer	Oct.	22,'37† 112	Oct. 30,'37
(Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)				
Day at the Races, A (G) 730	Marx Brothers-Allan Jones	June	11,'37 111	June 19,'37
(See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91 Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67.)				
Double Wedding (G) 807	William Powell-Myrna Loy	Oct.	15,'37† 87	Sept. 25,'37
(Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82.)				
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37 89	July 3,'37
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb.	4,'38† 91	Jan. 22,'38
Firefly, The (G) 809	Jeanette MacDonald-Allan Jones	Nov.	5,'37† 138	July 24,'37
(Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)				
Good Earth, The (A) 741	Paul Muni-Luise Rainer	Aug.	6,'37 139	Feb. 6,'37
(See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)				
Good Old Soak (G) 728	Wallace Beery-Betty Furness	Apr.	23,'37 76	Apr. 24,'37
(Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)				
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37 109	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov.	12,'37† 81	Nov. 13,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct.	29,'37† 78	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37 69	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan.	14,'38† 73	Jan. 15,'38
Madame X (A) 806	Gladys George--Warren William	Oct.	1,'37† 72	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37 90	Apr. 28,'34
Mannequin (G) 820	Joan Crawford-Spencer Tracy	Jan.	21,'38† 95	Dec. 18,'37
(Exploitation: Feb. 5,'38, p. 86.)				
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan.	7,'38† 71	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37 70	June 26,'37
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37† 73	Sept. 11,'37
(Exploitation: Dec. 25,'37, p. 56.)				
Naughty Marietta (re-issue) (G)	Jeanette MacDonald-N. Eddy	Aug.	6,'37 105	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov.	19,'37† 94	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37 117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37 67	Feb. 6,'37
Of Human Hearts (G) 822	Walter Huston-James Stewart	Feb.	11,'38† 105	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan-Robt. Young	Jan.	28,'38† *75	Jan. 22,'38
Parnell (G) 722	Clark Gable-Myrna Loy	June	4,'37 119	June 12,'37
(See production article, Feb. 13,'37, p. 16.)				
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37 70	Apr. 24,'37
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard	Apr.	16,'37 127	July 17,'36
(See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 84; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)				
Rosalie (G) 816	Eleanor Powell-Nelson Eddy	Dec.	24,'37† 122	Dec. 25,'37
(See production article, Nov. 6,'37, p. 34.)				
Saratoga (G) 742	Clark Gable-Jean Harlow	July	23,'37 94	July 24,'37
(Exploitation: Aug. 28,'37, p. 98.)				
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37 69	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37 94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37 66	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov.	26,'37† 80	Nov. 20,'37
Topper (G) 738	Constance Bennett-Cary Grant	July	16,'37 97	July 17,'37
(Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 20,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66.)				
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue 126	Jan. 24,'31
Way Out West (G) 734	Laurel and Hardy	Apr.	16,'37 64	Jan. 2,'37
(Exploitation: July 17,'37, p. 92.)				
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37† 61	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb.	18,'38† 103	Jan. 29,'38
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec.	10,'37† 77	Nov. 27,'37

Coming

Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas	Feb.	25,'38† 81	Jan. 29,'38
Girl of the Golden West	Jeanette MacDonald-N. Eddy	Mar.	18,'38†	
(See production article, Feb. 5,'38, p. 16.)				
Judge Hardy's Children	Lewis Stone-Mickey Rooney			
Life on the Waterfront	Wallace Beery-M. O'Sullivan	Apr.	29,'38†	
(See "Madelon," "In the Cutting Room," Jan. 15,'38.)				
Marie Antoinette	Norma Shearer-Tyrone Power			
Merrily We Live 825	Constance Bennett-Brian Aherne	Mar.	4,'38†	
Swiss Miss	Laurel and Hardy			
Test Pilot	C. Gable-M. Loy-S. Tracy	Apr.	15,'38†	
(See "In the Cutting Room, Jan. 8,'38.)				
Three Comrades	Robt. Taylor-Margaret Sullavan			
Wooden Wedding	Robt. Montgomery-V. Bruce	Mar.	11,'38†	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37† 59	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July	4,'37† 65	Nov. 20,'37
Boy of the Streets (G)	Jackie Cooper-Maureen O'Connor	Dec.	8,'37† 76	Dec. 11,'37
(Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70.)				
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept.	29,'37† 58	Oct. 2,'37
County Fair (G)	John Ariedge-Mary Lou Lender	Nov.	24,'37† 72	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov.	3,'37† 53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct.	30,'37† 61	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept.	2,'37† 56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37† 62	July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37† 62	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37† 59	
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable	Feb.	9,'38† 72	Feb. 12,'38
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37† 62	
Painted Trail	Tom Keene	Feb	16,'38† 50	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37† 73	Aug. 14,'37
(Exploitation: Sept. 18,'37, p. 83.)				
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37† 55	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec.	15,'37† 53	
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb.	2,'38† 65	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37† 69	
Stars Over Arizona (G)	Jack Randall-Kathleen Eliot	Sept.	22,'37† 62	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec.	8,'37† 62	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37† 70	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan.	12,'38† 57	
Where Trails Divide	Tom Keene	Oct.	13,'37† 59	
Where the West Begins	Jack Randall	Feb.	2,'38†	

Coming

Code of the Rangers	Tim McCoy	Mar.	9,'38†	
Female Fugitive				
Marines Are Here, The				
Port of Missing Girls	Judith Allen-Milburn Stone	Feb.	23,'38†	
Ridin' Gent	Tim McCoy	Apr.	6,'38†	
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande	Movita-John Carroll	Mar.	9,'38†	
Wanderer of the West	Jack Randall	Mar.	16,'38†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 3714	Marlene Dietrich-H. Marshall	Oct.	29,'37† 98	Sept. 25,'37
(Exploitation: Jan. 29,'38, p. 84.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37† 97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37† *93.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Big Broadcast of 1938 (G)	W. C. Fields-Martha Raye	Feb.	18,'38† *97.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37† 67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37† 82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37†	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb.	4,'38† 126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept.	24,'37† 64.	Sept. 11,'37
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan.	7,'38† 60.	Nov. 6,'37
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec.	17,'37† 67.	Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37† 95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37† 88.	July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26,'38† 94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan.	14,'38† 80.	Dec. 25,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37 85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37 56.	July 3,'37
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37 70.	July 24,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37† 112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37 79.	Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8,'37† 65.	Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37† 67.	Oct. 23,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37 66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37 86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37 79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37 78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37 77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37† 65.	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37 92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37 65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37 77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37 71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37† 70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37 75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37 70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37† 73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37† 62.	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan.	28,'38† 68.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37 113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,'37 60.	July 10,'37
Scandal Street (G)	Lew Ayres-Louise Campbell	Feb.	11,'38† *62.	Feb. 12,'38
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37† 68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37† 62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37† 65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37† 92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81.)				
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37† 63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37† 63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan.	21,'38† 72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,'37† 58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37† 84.	Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37 80.	May 29,'37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37† 115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83.)				
Wild Money 3651	Edward Everett Horton	July	9,'37 69.	

Coming

Bar 20 Justice	Wm. Boyd-Russell Hayden			
Booloo	Colin Tapley-Suratna Asmaka			
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper	Mar.	18,'38†	
(See "In the Cutting Room," Jan. 8,'38.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar.	25,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb.	25,'38† *56.	Feb. 12,'38
College Swing	Martha Raye-Burns & Allen			
(See "In the Cutting Room," Feb. 12,'38.)				
Cocoanut Grove	Fred MacMurray-Ben Blue			
Dangerous to Know	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	
(See "In the Cutting Room," Jan. 29,'38.)				
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Apr.	15,'38†	
(See "In the Cutting Room," Jan. 15,'38.)				
Good Night, Ladies	Eleanore Whitney-J. Downs			
Heart of Arizona	Wm. Boyd-Natalie Moorhead	Apr.	22,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
Her Jungle Love	Dorothy Lamour-Ray Milland	Apr.	29,'38†	
(See "In the Cutting Room," Dec. 25,'37.)				
Professor Beware	Harold Lloyd-Phyllis Welch			
Romance in the Dark	Gladys Swarthout-John Boles	Mar.	4,'38†	
(See "In the Cutting Room," Nov. 13,'37.)				
Stolen Heaven	Gene Raymond-Olympe Bradna			
(See "In the Cutting Room," Feb. 12,'38.)				
Tipoff Girls	Lloyd Nolan-Mary Carlisle	Apr.	1,'38†	
(See "In the Cutting Room," Feb. 12,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland			
You and Me	George Raft-Sylvia Sidney			

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37 56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37 61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37† 56.	
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37 53.	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37† 62.	July 31,'37
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37 62.	Nov. 13,'37
Colorado Kid (G) 7123	Bob Steele-Marian Weiden	Dec.	6,'37† 55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37 57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,'37 57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37 53.	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37† 64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37† 64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37† 64.	Dec. 18,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,'37† 60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37 53.	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37 56.	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37 56.	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37† 56.	
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37 83.	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37 64.	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37 67.	Mar. 27,'37
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan.	5,'38† 70.	Jan. 1,'38
Law Man is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37 61.	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38† 67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37† 84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37 63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37 67.	
(See "In the Cutting Room." Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37 68.	May 1,'37
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan.	29,'38† 60.	Jan. 15,'38
Outside of Paradise	Phil Regan-Penny Singleton	Feb.	7,'38†	
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38† 55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov.	8,'37 72.	Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37† 59.	Oct. 9,'37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan.	24,'38† 58.	Feb. 5,'38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37 56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37 60.	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37 62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37† 58.	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May	12,'37 60.	May 8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37 64.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37 68.	
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov.	15,'37† 60.	Nov. 27,'37
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37† 56.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37†	56. Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37†	62. Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37	60. June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37	62. Oct. 23,'37
Coming				
Born To Be Wild	Ralph Byrd-Doris Weston			
Call the Mesquiteers	Three Mesquiteers-Lynn Roberts	Feb.	21,'38†	
Fire Over the Waterfront	Bob Livingston-Rosalind Keith			
Gentleman from London, The	Alan Marshal-Tala Birell			
Hollywood Stadium Mystery	Neil Hamilton-Evelyn Venable			
Prison Nurse	Henry Wilcoxen-Marian Marsh			
Sidewalks of New York	Lew Ayres-Helen Mack			
Stormy Weather	Alison Skipworth-Polly Moran			
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Mar.	7,'38†	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37†	65. Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37	58. June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37	60. July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37	67. May 29,'37
Breakfast for Two (G) 737	Barbara Stanwyck-H. Marshall	Oct.	22,'37†	65. Oct. 9,'37
Bringing Up Baby (See "In the Cutting Room," Oct. 16,'37.)	Kath. Hepburn-Cary Grant	Feb.	18,'38†	102.
China Passage (G) 718	Constance Worth-V. Haworth	Mar.	12,'37	65. Apr. 24,'37
Crashing Hollywood 816 (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan.	7,'38†	61.
Damsel in Distress, A (G) 738 (Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)	Fred Astaire-Burns & Allen	Nov.	19,'37	101. Nov. 27,'37
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37†	60. Nov. 20,'37
Don't Tell the Wife (G) 720	Guy Kibbee-Una Merkel	Mar.	5,'37	62. Feb. 27,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan.	28,'38†	62. Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan.	14,'38†	67. Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37†	67. Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct.	15,'37†	73. Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug.	20,'37	67. Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37†	63. Sept. 4,'37
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug.	13,'37	58. July 31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov.	26,'37†	70. Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard	Dec.	24,'37†	85. Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37	64. July 31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept.	3,'37†	77. Aug. 28,'37
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37†	61. Oct. 30,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37	77. Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37	67. Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37	60. May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	1,'37†	81. Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37	100. July 10,'37
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37	68. July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37	68. Mar. 20,'37
Quality Street, (G) 709	Kath. Hepburn-Franchot Tone	Mar.	26,'37	84. Mar. 30,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec.	10,'37†	59. Nov. 27,'37
Radio City Revels (G)	Bob Burns-Jack Oakie	Feb.	11,'38†	90. Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan.	21,'38†	73. Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37	71. June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37†	60. Sept. 18,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37	116. May 8,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec.	31,'37†	72. Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special) (Exploitation: Jan. 29,'38, p. 62; musical analysis, Feb. 12,'38, p. 12.)	Walt Disney	Feb.	4,'38†	86. Dec. 25,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37	85. Feb.' 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37†	92. Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37	70. July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37	74. June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37†	65. Oct. 2,'37
Toast of New York (G) 719 (Exploitation: Aug. 28,37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 78.)	Edward Arnold-Frances Farmer	July	30,'37	109. July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37	61. Apr. 17,'37
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56.)	Anna Neagle-Anton Walbrook	Nov.	12,'37†	113. Sept. 25,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37	58.
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec.	31,'37†	70. Jan. 1,'38
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37	88. Apr. 24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37	62. June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37	61. May 1,'37
Coming				
Certified (See "In the Cutting Room," Jan. 29,'38.)	Joan Fontaine-Allan Lane	Mar.	4,'38†	
Condemned Women (See "In the Cutting Room," Jan. 29,'38.)	Louis Hayward-Anne Shirley	Mar.	18,'38†	
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	May	27,'38†	
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Mar.	11,'38†	
Joy of Living (See "In the Cutting Room," Jan. 8,'38.)	Irene Dunne-D. Fairbanks, Jr.	May	6,'38†	
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb.	25,'38†	60.
This Marriage Business (See "In the Cutting Room," Feb. 12,'38.)	Victor Moore-Vicki Lester	Apr.	8,'38†	
Vivacious Lady (See "In the Cutting Room," Jan. 15,'38.)	Ginger Rogers-James Stewart	Apr.	15,'38†	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec.	9,'37	*55. Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37	*75 Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37	*55. Apr. 10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct.	16,'37	76. Oct. 23,'37
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37	*60. Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37	57. June 12,'37
Zamboanga (G)	Native Cast		July	17,'37	*65. July 17,'37
Coming					
Rangers Roundup (G)	Fred Scott	Spectrum	Feb.	15,'38†	*55. Feb. 5,'38

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All Baba Goes to Town (G) 815 (Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84.)	Eddie Cantor-June Lang	Oct.	29,'37†	81. Oct. 23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37	71. May 8,'37
Baroness and the Butler 835 (See "In the Cutting Room," Jan. 8,'38.)	Annabella-William Powell	Feb.	18,'38†	80.
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37	61. Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec.	3,'37†	70. Nov. 13,'37
Borneo 807 (Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)	Mr. & Mrs. Martin Johnson	Sept.	10,'37†	75½.
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37	58. June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec.	10,'37†	60. Oct. 30,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37	83. May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37	58. July 10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan.	14,'38†	*65. Jan. 8,'38
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb.	11,'38†	78. Dec. 11,'37
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan.	21,'38†	71. Nov. 6,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37	71.
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct.	22,'37†	68. Aug. 7,'37
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan.	7,'38†	60. Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov.	5,'37†	81. Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov.	12,'37†	62. Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37	85. Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov.	26,'37†	77. Nov. 13,'37
Fair Warning (G) 740	Betty Furness-John Payne	Mar.	5,'37	68. Jan. 23,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37	81. Apr. 3,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov.	26,'37†	71. Oct. 23,'37
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37	59. Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37†	81. May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan.	28,'38†	102. Jan. 29,'38
Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.)	Smith Ballew-Evalyn Knapp	Jan.	14,'38†	61.
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct.	15,'37†	88. Oct. 16,'37
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept.	24,'37†	58. July 17,'37
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb.	4,'38†	84. Jan. 29,'38
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37	56.
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov.	12,'37†	79. Sept. 28,'34
King George VI Coronation 870	Color Special	July	15,'37†	28.
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37	63. June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37†	84. Oct. 9,'37
Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68; Jan. 1,'38, pp. 57, 60; Feb. 5,'38, p. 84.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37†	94. Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec.	31,'37†	84. Dec. 25,'37
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37†	75. Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37	73. Mar. 27,'37
Nancy Steele Is Missing (G) 738	Victor McLaglen-Peter Lorre	Mar.	12,'37	84. Mar. 20,'37
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37†	68. July 24,'37
Roll Along Cowboy 812	Smith Ballew-Cecelia Parker	Oct.	8,'37†	55.
Second Honeymoon (G) 818 (Exploitation: Feb. 5,'38, p. 82.)	Loretta Young-Tyrone Power	Nov.	19,'37†	79. Nov. 13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37	57. Feb. 13,'37
Seventh Heaven (G) 742 (Exploitation: June 5,'37, p. 64.)	Simone Simon-James Stewart	Mar.	26,'37	102. Mar. 27,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June 11,'37	74.	Aug. 7,'37
Sing and Be Happy 756	Anthony Martin-Dixie Dunbar	June 25,'37	64.	
(See "In the Cutting Room," May 1,'37.)				
Slave Ship (G) 748	Wallace Beery-Warner Baxter	July 2,'37	92.	June 19,'37
(See production article, Mar. 13,'37, p. 16.)				
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37	69.	Jan. 30,'37
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70.	Mar. 6,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	72.	Feb. 20,'37
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38, p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
Battle of Broadway, The	Victor McLaglen-Louise Hovick			
Charlie Chan at the Ringside	Warner Oland-Keye Luke			
Four Men and a Prayer	Loretta Young-Richard Greene			
Gypsy	Jane Withers-Robt. Wilcox			
(See "In the Cutting Room," Jan. 29,'38.)				
In Old Chicago (G)	Tyrone Power-Alice Faye		111.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48.)				
Island in the Sky	Gloria Stuart-Michael Whalen			
Josette 839	Simone Simon-Don Ameche	Apr.		1,'38†
(See "In the Cutting Room," Jan. 29,'38.)				
Kentucky Moonshine	Ritz Brothers-Tony Martin			
Kidnapped	Warner Baxter-F. Bartholomew			
Little Miss Broadway	Shirley Temple-Jimmy Durante			
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb.	64.	Jan. 8,'38
Mr. Moto's Gamble	Peter Lorre-Keye Luke			
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	Mar.	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
Raw Hide	Smith Ballew-Evalyn Knapp			
Rebecca of Sunnybrook Farm 837	Shirley Temple-Gloria Stuart	Mar.		18,'38†
(See "In the Cutting Room," Nov. 6,'37.)				
Sally, Irene and Mary 827	Alice Faye-Fred Allen	Mar.		4,'38†
(See in the Cutting Room," Dec. 4,'37.)				
Trip to Paris	Jed Prouty-Shirley Deane			
Walking Down Broadway (G)	Claire Trevor-Michael Whalen	Mar.	69.	Feb. 5,'38

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan.	74,'38†	83. Aug. 14,'37
Adventures of Tom Sawyer	Tommy Kelly-May Robson	Feb.	11,'38†	
(See production article, Oct. 9,'37, p. 16.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July	2,'37†	82. Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug.	27,'37†	93. Aug. 7,'37
(Exploitation: Sept. 16,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Feb.	18,'38†	91. Jan. 15,'38
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May	28,'37	78. Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr.	23.'37	80. Mar. 13,'37
(Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 31,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)				
Farewell Again (G)	Leslie Banks-Flora Robson	Oct.	8,'37†	83. May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov.	19,'37†	82. Oct. 9,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar.	5,'37	89. Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Goldwyn Follies, The (G)	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou	Feb.	4,'38†	*120. Jan. 29,'38
(See production article, Nov. 13,'37, p. 14.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr.	2,'37	97. Mar. 13,'37
(Exploitation: Mar. 27,'37, p. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89; Jan. 15,'38, p. 64.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall	Dec.	24,'37†	102. Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73.)				
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan.	28,'38†	74. Jan. 15,'38
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July	23,'37†	107. June 19,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May	14,'37	87. Feb. 13,'37
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan.	22,'37	82. Jan. 2,'37
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd	Dec.	10,'37†	77. Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March	Nov.	26,'37†	75. Nov. 27,'37
(See production article, Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84.)				
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept.	3,'37†	101. Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Stand-In (A)	Leslie Howard-Joan Blondell	Oct.	29,'37†	91. Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr.	30,'37	111. May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug.	6,'37†	111. July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct 23,'37 pp. 83, 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78.)				
Walt Disney's Academy Award Revue	Five Award Winners	June	18,'37†	44
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept.	17,'37†	108. Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p 80: Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June	4,'37	87. May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May	7,'37	71. May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan.	29,'37	86. Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)				

Coming

Adventures of Marco Polo	Gary Cooper-Sigrid Gurie	Mar.		4,'38†
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar.	70.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains	Raymond Massey-Valerie Hobson			
Over the Moon	Merle Oberon-Jack Harrison			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Mar.	90.	Nov. 13,'37
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb.	86.	June 12,'37
South Riding (A)	Edna Best-Ralph Richardson		90.	Jan. 22,'38

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec.	5,'37†	63. Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June	20,'37	64. Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May	9,'37	81. May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept.	26,'37†	68.
Black Aces 2050	Buck Jones-Kay Linaker	Sep.	5,'37†	58.
Black Doll (G) 2014	Nan Grey-Donald Woods	Jan.	30,'38†	66. Jan. 22,'38
Boss of Lonely Valley 2052	Buck Jones	Nov.	14,'37†	59.
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May	2,'37	67. Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct.	3,'37†	66.
Courage of the West 2054	Bob Baker-Lois January	Dec.	5,'37†	57.
(See "In the Cutting Room," Sept. 11,'37.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec.	20,'36	62. Oct. 24,'36
Forbidden Valley	Noah Beery, Jr.-F. Robinson	Feb.	13,'38†	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov.	7,'37†	66½ Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July	4,'37	68. July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct.	10,'37†	62½ Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan.	16,'38†	65. Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept.	19,'37†	63. Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct.	10,'37†	59.
Left Handed Law (G) 1045	Buck Jones	Apr.	18,'37	63. May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr.	25,'37	73. Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June	27,'37	66. July 10,'37
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May	30,'37	67. May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug.	29,'37†	66. Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov.	14,'37†	87. Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb.	6,'38†	*66. Jan. 29,'38
Night Key (G) 1024	Boris Karloff-Jean Rogers	May	2,'37	67. Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May	16,'37	67. Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept.	12,'37†	84. Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec.	12,'37†	66. Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug.	15,'37	63. Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug.	1,'37	103. June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan.	23,'38†	56.
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June	6,'37	59.
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov.	28,'37†	64½
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan.	9,'38†	61. Jan. 29,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec.	19,'37†	59.
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct.	24,'37†	62.
(See "In the Cutting Room," July 3,'37.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr.	18,'37	86. Apr. 3,'37
(See production article, Jan. 23,'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19,'37, pp. 82, 85.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catharine Hughes	Oct.	17,'37† 68	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar.	28,'37 67	Apr. 3,'37
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July	11,'37 66	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct.	31,'37† 63	Oct. 2,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr.	4,'37 58	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June	6,'37 76	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May	23,'37 78	May 15,'37
You're a Sweetheart (G) 2004 (Exploitation: Feb. 12,'38, p. 72.)	Alice Faye-George Murphy	May	23,'37 96	Dec. 18,'37

Coming

Border Wolves 2056	Bob Baker-Connie Moore	Feb.	25,'38†	
Crime of Dr. Hallet (See "In the Cutting Room," Jan. 22, 38.)	Ralph Bellamy-J Hutchinson	Mar.	11,'38†	
Goodbye Broadway (See "In the Cutting Room," Jan. 29,'38.)	Alice Brady-Chas. Winninger	Mar.	25,'38†	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde	Mar.	18,'38† 80	July 10,'37
Mad About Music (See "In the Cutting Room," Dec. 18,'37.)	Deanna Durbin-Herbert Marshall	Feb.	27,'38†	
State Police	John King-Constance Moore	Mar.	18,'38†	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Jean Barclay	Dec.	10,'37† 58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37† 55	
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37 56	
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37 62	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov.	30,'37† 56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct.	1,'37† 62	Nov. 20,'37
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37 55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec.	30,'37† 55	
Sky Raider	Herman Brix-Joan Barclay	Sept.	1,'37† 63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106 (See production article, Mar. 6,'37, p. 16.)	Kay Francis-Errol Flynn	June	26,'37 73	Apr. 10,'37
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37 55	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb.	5,'38†	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37 89	Mar. 13,'37
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37 52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov.	27,'37† 62	Sept. 11,'37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37 60	June 12,'37
First Lady (G) 210	Kay Francis-Preston Foster	Dec.	4,'37† *82	Sept. 11,'37
Footloose Heiress 123 (See "In the Cutting Room," Apr. 10,'37.)	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
Go Getter, The (G) 115 (Exploitation: Sept. 4,'37, pp. 94, 97.)	George Brent-Anita Louise	May	22,'37 92	June 19,'37
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct.	30,'37 89	Oct. 2,'37
Invisible Menace (G) 224 (Reviewed under the title, "Without Warning.")	Boris Karloff-Marie Wilson	Jan.	22,'38† 55	Oct. 23,'37
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov.	20,'37† 90	July 31,'37
Kid Comes Back, The (G) 214 (Reviewed under the title, "Don't Pull Your Punches.")	Wayne Morris-June Travis	Feb.	12,'38† 61	Jan. 30,'37
Kid Galahad (G) 102 (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)	Edw. G. Robinson-Bette Davis	May	29,'37 101	May 8,'37
King and the Chorus Girl (G) 104 (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)	Fernand Gravet-Joan Blondell	Mar.	27,'37 95	Mar. 6,'37
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37 54	
Life of Emile Zola, The (G) 203 (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72.)	Paul Muni-Gale Sondergaard	Oct.	2,'37† 116	July 10,'37
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37 68	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37 60	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37 60	Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37 58	
Ready, Willing and Able (G) 112 (Exploitation: May 1,'37, p. 78.)	Lee Dixon-Ruby Keeler	Mar.	6,'37 93	Feb. 6,'37
Singing Marine, The (G) 101 (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)	Dick Powell-Doris Weston	July	3,'37 105	July 10,'37
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan.	1,'38† *60	Dec. 11,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37 80	July 3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan.	8,'38† 79	Jan. 8,'38
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec.	25,'37† 98	Dec. 4,'37
Varsity Show (G) 202 (See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)	Dick Powell-Fred Waring	Sept.	4,'37† 121	Aug. 21,'37
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37 60	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept.	11,'37† 64	July 24,'37

Coming

Accidents Will Happen	Ronald Reagan-Gloria Blondell	Apr.	23,'38†	
All Rights Reserved	Errol Flynn-Olivia de Havilland			
Amazing Dr. Clitterhouse, The	Edw. G. Robinson			
Boy Meets Girl	James Cagney-Pat O'Brien			
Cowboy from Brooklyn	Dick Powell-Priscilla Lane			
Crime School	Gloria Dickson-H. Bogart			
Defense Rest, The	Ronald Reagan-Mary Maguire			
Fools for Scandal (See "In the Cutting Room," Jan. 22,'38.)	Fernand Gravet-Carole Lombard			
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			
He Couldn't Say No (G) 221 (Reviewed under the title, "Larger Than Life.")	Frank McHugh-Jane Wyman	Mar.	19,'38† *60	Dec. 11,'37
Jezebel 204 (See "In the Cutting Room," Dec. 11,'37.)	Bette Davis-Henry Fonda	Mar.	26,'38†	
Little Lady Luck (See "In the Cutting Room," Feb. 12,'38.)	Ann Sheridan-John Litel			
Love, Honor and Behave 216 (See "In the Cutting Room," Jan. 15,'38.)	Wayne Morris-Priscilla Lane	Mar.	12,'38†	
Men Are Such Fools (See "In the Cutting Room," Jan. 22,'38.)	Wayne Morris-Priscilla Lane			
Mystery of Hunting's End (See "In the Cutting Room," Dec. 11,'37.)	Dick Purcell-Ann Sheridan			
Over the Wall	Dick Foran-June Travis	Apr.	2,'38†	
Penrod and His Twin Brother (G) 226 (See "In the Cutting Room," Oct. 30,'37.)	Billy and Bobby Mauch	Feb.	26,'38† 63	Jan. 15,'38
Penrod's Double Trouble (See "In the Cutting Room," Jan. 22,'38.)	Billy and Bobby Mauch			
Singing Cop, The	Dick Foran-Ann Sheridan			
Torchy Blane in Panama (See "In the Cutting Room," Feb. 12,'38.)	Paul Kelly-Lola Lane			
White Banners	Claude Rains-Fay Bainter			

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	Sept.	'37† 78	July 8,'37
Life and Loves of Beethoven (G)	Harry Baur	Dec.	15,'37† 82	Dec. 4,'37
My Song of Love	Tito Schipa	Mar.	31,'37 79	
Ski Chase	Hannes Schneider	Feb.	15,'38† 73	

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Grand Illusion (A) (Reviewed under the title, "La Grande Illusion")	Erich von Stroheim-Dita Parlo		120	July 8,'37
Itto	Simone Berriau			
Love on Skis	Walter Rimil			
Marseillaise	Pierre Renoir-Louis Jouret			
Monastery (G)	Monastic Film		55	Feb. 5,'38
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38	78	Feb. 5,'38
Adventures of Chico (G)		Woodward Bros.		60	Nov. 27,'37
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,'38	84	Feb. 12,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Big Fella (G)	Paul Robeson	British Lion		73	July 10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma			Oct. 2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37	89	Oct. 23,'37
Dance Program (A)	Harry Baur	Films Vog		120	Jan. 29,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80	Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Fury Over Spain (G)		Modern Film		55	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38	80	Jan. 29,'38
Gobsek (A)	Leonid Leonidov	Amkino		74	Aug. 14,'37
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95	Feb. 5,'38
In the Far East (G)	N. Begollubov	Amkino	Oct. 19,'37	81	Oct. 30,'37
Jericho (G)	Paul Robeson	General		77	Sept. 4,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37	70	May 22,'37
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38	77	Feb. 12,'38
Last Night, The (G)	I. R. Peitser	Amkino	Apr. 27,'37	90	May 8,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37	95	Sept. 25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37	78	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70	July 10,'37
Mayerling (A) (Exploitation: Nov. 6,'37, p. 56.)	Charles Boyer	Pax Films	Sept. 13,'37	91	Sept. 25,'37
Merlusse (G)	Henri Poupon	French M. P.	Jan. '38	67	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77	June 5,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77	Sept. 18,'37
Orage (A)	Charles Boyer	Daven-Lauer		105	Feb. 12,'38
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105	May 15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77	Sept. 18,'37
Our Fighting Navy (G)	H. B. Warner	General		75	May 8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115	June 5,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis	Oct. 15,'37	120	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70	July 17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125	Dec. 25,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37	58	Sept. 4,'37
Thirteen, The (A)	Ivan Novoseltsev	Amkino		85	July 17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37	77	Nov. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37	60	May 1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90	May 29,'37
World's in Love, The (A)	Marta Eggerth	Viennese	May 18,'37	65	Nov. 20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods (3 Stooges)	May 14,'37	19½..
Big Squirt, The (Charlie Chase)	(10-2-37)..Sept. 17,'37†	18....
Bury the Hatchet (Andy Clyde)	(8-21-37).Aug. 6,'37	19....
Calling All Curtains	Oct. 1,'37†	16....
Calling All Doctors	July 22,'37	19½..
Cash and Carry (3 Stooges)	(9-11-37)...Sept. 3,'37†	18½..
Doggone Mixup (Charlie Chase)	(2-12-38)...Feb. 4,'38†	18½..
Fiddling Around (Collins-Kennedy)	Jan. 21,'38†	17½..
From Bad to Worse (Charlie Chase)	June 4,'37	17....
Goofs and Saddles	July 2,'37	17½..
Gracie at the Bat (Andy Clyde)	Oct. 29,'37†	17½..
Grand Hooter (6-5-37) (Charlie Chase)	May 7,'37	19½..
Grips, Grunts and Groans (3-27-37) (3 Stooges)	Jan. 15,'37	19....
He Done His Duty (Andy Clyde)	(12-18-37) ..Dec. 10,'37†	17½..
Knee Action (2-27-37) (Andy Clyde)	Jan. 9,'37	17....
Lodge Night (Andy Clyde)	June 11,'37	18....
Man Bites Love Bug (Charlie Chase)	(1-22-38) ..Dec. 24,'37†	18....
My Little Feller (Andy Clyde)	May 21,'37	18....
New News (4-17-37) (Collins-Kennedy)	Apr. 1,'37	17½..
Oh What a Knight (Herman Bing)	Nov. 22,'37†	16½..
Old Rald Mule, The (Andy Clyde)	Mar. 4,'38†	.2 rls.
Playing the Ponies (3 Stooges)	(10-23-37) ..Oct. 15,'37†	17....
Sitter Downers, The (3 Stooges)	(11-27-37) ..Nov. 26,'37†	16....
Termites of 1938 (3 Stooges)	(1-22-38)..Jan. 7,'38†	17....
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17....
Time Out for Trouble (Charlie Chase	Mar. 18,'38†	.2 rls.
Wee Wee Monsieur (3 Stooges)	Feb. 18,'38†	.2 rls.
Wrong Miss Wright, The (Charlie Chase	June 18,'37	17....

BROADWAY FOLLIES

Brokers Follies (12-11-37)	Dec. 15,'37†	10½..
Drug Store Follies (9-11-37)	Sept. 3,'37†	10½..
Rooftop Follies (10-16-37)	Oct. 1,'37†	11....
Timberland Revels (11-27-37)	Nov. 5,'37†	10....

COLOR RHAPSODIES

Air Hostess, The	Oct. 22,'37†	.8....
Bluebird's Baby (2-12-38)	Jan. 21,'38†	.7....
Foolish Bunny, The	Mar. 11,'38†	.....
Foxy Pup, The (6-5-37)	May 21,'37	.6½..
Gifts from the Air (re-issue)	Dec. 18,'37†	.7½..
Hollywood Picnic (1-15-38)	Dec. 18,'37†	.8....
Horse on the Merry-Go-Round, The	Feb. 17,'38†	.1 rl..
Indian Serenade	July 16,'37	.8....
Let's Go (4-17-37)	Apr. 10,'37	.7½..
Little Match Girl (11-27-37)	Nov. 5,'37†	.8½..
Mother Hen's Holiday	May 7,'37	.7....
Scary Crows (9-11-37)	Aug. 20,'37	.8....
Skeleton Frolic (2-20-37)	Jan. 29,'37	.7½..
Spring Festival (8-21-37)	Aug. 6,'37	.8....
Stork Takes a Holiday, The	June 11,'37	.8....
Swing, Monkey, Swing (10-2-37)	Sept. 10,'37	.7½..

COLUMBIA TOURS

Fifty Years of Barter	May 28,'37	.9½..
Haiti's Black Napoleon (8-21-37)	Aug. 6,'37	.9....
Pirate Parts of the Caribbean	July 2,'37	.9....

COMMUNITY SING

(1st Series)

Community Sing (No. 3) (6-5-37)	May 20,'37	.10....
Community Sing (No. 4)	June 18,'37	.10½..
Community Sing (No. 5) (9-11-37)	July 24,'37	.10½..

(2nd Series)

No. 1 (9-11-37)	Aug. 20,'37†	10....
No. 2 (10-16-37)	Sept. 17,'37†	10....
No. 3 (10-16-37)	Oct. 15,'37†	10½..
No. 4 (12-11-37)	Nov. 26,'37†	10½..
No. 5—(1-22-38)	Jan. 21,'38†	10....
No. 6—	Feb. 25,'38†	.1 rl..
No. 7—	Mar. 18,'38†	.....

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18,'37†	.3 rls.
Goose Girl, The	May 30,'37	.3 rls.
Old Woman in the Woods, The	Apr. 23,'37	.3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time (6-26-37)	May 6,'37	.7....
19. Masque Raid, The	June 25,'37	.7....
20. Railroad Rhythm	Nov. 20,'37†	.9½..
21. Sad Little Guinea Pigs	Feb. 22,'38†	.....
22. Auto Clinic, The	Mar. 4,'38†	.....

SCRAPPY CARTOONS

Canine Capers	Sept. 16,'37†	.6½..
Clock Goes 'Round and 'Round (11-20-37)	Oct. 16,'37†	.6....
Dizzy Ducks (12-19-36)	July 18,'37	..6½..
Fire Plug, The (11-13-37)	Oct. 16,'37†	.6....
New Homestead, The (2-12-38)	Jan. 7,'38†	.7....
Scrappy's Music Lesson	June 4,'37	.7....
Scrappy's News Flashes (1-22-38)	Dec. 8,'37†	.6....
Scrappy's Playmates	Mar. 11,'38†	.....
Scrappy's Trip to Mars	Feb. 4,'38†	.1 rl..

SCREEN SNAPSHOTS

No. 9	May 22,'37	10....
No. 10—	June 4,'37	.9....
No. 11—	June 25,'37	10½..
No. 12—(10-16-37)	Aug. 13,'37	10....
No. 13—(10-16-37)	Sept. 10,'37	10....

(New Series)

No. 1—(10-16-37)	Sept. 17,'37†	10....
No. 2—	Oct. 15,'37†	.9½..
No. 3—(12-11-37)	Nov. 18,'37†	.9½..
No. 4—	Dec. 24,'37†	10....
No. 5—	Jan. 7,'38†	.9½..
No. 6—	Feb. 4,'38†	.1 rl..
No. 7—	Mar. 4,'38†	.....

SPECIAL SPORT THRILLS

Cadet Champion (12-11-37)	Dec. 17,'37†	.9½..
Feminine Fun	Feb. 18,'38†	.9½..
Fit to Win (6-12-37)	May 7,'37	..8½..
Fun in the Water (4-17-37)	Apr. 10,'37	10....
Future Stars	Aug. 30,'37	.....
Golf Magic (9-11-37)	Aug. 16,'37	.9....
Riding the Waves	June 4,'37	10....
Set 'Em Up	Oct. 29,'37†	.9½..
Snow Foolin' (2-12-38)	Jan. 21,'38†	10....
Sport of the Seasons	June 25,'37	.9....
Sport's Greatest Thrills (8-21-37)	Aug. 3,'37	.9....
Trotting Thoroughbreds (10-16-37)	Sept. 30,'37†	.9½..
Unusual Hunting	Mar. 15,'38†	.....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The (1-22-38)	Dec. 10,'37†	.9½..
Little Jack Horner (10-2-37)	Sept. 16,'37†	.6½..
Silver Threads (12-11-37)	Nov. 12,'37†	10½..

WORLD IN COLOR

Beautiful Bermuda	Sept. 10,'37†	.....
City of the Golden Gate (11-20-37)	Oct. 10,'37†	.9½..
El Salvador (2-12-38)	Jan. 15,'38†	.9....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair	Feb. 25,'38†	.1 rl..
Ask Uncle Sol (10-23-37)	Oct. 8,'37†	11....
Big Apple, The (10-2-37)	Sept. 17,'37†	.9....
Calling All Crooners (12-4-37)	Nov. 19,'37†	10½..
How to Dance the Shag	Dec. 17,'37†	.8....
Love Goes West (1-15-38)	Dec. 31,'37†	10½..
Miss Lonely Hearts (10-30-37)	Sept. 24,'37†	10½..
Pot Luck (8-14-37)	Aug. 6,'37†	11....
Rhythm Saves the Day (12-4-37)	Oct. 29,'37†	11....
Trailer Paradise	Nov. 26,'37†	.9....
TERRY-TOONS		
Barnyard Boss, The	Dec. 24,'37†	.6½..
Billy Goat's Whiskers, The	Dec. 10,'37†	.6½..
Bugs Beetle and His Orchestra	Jan. 21,'38†	.6½..
Close Shave, A	Oct. 1,'37†	.6½..
Dancing Bear, The (11-6-37)	Oct. 15,'37†	.6½..
Dog and the Bone, The (11-27-37)	Nov. 12,'37†	.6....
Farmer Al Falfa in Trailer Life	Aug 20,'37†	.5½..
His Off Day	Feb. 4,'38†	.6½..
Homeless Pup, The	July 23,'37	..7....
Just Ask Jupiter	Feb. 18,'38†	.6....
Kiko's Cleaning Day (10-2-37)	Sept. 17,'37†	.6½..
Lion Hunt, The (1-15-38)	Jan. 7,'38†	.7....
Mechanical Cow, The	June 25,'37	..7....
Ozzie Ostrich Comes to Town	May 28,'37	..7....
Paper Hangers, The (8-14-37)	July 30,'37	..7....
Pink Elephants	July 9,'37	..7....
Play Ball	June 11,'37	..6....
Puddy's Coronation	May 14,'37	..7....
Saw Mill Mystery, The	Oct. 29,'37†	.6½..
Timid Rabbit, The	Nov. 26,'37†	.6½..
Villian Still Pursued Her, The	Sept. 3,'37†	.6½..
TREASURE CHEST		
Crystal Ballet	May 28,'37	11....
Grey Owl's Little Brother	Dec. 24,'37†	10....
How to Ski	Aug. 20,'37†	11....
Kingdom for a Horse	Mar. 4,'38†	.1rl..
Not So Dumb	Dec. 10,'37†	.9....
Ornamental Swimming	June 4,'37	10....
Private Life of the Gannets (9-25-37)	Sept. 10,'37†	11....
Return of the Buffalo	Mar. 8,'38†	.1 rl..
Sky Fishing	Feb. 25,'38†	.1 rl..
Songbirds of the North Woods (2-12-38)	Feb. 11,'38†	.1 rl..
Songs of the Danube	May 7,'37	..9....
Top Dogs	Mar. 25,'38†	.1rl..
TWO-REEL COMEDIES		
Affairs of Pierre, The (7-31-37)	Aug. 6,'37†	19....
Air Parade (2-12-38)	Jan. 14,'38†	19....
Bashful Ballerina (10-2-37)	Sept. 17,'37†	20....
Bashful Buckaroo, The	Dec. 3,'37†	19½..
Beautiful But Dummies	Mar. 25,'38†	.2 rls.
Cupid Takes a Holiday	Feb. 4,'38†	15....
Dates and Nuts (1-15-38)	Dec. 31,'37†	19....
Dime a Dance	Dec. 24,'37†	19½..
Freshies	May 7,'37	17....
Getting an Eyeful (1-22-38)	Jan. 21,'38†	18....
Girls Ahoy!	June 11,'37	17....
Going, Going, Gone	Oct. 8,'37†	18....
Hamlet and Eggs	June 18,'37	16....
Heir Today	Nov. 5,'37†	18....
Her Accidental Hero	May 21,'37	17....
Hi-Ho Hollywood	Jan. 7,'38†	16....
Holding the Bag	May 14,'37	19....
Hurray for Hooligan (12-4-37)	Nov. 19,'37†	17....
Koo-Koo Correspondence Skool, The	Nov. 19,'37†	18....
Love and Onions	Mar. 11,'38†	.2 rls.
Love In Arms	May 28,'37	18....
Meet the Bride	Oct. 29,'37†	17....
Miss They Missed, The (2-12-38)	Jan. 28,'38†	18....
Montague the Magnificent (8-14-37)	Aug. 27,'37†	18....
Playboy Number One (12-4-37)	Nov. 26,'37†	17....
Silly Night (10-23-37)	Oct. 1,'37†	19....
Slacks Appeal	Aug. 13,'37†	19....
Smart Way, The (10-30-37)	Oct. 15,'37†	18....
Sweeties	Sept. 3,'37†	15....
That's the Spirit	June 25,'37	17....
Timid Ghost, The	Sept. 24,'37†	16....
Uncle Sol Solves It	Feb. 11,'38†	15....
Wanna Be a Model	Feb. 25,'38†	.2 rls.
Who's Crazy?	Aug. 20,'37†	19....
Will You Stop! (10-2-37)	Sept. 10,'37†	17....
Who's Who?	Oct. 22,'37†	20....

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson	.....	.....
Bamboo (5-29-37)	July 16,'37	10....
Blow, Bugle, Blow	.....	.....
Broadway Dance Parade	June 15,'37	10....
Hollywood Magic (5-29-37)	.....	10....
In Shanghai (6-5-37)	Juy 16,'37	12....
Isle of Paradise	July 30,'37	20....
Skiing on Your Feet	Jan. 14,'38†	.....
Spanish Interlude, A	June 15,'37	.....
COLOR		
Catalina Island	Nov. 12,'37†	.....
Personalities on Parade	.....	.....
Yellowstone Park	.....	.....

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood	.....	.8....
Early in the Mornin'	.....	.9....
Old Prospector, The	.....	.9....
NOVELTIES		
Napoleon's Waterloo	.....	.8....
Nero	.....	.8....
PORT O' CALL		
City of the Sun	.....	.9....
Last Resort, The	.....	.9....
Mother Ganges	.....	.9....
WORLD IN COLOR		
Dream Harbor	.....	.8....

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday	Feb. 5,'38†	.9....
Cleaning House	Feb. 19,'38†	.8....
CRIME DOESN'T PAY		
No. 10—It May Happen to You (8-14-37)	June 5,'37	21....
No. 11—Soak the Poor (10-2-37)	Aug. 21,'37	16....
No. 12—Give Till It Hurts (11-13-37)	Sept. 18,'37	20....
No. 13—Behind the Criminal (12-4-37)	Oct. 30,'37	21....
No. 14—What Price Safety	Feb. 5,'38†	21....
FITZPATRICK TRAVEL TALKS		
Chili, Land of Charm (11-20-37)	Oct. 30,'37†	.9....
Copenhagen	Nov. 27,'37†	.9....
Floral Japan	July 24,'37	.8....
Glimpses of Austria	Feb. 19,'38†	.9....
Glimpses of Peru (10-2-37)	Sept. 4,'37†	.8....
Hong Kong, Hub of China (6-26-37)	May 1,'37	.8....
Land of Incas	Dec. 25,'37	.8....
Natural Wonders of the West (2-5-38)	Jan. 22,'38†	.9....
Rocky Mountain Grandeur (7-24-37)	May 29,'37	.9....
Serene Siam (6-26-37)	Oct. 2,'37†	.9....
Stockholm, Pride of Sweden (11-13-37)	Oct. 2,'37†	.9....
HARMAN-ISING (Happy Harmonies)		
30—Bosko and the Pirates (5-8-37)	May 1,'37	.8....
31—Hound and the Rabbit, The (6-26-37)	May 29,'37	.8....
32—Wayward Pups (8-14-37)	July 10,'37	.8....
33—Bosko and the Cannibals	Aug. 28,'37	10....
34—Little Buck Cheeser (1-8-38)	Dec. 15,'37	.8....
35—Bosko in Bagdad	Jan. 1,'38	10....
36—Pipe Dream	Feb. 5,'38	.8....
HISTORICAL MYSTERIES		
Captain Kidd's Treasure	Jan. 22,'38†	10....
King Without a Crown, The (11-20-37)	Oct. 9,'37†	.9....
Man In the Barn, The (1-1-38)	Nov. 20,'37†	10....
Ship That Died, The	Feb. 19,'38†	.....
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The (10-2-37)	Oct. 1,'37	10....
Have Courage (7-24-37)	June 12,'37	10....
Life In Some Town, U.S.A.	Feb. 26,'38†	.....
Pacific Paradise (10-16-37)	Aug. 28,'37	10....
Rainbow Pass (10-30-37)	Oct. 9,'37	10....
What Do You Think, No. 2 (2-12-38)	Dec. 25,'37†	10....
What Do You Think, No. 3	Jan. 15,'38†	11....
MUSICAL COMEDIES		
Canary Comes Across, The (2-5-38)	Jan. 29,'38†	21....
Carnival In Paris (6-26-37)	May 29,'37	21....
Girl's Best Years, A (2-20-37)	Dec. 25,'37	19....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Our Gang Follies of 1938		
(1-8-38)	Dec. 18,'37†21	....
Stroke of Genius	Feb. 5,'38†11	....
Sunday Night at Trocadero		
(10-23-37)	Oct. 2,'37†20	....
OUR GANG		
Canned Fishing	Feb. 12,'38†11	....
Fishy Tales	Aug. 28,'37. 11	....
Framing Youth (10-2-37)	Sept. 11,'37†11	....
Mail and Female	Nov. 13,'37†11	....
Night 'n' Gales	July 24,'37. 11	....
Pigskin Palooka (11-27-37)	Oct. 23,'37†11	....
Reamin' Holiday (7-31-37)	June 12,'37. 11	....
PETE SMITH SPECIALTIES		
Candid Cameramaniacs		
(1-1-38)	Dec. 11,'37†.9	....
Decathlon Champion		
(11-27-37)	Nov. 20,'37†10	....
Equestrian Acrobatics	Aug. 14,'37. .8	....
Friend Indeed (1-1-38)	Jan. 1,'38†10	....
Golf Mistakes (6-26-37)	June 12,'37. 10	....
Grand Bounce, The		
(6-26-37)	May 22,'37. 11	....
Jungle Juveniles (11-6-37)	Oct. 2,'37†.9	....
Jungle Juveniles, No. 2		
(2-5-38)	Jan. 29,'38†.9	....
La Savette	Mar. 12,'38†	.....
Olympic Ski Champions		
(11-7-36)	July 3,'37. 10	....
Pigskin Champion		
(9-25-37)	Aug. 14,'37. 11	....
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium		
(10-23-37)	Oct. 23,'37. 10	....
Ski Skill (4-10-37)	Oct. 23,'37. 10	....
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37. 10	....
Tennis Tactics (5-8-37)	May 1,'37. 10	....
Three on a Rope	Feb. 19,'38†10	....
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept. 18,'37†37	....
Blotto (2-15-30)	Oct. 30,'37†26	....
County Hospital (4-23-32)	Jan. 22,'38†17	....
Perfect Day, The (3-18-27)	Dec. 11,'37†20	....
ROBERT BENCHLEY		
How to Start the Day		
(10-16-37)	Sept. 11,'37†10	....
Night at the Movies, A		
(11-20-37)	Nov. 6,'37†10	....
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38)	Jan. 8,'38†20	....
New Audioscopiks, The		
(2-5-38)		.8....
TABLOID MUSICALS		
Song of Revolt (7-24-37)	May 29,'37. 11	....

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date	Feb. 25,'38†	.....
Candid Candidates, The		
(9-25-37)	Aug. 27,'37†.7	....
Ding Dong Doggies	July 23,'37†.7	....
Foxy Hunter, The	Nov. 26,'37†.1 rl.	
Impractical Joker, The		
(7-3-37)	June 18,'37. .7	....
New Deal Show, The		
(10-16-37)	Oct. 22,'37†.7	....
Pudgy Takes a Bow-Wow	Apr. 9,'37. .7	....
Pudgy Picks a Fight		
(5-22-37)	May 14,'37. .8	....
Riding the Rails	Jan. 28,'38†	.....
Service With a Smile	Sept. 24,'37†.7	....
Zula Hula (1-15-38)	Dec. 24,'37†.7	....
COLOR CLASSICS		
Car-Tune Portrait, A		
(7-3-37)	June 25,'37. .7	....
Educated Fish (11-13-37)	Oct. 29,'37†.7	....
Little Lamby (1-8-38)	Dec. 31,'37†.7	....
Peeping Penguins (9-18-37)	Aug. 27,'37†.7	....
Tears of an Onion	Feb. 25,'38†	.....
HEADLINERS		
Blue Velvet Music	Apr. 9,'37. 10	....
Mark Warner and Orch.		
Frimi Favorites (7-3-37)	June 4,'37. 11	....
Rudolf Friml, Jr., and Orch.		
From the Minuet to the Big Apple	Nov. 19,'37†	.....
Himber Harmonies	Jan. 28,'38†	.....
Hollywood Star Reporter, No. 2 (10-16-37)	Oct. 29,'37†11	....
Hula Heaven (10-16-37)	Oct. 1,'37†11	....
Eddie Peabody		
Installment Collector, The	July 2,'37. 10	....
Fred Allen		
Let's Go Latin (9-25-37)	Sept. 10,'37†11	....
Xavier Cugat and Orch.		
Listen to Lucas	Feb. 18,'38†	.....
Meet the Maestros	Jan. 7,'38†	.....
Night in Manhattan	July 30,'37. 11	....
Oh Kay, Rhythm (1-8-38)	Dec. 17,'37†10	....
Queens of Harmony	Aug. 20,'37†11	....
Phil Spitalny and Girl Orch.		
Swing, Hutton, Swing	May 7,'37. 11	....
Ina Ray Hutton and Orch.		
MUSICAL ROMANCE		
(In Color)		
Schubert's Serenade	July 23,'37. .9	....
Song of the Islands		
(5-22-37)	May 21,'37. 10	....
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec. 31,'37†10	....
California Giant	Jan. 28,'38†	.....
Aviator Shorty	July 23,'37. 10	....
Circus Comes to Town, The		
(7-3-37)	June 25,'37. 10	....
Cowboy Shorty (10-16-37)	Oct. 8,'37†10	....
Gold	Feb. 25,'38†	.....
Game Trails	Apr. 30,'37. 10	....
Inventor, The (10-23-37)	Nov. 5,'37†11	....
It's a Good Stunt (9-25-37)	Sept. 10,'37†10	....
It's a Living	Mar. 5,'37. 11	....
Killer of the Tonto	Aug. 13,'37†10	....
Nobody Home	Apr. 2,'37. 10	....
Safety in the Air (5-22-37)	May 28,'37. 10	....
Tuna	Dec. 3,'37†	.....
PARAMOUNT PICTORIAL		
No. 8 — Tides of Fundy — Home of the Rainbow — Meet the Lorias	Mar. 12,'37. 10	....
No. 9 — Moonlight and Shadows — Rooftops of Manhattan —. Blackie and Brownie	Apr. 9,'37. 10	....
No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37)	May 7,'37. 10	....
No. 11—Fishing Highlights	June 4,'37. 11	....
No. 12—(7-3-37)	July 2,'37. 10	....
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug. 6,'37†.1 rl.	..
No. 2 — Let's Count Horses —Nova Scotia Faces the Sea — Record Making (9-18-37)	Sept. 3,'37†10	....
No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37)	Oct. 1,'37†10	....
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies (11-6-37)	Nov. 5,'37†10	....
No. 5—	Dec. 3,'37†	.....
No. 6—	Jan. 7,'38†	.....
No. 7—	Feb. 4,'38†	.....
POPEYE THE SAILOR		
Football Toucher Downer	Oct. 15,'37†	.....
Fowl Play	Dec. 17,'37†	.....
Hospitality	Apr. 16,'37. .7	....
I Like Babies and Inlinks (10-2-37)	Sept. 17,'37†.7	....
I Never Change My Altitude	Aug. 20,'37†.7	....
Learn Polikeness	Feb. 18,'38†	.....
Let's Celebrake	Jan. 21,'38†	.....
Lost and Foundry	July 16,'37. .7	....
Morning, Noon and Night Club (6-26-37)	June 18,'37. .7	....
Paneless Window Washer, The (2-27-37)	Jan. 22,'37. .7	....
Popeye the Sailor Meets Ali Baba and the Forty Thieves	Nov. 26,'37†.2 rls.	
(Color Special)		
Protex the Weakerist (11-20-37)	Nov. 19,'37†.7	....
Twisker Pitcher, The	May 21,'37. .7	....
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 5	Apr. 30,'37. 11	....
No. 6	July 2,'37. 11	....
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37†10	....
No. 2 (11-20-37)	Nov. 12,'37†10	....
No. 3	Jan. 14,'38†	.....
No. 4	Mar. 18,'38†	.....
SCREEN SONGS		
Magic on Broadway	Nov. 26,'37†.1 rl.	
Jay Freeman and Orch.		
Please Keep Me in Your Dreams (5-22-37)	May 28,'37. .8	....
Henry King and Orch.		
Whispers in the Dark		
(10-9-37)	Sept. 24,'37†.7	....
You Came to My Rescue	July 30,'37. .8	....
Shep Fields and Orch.		
You Took the Words Right Out of My Heart	Jan. 28,'38†	.....
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37. 10	....
No. 37—Swing Stars		
(5-22-37)	May 14,'37. 10	....
No. 38—Pan-American Champion (7-3-37)	June 11,'37. 10	....
No. 39—Rhythm of the Game (7-10-37)	July 9,'37. 10	....
No. 40—Aquabats	Aug. 13,'37†10	....
No. 41—Picking Pets		
(10-2-37)	Sept. 10,'37†10	....
No. 42—Four Smart Dogs		
(10-16-37)	Oct. 8,'37†10	....
No. 43—Pick Your Favorite		
(11-6-37)	Nov. 5,'37†10	....
No. 44—Ball Tossers	Dec. 3,'37†	.....
No. 45—Water, Water Everywhere (1-15-38)	Dec. 31,'37†10	....
No. 46—Good Looking Winners	Jan. 28,'38†	.....
No. 47—A Fascinating Adventure	Feb. 25,'38†	.....
UNUSUAL OCCUPATIONS		
(In Color)		
No. 1	Aug. 6,'37†.1 rl.	..
No. 2 (10-16-37)	Oct. 8,'37†10	....
No. 3 (1-22-38)	Dec. 10,'37†	.....
No. 4	Feb. 11,'38†	.....
No. 5	Apr. 15,'38†	.....
SPECIAL 3-REEL SHORT		
(Distributed by Paramount)		
River, The (12-11-37)		31....

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept. 17,'37†10	....
Murder in Swing Time		
(9-4-37)	Sept. 27,'37†10	....
Prairie Swingeroo		
(12-25-37)	Oct. 15,'37†10	....
LEON ERROL COMEDIES		
Dummy Owner, The		
(1-1-38)	Jan. 7,'38†19	....
His Pest Friend	Mar. 11,'38†18	....
Rented Riot, A	Nov. 5,'37†17	....
Should Wives Work		
(10-9-37)	Sept. 10,'37†19	....
HEADLINER SERIES		
4—Swing Fever	July 25,'37. 20	....
1937-38		
No. 1—Trailing Along		
(10-16-37)	Oct. 8,'37†16	....
No. 2—Music Will Tell		
(1-1-38)	Feb. 11,'38†17	....
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11,'37. 18	....
Ears of Experience (1-1-38)	Jan. 28,'38†18	....
Edgar and Goliath		
(12-25-37)	Nov. 19,'37†17	....
False Roomers	Mar. 25,'38†	.....
Morning Judge (10-16-37)	Sept. 24,'37†18	....
Tramp Trouble	Aug. 6,'37. 16	....
MARCH OF TIME		
No. 10	May 14,'37. 18	....
No. 11	June 11,'37. 18	....
No. 12	July 9,'37. 18	....
No. 13	Aug. 6,'37. 18	....
1937-38		
No. 1 (9-11-37)	Sept 3,'37†17	....
No. 2	Oct. 1,'37†20	....
No. 3	Oct. 29,'37†21	....
No. 4	Nov. 26,'37†20	....
No. 5 (1-1-38)	Dec. 25,'37†18	....
No. 6	Jan. 21,'38†16	....
MICKEY MOUSE		
Boat Builders	Feb. 25,'38†.7	....
Clock Cleaners, The		
(8-28-37)	Oct. 15,'37†.8	....
Donald's Better Self	Mar. 11,'38†.8	....
Donald's Ostrich (1-1-38)	Dec. 10,'37†.9	....
Hawaiian Holiday		
(9-4-37)	Sept. 24,'37†.8	....
Lonesome Ghosts (12-25-37)	Dec. 24,'37†.9	....
Old Mill, The	Nov. 5,'37†.9	....
Pluto's Quintuplets	Nov. 26,'37†.9	....
Self Control (1-22-38)	Feb. 11,'38†.8	....
NU-ATLAS PRODUCTIONS		
Devilled Ham (1-22-38)	Apr. 28,'38†10	....
Latin Rhythm	Feb. 18,'38†11	....
Phoney Boy (12-25-37)	Nov. 19,'37†11	....
Radio Hookup, A	Jan. 25,'38†10	....
Rhythm in a Night Court		
(9-4-37)	Sept. 24,'37†.9	....
Sweet Shoe (1-1-38)	Jan. 14,'38†11	....
PATHE NEWS		
Released twice a week		
PATHE NEWS SPECIAL		
Quintupland	Feb. 18,'38†19	....
PATHE PARADE		
No. 1 (10-16-37)	Sept. 10,'37†13	....
No. 2 (12-18-37)	Nov. 5,'37†11	....
No. 3 (1-22-38)	Dec. 31,'37†10	....
No. 4	Feb. 25,'38†10	....
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Many Unhappy Returns	Oct. 22,'37†17	....
Stupor-Visor, The (1-22-38)	Feb. 25,'38†17	....
RADIO MUSICAL COMEDIES		
Harris in the Spring		
(12-25-37)	Dec. 3,'37†20	....
Mississippi Moods		
(7-31-37)	July 23,'37. 17	....
That Man Samson	May 28,'37. 19	....
Twenty Girls and a Band		
(1-22-38)	Apr. 8,'38†18	....
RKO PATHE SPORTSCOPE		
White Magic	Jan. 28,'38†10	....
SMART SET		
Rhythm Wranglers		
(12-25-37)	Dec. 17,'37†19	....
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37. .9½	..
Big League	May 7,'37. 11	....
Golf Timing (8-21-37)	July 23,'37. 11	....
Royal Steeds	July 2,'37. 10	....
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July 9,'37. 16	....
Wrong Romance, The	May 14,'37. 19	....
WORLD ON PARADE		
Circus Winter Quarters	May 14,'37. 11	....
Florida Cowboy	June 11,'37. .9½	..
Jungle Playmate	July 30,'37. .9	....
Workshops of Old Mexico	July 9,'37. 11	....

STATE RIGHTS

Title	Rel. Date	Min.
AMERICAN RED CROSS		
Behind the Flood Headlines		
(5-8-37)		11....
ASTOR		
Carmen (5-29-37)		.9....
Haiti Who Goes There?		
(5-29-37)		.9....
JAM HANDY		
New Day, A (12-25-37)		12....
MODERN		
America Marching On		
(1-29-38)		10....
ROGERS SPECIAL		
Lest We Forget (5-1-37)		1 rl..
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11....
SANDERS		
Life in Lapland (2-12-38)	Feb. 18,'38†.8½	..

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The		
(8-14-37)	Aug. 6,'37. 10	....
Filming Modern Youth	Oct. 1,'37†	.....
Filming Nature's Wonders	Dec. 3,'37†	.....
Laughing at Fate		
(11-27-37)	Nov. 5,'37†.9½	..
Motor Maniacs (9-25-37)	Sept. 3,'37†10	....
Trailing Animal Stories		
(1-22-38)	Jan. 14,'38†.9	....
MAGIC CARPET SERIES		
Dude Ranch, The	Oct. 8,'37†	.....
Italian Libya (12-4-37)	Nov. 12,'37†10	....
Land of the Maple Leaf, The (1-22-38)	Dec. 10,'37†10	....
Mexican Mural (10-16-37)	Sept. 3,'37†.9½	..
Modern Dixie (2-12-38)	Jan. 28,'38†10	....
Portraits of Portugal		
(8-7-37)	Aug. 6,'37. 10	....

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title — Rel. Date — Min.

MICKEY MOUSE

109. Worm Turns, The (1-23-37) ..... Apr. 17,'37†.8½..
110. Magician Mickey ..... June 17,'37†.8½..
111. Mickey's Amateurs (6-19-37) ..... June 4,'37†.1 rl..
112. Moose Hunters ..... Aug. 5,'37†.9....

SILLY SYMPHONIES

112. Little Hiawatha (6-26-37) ..... May 11,'37†.....
113. Modern Invention (6-26-37) ..... June 17,'37†.....

UNIVERSAL

Title — Rel. Date — Min.

GOING PLACES with LOWELL THOMAS

No. 36 (5-15-37) ..... May 10,'37..9½..
No. 37 (5-15-37) ..... June 7,'37..9½..
No. 38 (7-24-37) ..... July 26,'37.10....
No. 39 (10-23-37) ..... Oct. 18,'37†.9....
No. 40 (12-4-37) ..... Nov. 1,'37†.9....
No. 41 (12-11-37) ..... Nov. 15,'37†.9....
No. 42 ..... Nov. 22,'37†.9....
No. 43 ..... Dec. 6,'37†.9....
No. 44 ..... Jan. 3,'38†.9....
No. 45 ..... Jan. 29,'38†.9....
No. 46 ..... Feb. 28,'38†.9....
No. 47 ..... Mar. 21,'38†.....

MEANY-MINY-MOE CARTOONS

Air Express (10-2-37) ..... Sept. 20,'37†.6....
Country Store (8-7-37) ..... July 5,'37..7....
Fireman's Picnic (10-16-37). Aug. 16,'37..6½..
Lumber Camp (3-20-37)..... Mar. 15,'37..7....
Ostrich Feathers (10-2-37).. Sept. 6,'37†.7....
Rest Resort (10-16-37)..... Aug. 23,'37..7....
Steel Workers (5-15-37)..... Apr. 26,'37..7....
Stevedores, The ..... May 24,'37..7....

MENTONE MUSICAL COMEDIES

All Aboard (11-6-37) ..... Dec. 1,'37†17....
Alpine Cabaret (8-14-37)... Aug. 4,'37.10....
Bargain Matinee (3-20-37).. Apr. 14,'37.10....
Cocktail Party, The (5-15-37) ..... May 12,'37.10....
Down On the Barn..... Feb. 23,'38†17....
Hawaiian Capers (9-18-37).. Sept. 8,'37†17....
Oh, Say Can You Hear? (12-18-37) ..... Dec. 29,'37†15....
Rhapsody in Zoo (12-11-37). Jan. 26,'38†15½..
Shoes With Rhythm (5-15-37) ..... June 9,'37.10....
Show for Sale (10-30-37)... Nov. 3,'37†21....
Singing Bandit, The (7-3-37) ..... July 7,'37.10....
Somewhere in Paris..... Mar. 23,'38†17....
Teddy Bergman's Bar-B-Q (10-16-37) ..... Oct. 6,'37†19....

OSWALD CARTOONS

Dumb Cluck (12-11-37)..... Dec. 20,'37†.7....
Football Fever (12-4-37)... Nov. 15,'37†.7....
Keeper of the Lions (11-13-37) ..... Oct. 18,'37†.7....
Lamplighter, The ..... Jan. 10,'38†.7....
Love Sick (11-6-37)..... Oct. 4,'37†.8....
Man Hunt ..... Feb. 7,'38†.....
Mechanical Handy Man (10-30-37) ..... Nov. 8,'37†.7....
Mysterious Jug, The (12-11-37) ..... Nov. 29,'37†.7....
Playful Pup, The (7-31-37) ..... July 12,'37..7....
Trailer Thrills (5-15-37)... May 3,'37..7....
Wily Weasel, The..... June 7,'37..7....

STRANGER THAN FICTION SERIES

No. 36—Novelty (4-17-37).. May 24,'37..8....
No. 37—Novelty (7-3-37) .. June 21,'37..8½..
No. 38—Novelty (5-15-37).. July 19,'37..9....
No. 39—Novelty (7-24-37).. Aug. 16,'37..9....
No. 40—Novelty (9-18-37).. Sept. 6,'37†.9....
No. 41—Novelty ..... Oct. 4,'37†.9....
No. 42—Novelty ..... Nov. 1,'37†.9....
No. 43—Novelty (12-4-37).. Nov. 29,'37†.9....
No. 44—Novelty (12-11-37). Dec. 27,'37†.9....
No. 45—Novelty ..... Jan. 17,'38†.....
No. 46—Novelty ..... Feb. 21,'38†.9....
No. 47—Novelty ..... Mar. 14,'38†.....

UNIVERSAL SPECIAL

Bombing of the U. S. S. Panay ..... Dec. 30,'37†23....
Breathless Moments ..... Feb. 28,'38†.2 rls.
Hollywood Screen Test (8-14-37) ..... Aug. 30,'37†21....

VITAPHONE

Title — Rel. Date — Min.

BIG TIME VAUDEVILLE REEL

Vitaphone Diversions ..... Apr. 3,'37.10....
Smith and Dale
Nickel Lowdown ..... May 1,'37.10....
Charles Kemper
Vitaphone Funsters (6-12-37) ..... May 29,'37.11....
Johnny Burke
Vaude-Festival ..... June 26,'37.....
Fritz and Jean Hubert
Vaudeville Hits ..... July 17,'37.....
Elaine Arden
Vitaphone Broadwayites .... Aug. 21,'37.10....
Medley-Dupree

BROADWAY BREVITIES

Romance of Robert Burns (4-10-37) ..... Apr. 10,'37.16....
Owen King-Linda Perry
Lifers of the Party, The... Apr. 17,'37.21....
Yacht Club Boys
Joe Palooka in "Taking the Count" ..... Apr. 24,'37.21....
Shemp Howard-Robt. Norton
Movie Mania ..... May 8,'37.20....
Dave Apollon
Musical Operation, A..... May 15,'37.20....
Frank Gaby-Virginia Verrill
Day at Santa Anita..... May 22,'37.18....
Sybil Jason
Sound Defects (6-12-37).... June 5,'37.22....
Rufe Davis
Joe Palooka in "Thirst Aid". June 12,'37.20....
Robt. Norton-Beverly Phalen
Rhythm Roundup, The..... June 19,'37.21....
Estelle Taylor
Little Pioneer, The (7-10-37) ..... July 3,'37.19....
Sybil Jason
Newsboy's Nocturne (7-10-37) ..... July 10,'37.20....
Lane, Tree & Edwards
Flowers from the Sky (8-21-37) ..... July 24,'37.22....
Josephine Huston
Cut Out for Love..... Aug. 2,'37.....
Donald Novis-Dorothy Dare
Du Barry Did All Right.... Aug. 7,'37.....
Irene Bordoni
Doctor Cupid ..... Sept 4,'37†.....
Ken Murray-Oswald
Postal Union ..... Sept. 11,'37†.....
Georgie Price
Littlest Diplomat, The (9-11-37) ..... Sept. 25,'37†20....
Sybil Jason
Ups and Downs..... Oct. 9,'37†.....
Hal LeRoy
Starlets (11-20-37) ..... Oct. 23,'37†20....
Toot Sweet ..... Nov. 6,'37†.....
Fifi D'Orsay-Rufe Davis
Joe Palooka in "Calling All Kids" ..... Nov. 20,'37†17....
Man Without a Country, The. Nov. 27,'37†.....
John Litel
Here's Your Hat..... Dec. 11,'37†.2 rls.
Cookie Bowers
One On the House..... Dec. 18,'37†.2 rls.
Willie, West, McGinty
Wedding Yells ..... Jan. 1,'38†20....
Ken Murray-Oswald
Script Girl ..... Jan. 15,'38†.....
Cross and Dunn
Romance Road ..... Jan. 29,'38†19....
Walter Cassel-Anne Nagel
Candid Kid, The..... Feb. 12,'38†.....
Josephine Huston .....
Waiting Around ..... Feb. 26,'38†.....
Frank Libuse

COLORTOUR ADVENTURE (In Color)

Cradle of Civilization..... Apr. 17,'37.10....
Alpine Grandeur ..... May 15,'37.10....
Gateway to Africa (6-12-37) ..... June 12,'37.10....
Land of the Magyar (7-10-37) ..... July 3,'37.....
Crossing the Sahara..... Aug. 14,'37.....
Long Bright Land (9-11-37). Sept. 25,'37†10....
It's Work ..... Oct. 23,'37†.....
Mysterious Ceylon ..... Nov. 20,'37†.....
Land of the Kangaroo (11-20-37) ..... Dec. 18,'37†10....
India's Millions ..... Jan. 8,'38†.....
Malayan Jungles (2-5-38)... Feb. 5,'38†10....

FLOYD GIBBONS' "YOUR TRUE ADVENTURE"

Attic of Terror (9-11-37)... Sept. 18,'37†12....
Playing with Danger (11-20-37) ..... Oct. 30,'37†18....
Danger—High Voltage..... Dec. 4,'37†.1 rl..
Alibi Mark ..... Dec. 25,'37†.1 rl..
Bolted Door, The (2-5-38) . Jan. 22,'38†13....
Hit and Run ..... Feb. 19,'38†.....

Title — Rel. Date — Min.

LOONEY TUNES

No. 33—Porky's Romance... Apr. 17,'37..8....
No. 34—Porky's Duck Hunt. Apr. 17,'37..8....
No. 35—Porky and Gabby (6-12-37) ..... May 15,'37..8....
No. 36—Porky's Building.. June 19,'37..8....
No. 37—Porky's Super Service (7-10-37)..... July 3,'37..8....
No. 38—Porky's Bad Time Story ..... July 24,'37..7....
No. 39—Porky's Railroad (8-14-37) ..... Aug. 7,'37..7....
No. 40—Get Rich Porky... Aug. 28,'37.....
No. 41—Porky's Garden ...Sept. 11,'37.....
No. 42—Rover's Rival ..... Oct. 9,'37†.....
No. 43—The Case of the Stuttering Pig ..... Oct. 30,'37†.....
No. 44—Porky's Double Trouble (11-20-37) ..... Nov. 13,'37†.7....
No. 45—Porky's Hero Agency ..... Dec. 4,'37†.7....
No. 46—Porky's Poppa..... Jan. 15,'38†.....
No. 47—Porky at the Crocadero ..... Feb. 5,'38†.7....

MELODY MASTERS

Rimac Orchestra, The..... May 8,'37.10....
Jack Denny and Orch..... May 29,'37.10....
Eliseo Grenet and Orch. (6-19-37) ..... June 19,'37.10....
Lennie Hayton and Orch. (7-10-37) ..... July 10,'37.10....
David Mendoza and Orch. (8-21-37) ..... July 31,'37.10....
Russ Morgan and Orch.... Sept. 11,'37†.....
Milt Britton and Orch..... Oct. 2,'37†.....
Mal Hallett and Orch..... Oct. 23,'37†.....
Arnold Johnson and Orch. (9-11-37) ..... Nov. 13,'37†10....
Jan Rubini and Orch..... Dec. 4,'37†.1 rl..
Henry King and Orch..... Dec. 25,'37†.1 rl..
Leon Navara and Orch..... Jan. 15,'38†.....
Eric Madriguera and Orch. (2-5-38) ..... Jan. 29,'38†10....
Carl Hoff and Orch..... Feb. 12,'38†.....

MERRIE MELODIES (In Color)

No. 35—Ain't We Got Fun. May 1,'37..8....
No. 36—Clean Pastures .... May 22,'37.....
No. 37—Uncle Tom's Bungalow ..... June 5,'37.....
No. 38—Streamlined Greta Green (6-12-37) ..... June 19,'37..8....
No. 39—Sweet Sioux (7-10-37) ..... June 26,'37..8....
No. 40—Egghead Rides Again ..... July 17,'37..8....
No. 41—Plenty of Money and You ..... July 31,'37..7....
No. 42—Sunbonnet Blue ... Aug. 21,'37.....
No. 43—Speaking of the Weather (8-21-37) ..... Sept. 4,'37..7....
No. 44—Dog Daze ..... Sept. 18,'37.....
No. 45—I Wanna Be A Sailor ..... Sept. 25,'37†.....
No. 46—The Lyin' Mouse... Oct. 16,'37†.....
No. 47—Little Red Walking Hood ..... Nov. 6,'37†.....
No. 48—Woods Are Full of Cuckoos ..... Dec. 4,'37†.1 rl..
No. 49—September In the Rain ..... Dec. 18,'37†.1 rl..
No. 50—Daffy Duck and Egghead ..... Jan. 1,'38†.7....
No. 51—My Little Buckaroo. Jan. 29,'38†.7....
No. 52—Jungle Jitters (2-5-38) ..... Feb. 19,'38†.7....

PICTORIAL REVIEWS

No. 8—Coiffeurs—Shoes .... Apr. 10,'37.10....
No. 9—Hats—Bathing Suits. May 11,'37.10....
No. 10—Dancing-Leather (6-5-37) ..... May 22,'37.10....
No. 11—Milk—Rugs ..... June 19,'37.10....
No. 12—Pianos—Art (8-14-37) ..... July 17,'37.10....
No. 13—Books—Furs ..... Aug. 28,'37.....

(NEW SERIES)

No. 1—Racing—Wrestling —Cheese (9-11-37) ..... Sept. 18,'37.10....
No. 2—Mauch Twins—Table Tennis ..... Oct. 16,'37†.....
No. 3—Dogs—Hollywood Rides (11-13-37) ..... Nov. 13,'37†10....
No. 4—Boxers—Dolls ..... Dec. 11,'37†.....
No. 5—Ice Cream—Jockeys (1-29-38) ..... Jan. 8,'38†11....
No. 6—Hockey-Shoes (2-5-38) ..... Feb. 5,'38†10....

VITAPHONE NOVELTIES

Ghost to Ghost Hookup, A.. Apr. 3,'37.11....
Radio Ramblers
Home Run on the Keys (4-3-37) ..... Apr. 24,'37..8....
Babe Ruth
Check Your Cash..... May 22,'37.10....
Louis Zingone
Double Talk (6-5-37)..... June 26,'37.10....
Edgar Bergen—"Charlie McCarthy"
Palm Beach Knights..... July 31,'37.....
Charles Ahearn
Lyin' Tamer, The (7-11-36). Aug. 28,'37.10....
George Jessel
All American Drawback (11-20-37) ..... Nov. 6,'37†11....
Edgar Bergen—"Charlie McCarthy"

VITAPHONE VARIETIES

Neckin' Party, A (9-11-37). Sept. 4,'37†11....
Edgar Bergen—"Charlie McCarthy"
Puppet Love (9-11-37) ..... Oct. 2,'37†10....
Salici's Puppets
Roping 'Em Alive..... Nov. 6,'37†.....
Vitaphone Frolics (11-20-37) ..... Dec. 4,'37†10....
Jack & Loretta Clemens
Unreal Newreel ..... Jan. 8,'38†.....
Ski Flight ..... Jan. 22,'38†.9....
Alibi Time ..... Feb. 12,'38†.....
Radio Ramblers

WM. STEINER

Title — Rel. Date — Min.

Eagle's Vengeance, The..... July 29,'37†20....

WORLD

Title — Rel. Date — Min.

Battling Bettas ..... July 8,'37†10....
Men of Ships..... Sept. 10,'37†.9....
Paper Hanger, The..... Feb. 15,'38†.....
(Cartoon)

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Jungle Menace (9-4-37).... Sept. 1,'37†20....
Frank Buck-C. Henry (each)
(15 episodes)
Mysterious Pilot, The (12-25-37) ..... Dec. 9,'37†21....
Capt. Frank Hawks (each)
(15 episodes)
Secret of Treasure Island, The ..... Mar. 17,'38†.....
(15 episodes)

REPUBLIC

Dick Tracy Returns 7201.... Aug. 20,'38†.....
Ralph Byrd
(15 episodes)
Fighting Devil Dogs, The 7501 ..... May 28,'38†.....
Hawk of the Wilderness 7301 ..... Dec. 3,'38†.....
Lone Ranger, The 7041 (2-5-38) ..... Feb. 12,'38†18....
Lee Powell-Herman Brix (each)
(15 episodes)
Painted Stallion, The, 6421. June 5,'37†.....
Ray Corrigan-Hoot Gibson
S. O. S. Coast Guard 6441 ..... Aug. 28,'37†.....
Ralph Byrd-Maxine Doyle
Zorro Rides Again 6481..... Nov. 20,'37†.....
John Carroll-Helen Christian

UNIVERSAL

Flash Gordon's Trip to Mars ..... Mar. 22,'38†.....
Larry Crabbe-Jean Rogers
Radio Patrol (9-18-37)..... Oct. 4,'37†.2 rls.
Grant Withers-Cath. Hughes (each)
(Exploitation: Dec. 25,'37, p. 57.)
Secret Agent X9..... Apr. 12,'37..2 rls.
Scott Kolk-Jean Rogers (each)
Tim Tyler's Luck (11-27-37) ..... Dec. 27,'37†.2 rls.
Frankie Thomas, Jr.-Frances Robinson
Wild West Days (6-26-37).. July 5,'37†.2 rls.
Johnny Mack Brown (each)
(13 episodes)

VICTORY

Blake of Scotland Yard.... Apr. 15,'37.....
Ralph Byrd-Herbert Rawlinson
(15 episodes—also feature version)

J C JENKINS—HIS COLYUM

Neligh, Nebraska.

Dear Herald:

Last night we saw "Stella Dallas," with Barbara Stanwyck, John Boles, Allan Hale and Ann Shirley. This picture was better than we expected it to be. If you are expecting to find comedy in this you will be disappointed, for there is no comedy in it, except that you perhaps will regard it as comedy when Allan Hale comes to deliver a Christmas turkey to Stella when he is drunk and insists in cooking the turkey in an oven without any heat. You will find sob stuff in "Stella Dallas" rather than comedy. It's a picture that portrays some of the homelife in about every community, of people who haven't any sense.

We regard the acting of Miss Stanwyck in "Stella Dallas" as the best we have ever seen her do.

▽

In his "Rolling Along" column, Guy Williams says, "Whenever Fred Astaire blows a line of dialogue, he invariably snaps his finger, whirls on one foot and steps out of the scene," and Jimmie Fidler adds, "And I wouldn't give a snap of my finger if he never stepped back."

Why, Jimmie, aren't you ashamed to talk that way about Freddie?

▽

We are living in constant fear that the dockwallaping negroes down south won't get something else framed up to take the place of the "Big Apple" by the time our northern "high society" folks get it worn out.

▽

J. E. Scott, branch manager of the Fox exchange in Omaha, sends us a check and asks us to have the HERALD sent to his home so his wife can read it. He says he gets one at the office but wants his wife to have a chance to read it also. It is quite likely he thinks this will satisfy her better than a fur coat and will keep him from having to frame up a lot of alibis that she won't believe anyhow. Thanks, J. E., we'll do it.

▽

We recently sent to Gertrude Merriam, who helps Jack Goldstein with the "Round Table" department of the HERALD, some theatre passes the boys sent us, and she winds up her letter to us by saying, "Please give my very best regards to the boys." By gosh, we won't do it. Why in thunder don't she confine her best regards to one person? What's the sense in scattering them all over the United States anyhow?

▽

We have a son who is agent at Powder River in Wyoming and part time dispatcher for the Burlington railroad at Casper, and he wants us to come out there during the open season on antelope. We know what he wants. He wants us to get him some antelope meat.

▽

The other night we heard a fellow on the radio telling about their excellent gasoline. We were glad to learn of this, for we have been burning gasoline over something like 250,000 miles of road for 12 years and didn't know of this product. The radio is a wonderful disseminator of gasoline knowledge.

If you should ever come out here and go through the "Gateway to the West" we hope you will remember to close the gate, for one fellow left it open and Jake Squires' sow and five pigs got out and now he can't find 'em. Such doggone carelessness will bust this town up yet, just as sure as the billy dickens.

▽

We have just received a letter from Aunt Pruny Barnloft back in Indiana and she says, among other things, "Your Uncle Cedric and Axel Peabody has gone over to the widow Witherspoon's place to help her son Abner and Caleb Stoner butcher a couple of hogs. It just peers like your Uncle Cedric has to help all the neighbors do their butcherin'."

▽

We have been hearing considerable noise of late about curbing monopolies. In fact, we have been hearing that for several years, and we are wondering just how much there is to it. The press carried a statement the other day that the radio commission was going to require the various sub-stations to cease playing phonograph records and hire orchestras, and this inclines us to wonder if the radio commission had been granted a monopoly of the air. Just who owns this air, anyway?

▽

You have no doubt heard that old saying that "clothes make the man." Well, that may be true, we don't know, as we have never tried it, but we have known of some instances where clothes failed to make a star.

▽

It seems that some women will resort to almost anything to get on the front page. We recently saw a picture in the press of two women who staged a public wrestling match on a stage covered with mud. Some one once said that "the fools are not all dead yet."

▽

The other day we had a little swelling on the back of our neck, and after the doctor examined it he said, "It looks like you've got something there."

▽

"First Lady," with Kay Francis, Preston Foster and Walter Connolly, is a satire on high society political life in Washington. Louise Fazenda put some comedy in it as president of the women's W. P. P. Society. In fact, Louise generally adds some huckleberry pie to the menu.

▽

If your enemy "smites you on one cheek" knockheloutofhim.

▽

It is quite likely that we won't rate much above a pigmy, but, nevertheless, when a flock of ducks come along we aim to shoot both barrels. We shot at a flock of geese once and both barrels went off and the gun kicked us off of a rathouse and on our back into ice coldwater, but we got three geese. Gosh, wouldn't a roasted goose be good right now? But we'll probably have sowbelly for dinner.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

IN THE NEWSREELS

MOVIETONE NEWS—No. 44, Vol. 20.—Boy Scouts parade down Fifth Avenue....President praises Boy Scout organization....Icy blizzards sweep over Sierra regions....Indiana town burns old cars....Mabel Stark tames lions and tigers....Girls who wear glasses complete for beauty crown....Public works ....Lew Lehr....Skating....Wrestling....Softball....Sail Skating.

MOVIETONE NEWS—No. 45, Vol. 20.—Russian expedition to the North Pole near disaster....Dogs awarded honors at show in New York....Giant whale washed ashore in San Francisco....Mussolini adopts goose step....Lew Lehr....Bobsledding....Skating....Boxing.

NEWS OF THE DAY—No. 242, Vol. 9.—Seven day blizzard traps motorists in mountains....Romance supplants politics in nation's capital....President hails Boy Scouts on 28th anniversary....New York begins crime clean-up for World's Fair....The Woman's Page....Ice Skating....Horse racing.

NEWS OF THE DAY—No. 243, Vol. 9.—Explorers adrift on polar floe call for help....Canine world's biggest show....Whale washed ashore in San Francisco....Italian Army takes up goose step....Lawyer held in rackets case....New sky fortresses on 12,000-mile hop....Floods and storms increase over wide area....Bobsledders break records....Youngsters are taught boxing in Miami.

PARAMOUNT NEWS—No. 55.—New speed on ice....Hoover sails for Belgium....“Iron lung” boy sees sister wed....Mabel Stark gets animals ready for circus....New York “lunacy racket” investigated....Snow peril in Sierras....Navy plans rushed....Surrealism display at Paris show.

PARAMOUNT NEWS—No. 56.—Rush polar rescue ....Coal yard fire in Lynn, Mass.....First dust storms sweep four states....President leads nation's tribute to Lincoln....Four tie in Canada stork race ....Scan Alps frontier....U. S. dog tops field....Storms hit the west....Rome tries goose step.

PATHE NEWS—No. 59, Vol. 9.—President hails Boy Scout anniversary....New survey plane for stratosphere....Hoover renews contacts in Belgium....Clyde Shipyards rush super liner....Vogue offers dame fashion's latest....Old cars burned in Fort Wayne, Ind.....College wrestlers in battle royal....Police net drags 700 into line-up.

PATHE NEWS—No. 60, Vol. 9.—Flood, wind and dust sweep west....Fugitive gang lawyer is jailed ....Nation pays homage to Lincoln....Eternal Edison light is kindled....Imported game fad hits Florida....Royal Egyptian pilgrimage starts....U. S. raids illegal duck trappers....Olympic ski champ adds new title....Bobsled team narrowly miss death.

UNIVERSAL NEWSPAPER NEWSREEL—No. 640, Vol. 10.—Floods, ice hit mid west....Hoover to revisit Belgium....Old autos in blazing exit....Miss Durbin records “prints”....Pool waitresses go aquatic....Sierra snow at five year mark....New planes run to three wheels....Mud wrestlers have battle royal....Beauty contest for girls who wear glasses....Overweight girls invade Miami Beach for exercises.

UNIVERSAL NEWSPAPER NEWSREEL—No. 641, Vol. 10.—Aid rushed to polar party....American dog judged best in show....Legless man in swim again ....Britain tests huge bomber....Grandmother swims in icy water....Record storms lash coast....Radio broadcasts newspaper....Blaze threatens gas tanks ....Highchair champs in boxing contest....Snow machine needed for ski meet....Goose step thrills Romans.

SMPE Atlantic Section to Meet

The Atlantic Coast section of the Society of Motion Picture Engineers will hold a “motion picture laboratory festival” at Consolidated Film Industries, Inc., Fort Lee, New Jersey, next Wednesday. The members and their guests will be guided through the motion picture film laboratories, the display still printing division and the lithographic division of the plant.

CLASSIFIED ADVERTISING

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FROM 50 TO 15,000, S. O. S. USED CHAIR PRICES are right. American Seating, Ideal, Irwin, other famous makes. Industry's biggest assortments actually in stock, from 75c. Ask for list 15-N. S. O. S., 636-AJ Eleventh Avenue, New York.

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CERTIFIED REBUILT SIMPLEX PROJECTORS, $265; replacement parts for Powers and Simplex at big discounts; carbon savers, all sizes, each $1.33; fire extinguishers complete with liquid, special value, $2.99; sound screens, guaranteed material for fine projection, from 22c sq. ft. We have everything you need at lowest prices. Write CONSOLIDATED THEATRE SUPPLY CORP., 1600-M Broadway, New York.

IMPROVE YOUR PROJECTION WITH NEW reflector units for all type lamps, 50% increased illumination guaranteed; Morelite, Peerless, Strong lamps, low-intensity or for "suprex"-carbon. Write for bargains. CROWN, 614 Ninth Ave., New York.

SAVE ON SOUND SCREENS! FOR SHORT time only famous voco-chrome diffusive, 19½c per sq. ft.; voco-beaded reflective, 29½c; flextone rubberized washable, 29½c. All screens full size, first quality, guaranteed. Special sale stock tickets, misprints, machine folded. Also rolls, most denominations, 19c package. Rush orders to S. O. S., 636-AJ Eleventh Avenue, New York.

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GIVE BEST PRICES ON NEW OR USED Weber or RCA sound complete, also pair Powers machines complete, rectifiers and lamps. BOX 980, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BARGAIN BOOK BUNDLE FOR SMART OPERAtors. Only $1.39 for these three—Sloane's "Motion Picture Projection," Mancall's "Servicing Projection Equipment," and Benson's "Fundamentals of Television." Great values. Order from S. O. S., 636-AJ Eleventh Avenue, New York.

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$4 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW YORK



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MEN IN STRIPES

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Starring

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MARIAN MARSH
with
BEN WELDEN
and a stellar dramatic cast

Directed by JAMES CRUZE
From an original novel by Louis Berg, M. D.
Associate Producer HERMAN SCHLOM

A Republic PICTURE

ROMANCE IN THE DARK



John diss iss vere
ve come in!

ADOLPH ZUKOR PRESENTS

GLADYS SWARTHOUT • JOHN BOLES • JOHN BARRYMOR

ROMANCE IN THE DARK

CLAIRE DODD • FRITZ FELD • CURT BOIS • DIRECTED BY H. C. POTTER • SCREEN PLAY BY FRANK PARTOS A

ANNE MORRISON CHAPIN • BASED ON THE PLAY "THE YELLOW NIGHTINGALE" BY HERMANN BAHR • A PARAMOUNT PICT

Paramount Pictures

FILE COPY

MOTION PICTURE HERALD

FOUR POWERS WILL FREEZE OUT HOLLYWOOD FILMS, SAY ITALIANS

PRODUCERS TURN TO PURCHASE OF STORIES FOR NEXT SEASON

STUDIOS SEE BIG CHANGES IN LABOR ALIGNMENT BY SUMMER

U. S. STUDIES CHANCE GAMES UNDER MAIL LOTTERY LAWS

VOL. 130, NO. 9 FEBRUARY 26, 1938

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There's M-G-M box-office music in the air . . .

The Yanks are coming in droves to see that two-fisted entertainment ROBERT TAYLOR in "A YANK AT OXFORD" . . . Dough-re-mi . . .

Sing high! "GIRL OF THE GOLDEN WEST" had its first studio preview this week. "Golden" is right! It's the best yet from that golden star-team JEANETTE MacDONALD, NELSON EDDY.

Loud music, professor, for this tip-off to the nation in Ed Sullivan's syndicated column from Hollywood. Says he: "The CONNIE BENNETT-BRIAN AHERNE picture 'MERRILY WE LIVE' is getting rave notices at the sneak previews." (*Hal Roach's topper to "Topper"!*)

We could sing for hours about coming hits, but you're a busy man Mr. Exhibitor, so we'll end on a high and happy note CLARK GABLE, MYRNA LOY, SPENCER TRACY in "TEST PILOT"!

La . . . la . . . la . . . oh boy, isn't Leo the best crooner!

Some Fun!

Hollywood Reporter has reviewed 1226 films in the past 7 years—still *Hollywood Reporter* says:

"We've never seen a funnier picture than



Edw. G. Robinson

in

A SLIGHT CASE OF MURDER"

with

JANE BRYAN • ALLEN JENKINS
RUTH DONNELLY • WILLARD PARKER

Directed by LLOYD BACON

Screen Play by Earl Baldwin and Joseph Schrank • Music and Lyrics by M. K. Jerome and Jack Scholl • A First National Picture

That's what they all say!

Film Daily—"One of the funniest pictures in many moons. Should score heavily!"

Variety Daily—"A wow! Bound to turn in excellent grosses."

Jay Emanuel Pubs.—"A comedy riot for any man's theatre!"

George McCall in C. B. S. Broadcast—"Hits the bull's eye!"

M. P. Daily—"Rolled the audience in the aisles!"

Variety—"Will take the one-time big gangster audience for a boxoffice ride!"

This explains it!

From the stage hit by Damon Runyon and Howard Lindsay—

WARNER BROS., *Producers*

ICTORIAL REVIEW *12,217,000*

VOMAN'S HOME COMPANION *11,926,408*

RUE STORY *9,072,960*

OOD HOUSEKEEPING *8,562,720*

OSMOPOLITAN *4,330,160*

ED BOOK *4,469,792*

LICK *6,000,000*

EN *1,000,000*

ARPER'S BAZAAR *743,076*

IODERN SCREEN *2,800,000*

IOVIE MIRROR *1,831,732*

HOTOPLAY *1,738,136*

ILVER SCREEN *1,600,000*

OLLYWOOD *1,600,000*

IOTION PICTURE *1,340,000*

CREEN BOOK *1,060,000*

CREENLAND *1,000,000*

CREEN GUIDE *800,000*

ILM FUN *500,000*

CREEN ROMANCES *600,000*

IOVIE STORY *900,000*

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ICTURE PLAY *640,508*

ECRETS *840,000*

and

4000 NATION-WIDE 24 SHEETS!

and

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200,000,000 EYES ARE FOCUSED ON THE MOST DRAMATIC SHOW NEWS OF OUR TIME

Because

WARNER BROS.

SPENT $100,000 TO ADVERTISE IT FOR YOU!

Soon! Radio City World Premiere!

THEY CALLED HER JEZEBEL!

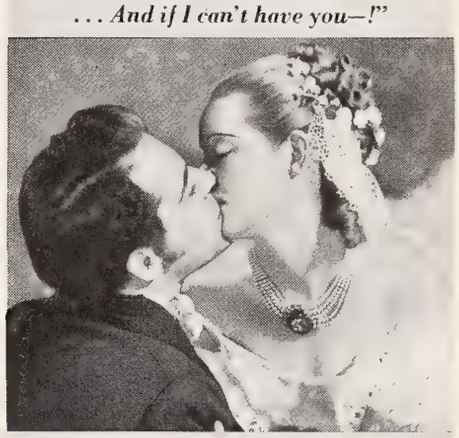
...and "she was meanest when she was lovin' most!"



You can almost hear the beat of her strange wild heart... as the screen's greatest actress, in her greatest role, thrillingly portrays this dangerous daughter of Dixie ... half angel, half siren—all woman!



"You're mine!... You've always been mine! ... And if I can't have you—!"



"I'm part of you—just like the South—and we'll never let you go!"



"Aren't you going to wish me happiness?" ..."What's the use—you won't get it!"

Warner Bros. present

BETTE DAVIS

IN THE GREATEST ROMANCE OF THE SOUTH

"Jezebel"

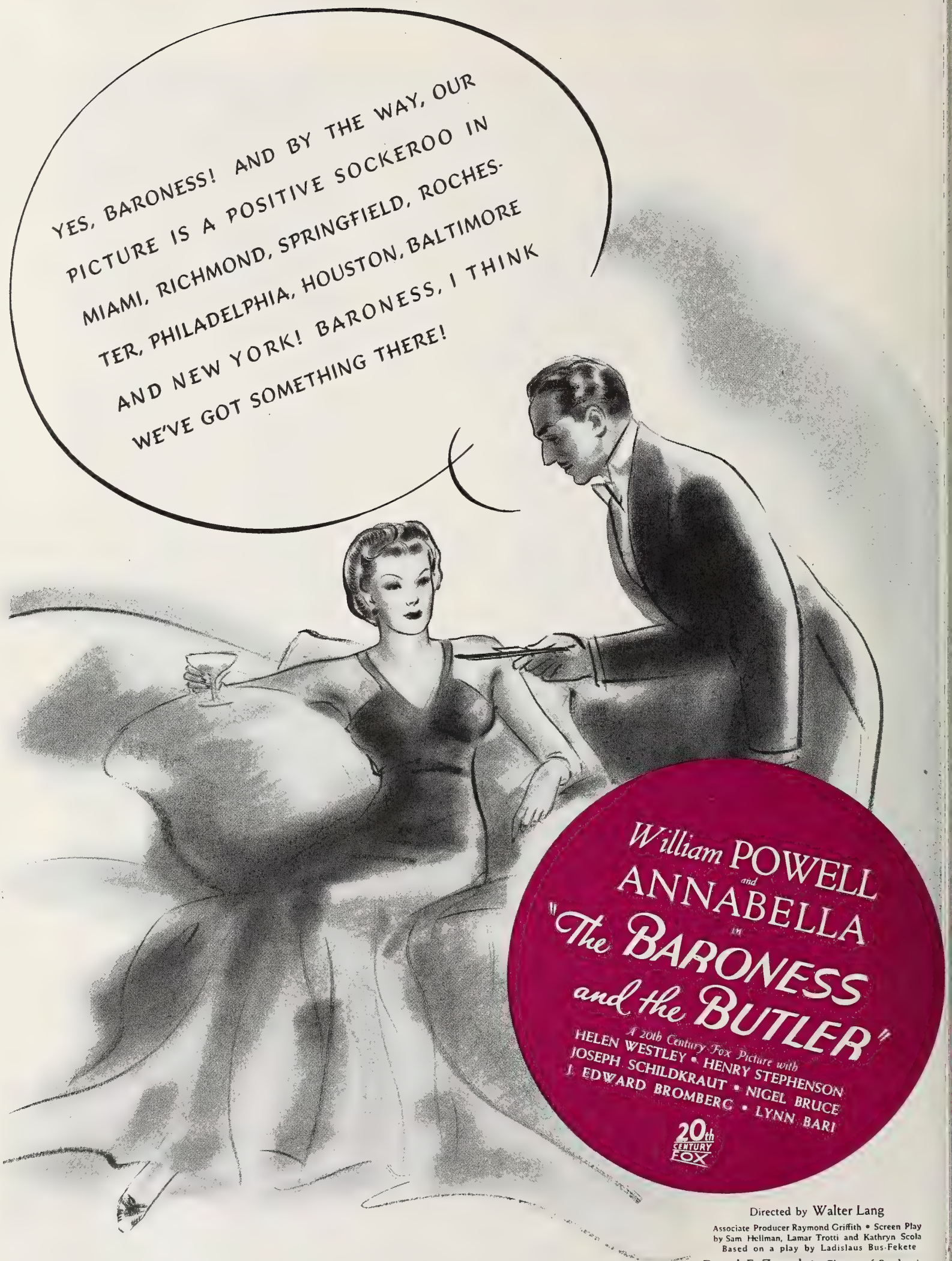
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Directed by Walter Lang

Associate Producer Raymond Griffith • Screen Play by Sam Hellman, Lamar Trotti and Kathryn Scola
Based on a play by Ladislaus Bus-Fekete

Darryl F Zanuck In Charge of Production

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

VOL. 130, NO. 9 February 26, 1938

WORLD MARKET

GENERAL HUGH JOHNSON'S general business is being militant and often indignant. He first appeared on the motion picture horizon as a bucko mate of the New Deal in charge of the N.R.A.'s Blue Eagle brand of national salvation by industrial rule. Now-a-days he is a newspaper columnist and has to be militant, also indignant, about something six times a week. The job is a bit tough because for competition in the same syndicate he has Mr. Heywood Broun, who has one subject to be militant about all the time, and Mr. Westbrook Pegler, who is persistently and entertainingly indignant about everything always and is looking for more.

The other day while the General was chewing his pencil in anxious meditation about something to be angry about, the papers brought along some figures on the current popular success and high earnings of a nice athletic little girl from Norway, Miss Sonja Henie.

ONE glimpse of the box office records at Madison Square Garden and the General had found a cause. He scolded terrifically about Miss Henie and by the time he had got to little Master Freddie Bartholomew, the General had a full head of steam. How much he does not care for Freddie is remarkable. The whole trouble, it appears, is that the patriotic General burns with annoyance at the fact that persons from overseas can come into this American industry of amusement and collect large salaries. He did not go into the subject of taxes, income taxes and final net figures.

The General seems to be under an impression that we are being invaded, raided, looted.

It is just possible that if our irate patriot would examine the overseas returns and earnings on American motion pictures, and the merchandise they help to sell, the cost of employment of the imported players who so importantly contribute to giving our screen wares international appeal would seem less devastating.

It is true enough that the great domestic market could support a competent, and entirely indigenous, motion picture art and industry, but it is also exceedingly obvious that the American public is served with an order of production that has grown up in the abundant nurture of a world market and can only be maintained in current standards by that market.

The motion picture can do without any rabble rousing about alien players.

△ △ △

SUGGESTION

"ONE in twenty British Films rejected—five times the proportion of banned U. S. subjects" snorts a headline in *To-Day's Cinema* in London, recording the report of Mr. J. A. Montgomery, Irish government film censor.

Perchance from the viewpoint of the London editor's desk this sounds like more treason from the Irish.

But from here it looks as though the British might take note of some of the merits of the American industry's Production Code and its administration. Self-regulation is in the nature of that famous "ounce of prevention."

△ △ △

THE SCHOOL JOB

"WHAT Education Cannot Do" was the subject under which President Hutchins of the University of Chicago addressed the Inland Daily Press association there. "The shadiest educational ventures under respectable auspices are the schools of journalism," he told the assembled journalists. "They exist in defiance of the obvious fact that the best preparation for journalism is a good education. Journalism itself can be learned, if at all, only by being a journalist."

Dr. Hutchins is profoundly anti-vocational in his policies, asserting that all education can do is to train the minds of students so they can "adjust themselves to any job."

That brings to mind the fact that there are budding educational attentions toward the vocational study of the motion picture. And that they are likely to prove even more futile than college manufacture of journalists.

The fact is, all too obviously, that educational institutions, more especially the colleges, have gone into showmanship, all the way from athletic field to class room, and are conspicuously, if not with dignity, rampantly set in pursuit of devices of publicity. New courses make headlines, and often nothing else.

△ △ △

"PUBLIC RELATIONS"

"PUBLIC relations is not something that can be taken out of a bottle in small doses," remarks Mr. A. O. Dietz, president of Commercial Investment Trust in New York, writing for Metropolitan Life's "Executives Service Bulletin."

"There is nothing secret or mysterious about it. The way a business is conducted is its public relations program—good, bad or indifferent. And a progressive public relations program is comprised of these three things: A good product or service; A house kept in order; Interpretation and appraisal of the product and the business behind it from the objective or public viewpoint."

Mr. Dietz's prescription seems to define rather well what the organized motion picture industry of the United States tries to do, and rather consistently does.

The motion picture consists almost entirely of public relations. It has no other concern.

△ △ △

FROM Rochester comes news of a new photographic adventure and achievement in a lens for airplane photography and mapping which increases the scope of the camera by three times. It is the "Metrogon," made by the Bausch & Lomb Optical Company, a name long familiar in the world of the motion picture. This new lens, it is said, gives a negative from a mile high so well defined that it shows individual, separate railroad ties anywhere in a two mile circle below. No camera could be more candid.

This Week

4-Way Film Bloc

From Italy this week came a report that government officials and producers of motion pictures are openly discussing a "Pact of Four" which would align Italy, France, Germany and Great Britain against the United States in the matter of distributing films. The report was qualified by the assertion that consummation of the agreement depends upon Italy and Germany on one side and France and Great Britain on the other approaching each other in the "political field." In the other three countries mentioned in the Italian story, it was denied that negotiations are underway. The foreign department of the Motion Picture Producers and Distributors also said it had heard nothing of the proposed pact.

See page 12.

Propaganda Films

The National Defenders, a patriotic organization claiming a membership of about 60,000 persons, has launched a motion picture campaign to counteract the propaganda which it claims is contained in foreign produced films. The group's second film, "The American Way," is now being distributed in both 16 and 35 mm. Officials of the organization predict that the picture will receive as widespread distribution as their first picture, "We The People," which was shown, they claim, in 1,000 theatres.

Details are on page 14.

Challenged

John Josephs, Newark exhibitor, this week challenged Frank Nugent, film critic on the New York *Times*, to produce documentary evidence to prove a published charge that many exhibitors cut feature films with the result that "abridged versions" of features are seen in neighborhood houses. Exchange managers in New York joined with Mr. Josephs in pointing out that exhibitors are forbidden under the copyright law to cut films.

The story is on page 66.

Literary Properties

Original stories accounted for 68 per cent of the 35 purchases of literary properties made by 10 motion picture producers during January. For the most part, the stories will be used for production during the 1938-39 season. Metro-Goldwyn-Mayer acquired the most number of stories, six originals and two novels.

The titles of the 35 stories and all available credits are part of a story on page 15.

RKO Management

Leo Spitz decided this week to continue as president of RKO and at the same time announced that J. R. McDonough, a former president, had been elected a vice-president and a member of the board of directors. The developments ended several weeks of speculation over possible changes in the company's management, extended conferences were held on the Coast and then were transferred to New York.

See page 18.

Sunday Shows

Advocates of Sunday motion pictures received setbacks this week in Charlotte, N. C., Portland, Me., and Beatrice, Neb. In Charlotte, the city council tabled a proposal to hold a referendum on liberalizing Sunday "blue laws"; in Portland a theatre manager was fined $10 for operating on Sunday, and in Beatrice a recount of a referendum vote showed that Sunday show proponents lost by 14 votes.

These and other legislative matters are included in a story on page 34.

MOTION PICTURE HERALD

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No 'Snow White' Cuts

Walt Disney will not delete any of the so-called "horror" scenes in "Snow White and the Seven Dwarfs," before it goes into general release, an official release from the Disney studios announces. A close check on the film's runs at the Carthay Circle in Hollywood and the Music Hall in New York showed there were no complaints on the scenes concerning which several sources, including the British censors, were exercised.

In fact, the release continued, several children, when queried as to what they liked best in the picture voted for "the nasty old witch."

Mr. Disney, discussing the subject, said: "We have never made films for children. That we do is a popular fallacy. We'd soon go broke if we did. It is true that we firmly believe in keeping the contents of our pictures above reproach, but what we really strive for in our productions is to appeal to the child qualities which linger in every adult."

Trouble in the Spring

Hollywood labor ranks, in view of the continued silence by the International Alliance of Theatrical Stage Employees as to its plans for making good its claim to jurisdiction over all branches of the film industry, is looking for important changes in alignment before the summer. Looming on the horizon are the producer-labor basic agreement conferences set for late in March and developments in the Screen Actors' Guild plan for a closed shop for extras. Lining up of the forces was noticeable in the action of the writers' and directors' organizations which on Tuesday night voted to aid each other and the Screen Actors' Guild in resisting any encroachment by the IATSE.

Labor news is reported on page 27.

Third Reading

Amid protests and lobbying from and by producers and distributors the proposed new British Films Act this week came up for its third reading in the House of Commons, preliminary to final debate on the floor of the House and voting by that body and the House of Lords. Among last minute amendments proposed by Oliver Stanley, president of the Board of Trade, one in particular aroused loud clamor, a plan to allow films costing £30,000 to count as triple for distributors' quota. The bill, as it neared the vital legislative stage, did not vary greatly from the original White Paper introduced by Mr. Stanley and the only important changes made in that first draft were those proposed by the Board of Trade president himself.

See page 44 for the news from London.

Dual Bill "Stooges"

Coincident with the spread of Chicago's movement to resort to law for elimination of double features, came a statement this week from Edward A. Golden, Monogram's sales manager, attacking the anti-dual move and branding Chicago's single-bill advocates as "stooges" for "monopolistic groups" within the film industry. These groups, after repeated unsuccessful attempts to eliminate double features, have turned to the health question, in desperation, Mr. Golden declared. He warned that abolition of dual bills strikes at the "very heart of the industry" and would be ruinous economically.

Mr. Golden's statement and other developments concerning double features are discussed in an article on page 30.

Product in Australia

Hoyts and Greater Union, the largest circuits in Australia, have virtually completed negotiations for product with all distributors, ending a battle of wits and checkbooks that officially began January 1st but actually had been waged for a considerably longer period. Allied with the product matters is Hoyts' interest, with Snider and Dean Theatres, in a new circuit, National Theatres Corporation, which already is beginning operations.

How American product is fitted into the Australian distribution solution is detailed by Cliff Holt on page 28.

Decision Reversed

Dr. Lee DeForest, inventor, developed the arc lamp method of reproducing sound phonographically, the United States Court of Appeals in Philadelphia ruled this week in reversing a decision handed down by the Delaware federal court. The lower court had held that the device, said to be important in the production of sound motion pictures, was developed by three German scientists, Joseph Engl, Joseph Massole and Hans Vogt. The patents of the three Germans are held by the American Tri-Ergon Corporation which sued at Wilmington to have them declared the originals.

Signs Gloria Swanson

Gloria Swanson, whose one-year contract with Columbia expired about two months ago without her appearance in any productions, has signed a three-picture contract with Republic, Moe J. Siegel, managing director of Republic announced Wednesday before leaving New York for the Coast. Miss Swanson's latest picture was "Music in the Air," produced in 1934 by Fox.

Chance Games

Hearings conducted by the Post Office at Washington on the legal status of chance games under the lottery laws may bring a "fraud order" classifying "Bank Night" as a lottery, and close the mails to the game.

In New York, members of the Independent Theatre Owners' Association are gathering information on Bingo games in church and lodge halls which will be submitted to law enforcement officials in a campaign to eliminate the games as competition to neighborhood theatres.

In Florida the supreme court ruled that Bingo is gambling, while in St. Louis a new giveaway scheme, known as Trading Stamps, and initiated by Fanchon & Marco there, is being adopted by neighborhood houses.

For complete chance game developments see page 30.

January Decrease

Effects of the present slump were reflected in the monthly report of tax collections issued by the Bureau of Internal Revenue. January totals for the federal admission tax were $1,353,415, a decrease of $152,264 from the $1,505,676 reported for the same month last year and $936,611 less than the December, 1937, receipts of $2,290,027.

The statistics in full are on page 34.

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Warner Radio Show

A contract providing for a 15 weeks' extension of the network time for the Warner Brothers-American Tobacco Company radio program was signed this week. The program, "Your Hollywood Parade" is broadcast on the red network of the National Broadcasting Company and the present contract expires in two weeks. The program will remain substantially as it is now, but, it was announced, a few slight changes might be made. The contract between Warner Brothers and the tobacco company, aside from the network company, just renewed, is for 52 weeks and applies to talent and the production of the program.

Commercial Films

The United States Steel Corporation and its subsidiaries this week revealed plans for joining the ever increasing number of companies that seek to employ the motion picture as an advertising medium. U. S. Steel has set up a budget of more than $200,000 for three films, two in color, which are virtually completed. The two color films run one reel and four reels while the third, in black and white, is six reels in length. The shorter of the two colored films is planned principally for theatrical distribution throughout the country and the other is intended for theatres in cities and towns where steel mills or plants are located and for non-theatrical showings. The six reel film, containing detailed and technical information, will be distributed non-theatrically.

Details of the corporation's plans are on page 62.

New Censor Board

Reorganization of the Board of Moving Picture Censors of the Province of Quebec is contemplated under a bill, notice of which Premier Maurice Duplessis gave the legislature this week.

The Saskatchewan, Canada, film censor will be given authority to classify all films shown in the province as "general" or "for adults only," under an amendment to the Theatres and Cinematograph Act, which will be introduced in the Saskatchewan legislature this session.

A crowd of more than 3,000 in the Orpheum theatre, Vancouver, B. C., registered a protest this week against the censorship ban on "China Strikes Back," which had been scheduled for showing. Led by A. M. Stephen, president of the Canadian League for Peace and Democracy, Vancouver branch, under whose auspices the film was to be shown, the crowd passed a resolution asking for an investigation into the amount of influence brought to bear on the censors by foreign consulates.

This Week In Pictures





ENGLAND'S prime minister, Neville Chamberlain, on a visit to the Denham Studios of London Films where he is examining with Alexander Korda, above right, a print of a short subject in which he took time out from the cares of state and the worries of a shaken world to take part in the interests of the propaganda department of the national government. Behind Mr. Chamberlain are Raymond Massey in the character he portrays in London Films' "Mutiny in the Mountains," and Sir Arthur Clavering.

Major Albert Warner, left, vice-president of Warner Brothers, on vacation in Florida, as a guest of United Artists at the premiere of Samuel Goldwyn's "The Adventures of Marco Polo" in the Lincoln theatre, Miami.



Madeleine Carroll, on a visit to Rome, is honored, above, at a reception attended by Italian Government and cinema officials. Left to right: Dino Alfieri, Minister of Popular Culture; Miss Carroll; Mario Luporini, United Artists distributor in Italy, and Luigi Freddi, general manager of the Italian motion picture industry.

Charles P. Skouras, right, gives Joseph M. Schenck, chairman of the committee for the Infantile Paralysis Foundation, checks and cash totalling $16,280.85, the donation from patrons and employees of Mr. Skouras' Fox West Coast theatre circuit.





The Hollywood editor is fingerprinted. William R. Weaver, above, of the Hollywood office of Quigley Publications registers his hand, with Marcia Hunt, Paramount star, at the opening of the new National Screen Service studio.

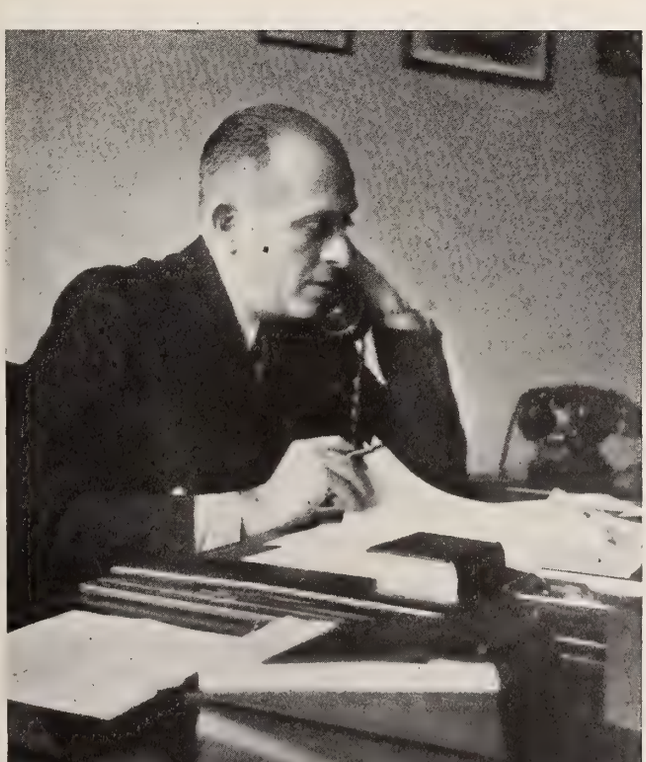


Martin Quigley, MOTION PICTURE HERALD *publisher, at right, on a visit to Hollywood is introduced to Movita on the set of Monogram's "Rose of the Rio Grande."*

Ramon Navarro, right, on a visit to the New York office of Quigley Publications during which he disclosed his plans to produce and star in a new series of pictures for Republic. Seated with him is James P. Cunningham of MOTION PICTURE HERALD.



Charles E. Ford, below, assumes his new duties as a producer for Republic Pictures in Hollywood. Until recently Mr. Ford was managing director of Universal newsreel and in charge of eastern production for Universal Studios.





The Lubitsch touch, interpreted by Gary Cooper and practiced on the person of Claudette Colbert as called for in the script of "Bluebeard's Eighth Wife." Standing on the camera truck is Mr. Lubitsch.

4 NATIONS TO "FREEZE OUT" HOLLYWOOD, SAY ITALIANS

Italian Producers and Press Openly Discuss Projected Pact But It's Denied in London, Berlin and Paris

Amidst the political turbulence in Europe, with Germany's coup in Austria and the resignation of Captain Anthony Eden, British foreign secretary and opponent of the Anglo-German accords, Joseph D. Ravotto, correspondent in Rome of Motion Picture Herald, *reports negotiations among four countries, Italy, Germany, France and England, for a motion picture trade treaty designed to provide for the production of sufficient films in Europe to form an effective bloc against Hollywood product. Knowledge of such a plan has been denied by representatives of industry organizations in each of the three countries supposedly involved with Italy in the matter and by the foreign department of the Motion Picture Producers and Distributors of America.*

It has long been known that it is the ambition of Premier Mussolini to build a strong Italian motion picture industry, strong enough, in fact, to threaten or eclipse the American domination of the European market. The building of Cinecitta, largest and most modern film production center on the Continent, was the first step. Three companies, financed respectively by French, German and English money, are now engaged in production in Italy, and in another story herewith, Mr. Ravotto, reporting that Italian production is more active than ever before in its history, quotes Vittorio Mussolini, who recently entered a production pact with Hal Roach, as predicting that the Italian industry soon would be in first place in the world market.

—

by JOSEPH D. RAVOTTO
in Rome

Mussolini's dream of a "Pact of Four" is the prompting force of negotiations now going on among producers and officials of four countries.

Ever since Italy initiated its film renaissance with construction of the largest and most modern cinema city in Europe, conversations have been carried on with Great Britain, France and Germany for four-way collaboration.

The prime object of these dickerings is "Freeze Hollywood out of the foreign market."

Although these negotiations have been

(Continued on opposite page)

Italy Will Take First Place in Film Production, Says Vittorio Mussolini

by JOSEPH D. RAVOTTO
in Rome

Vittorio Mussolini, in his first article since he returned from his unpropitious Hollywood trip, predicts that in a few years Italy will become one of the world's leading film producers.

The article appears in the first issue of the new local weekly review publication called *Film*. It is in regular newspaper format but done up in rotogravure, with snappy photographs. Two pages are devoted to radio. It is published by Giovanni Tumminelli and edited by Mino Doletti.

Looking over the film horizon with new hopes and greater promises, Mr. Mussolini in the article, headed "New Year, New Hopes," writes:

"Even if for the time being we are at the tail of world's production, 1938, at least, is happily initiated. France, no one yet seems to know why, has left us 'way back in the rear.

"Let us console ourselves with the fact that with us are the comrades of the Axis. But not for long. I am sure that in a few years' time (don't become frightened by the few years) when this period of trial is over, when the last smoke of a cinematographic Utopia has vanished, when work will be done with more seriousness, we will pass the others and we will be in first place."

In reviewing the present moment of Italy's film industry, the dictator's 21-year-old son calls it a "period of adjustment." He explains that the producers have organized to produce on a continuous, long time basis, and that alone and together with foreign houses they have turned out a series of amusing and popular films.

"We have noticed the new possibilities of several actors already sadly exploited in the past," he continues. "We have finally awakened to the fact that our directors, even the second class ones, are making gigantic steps to at least place themselves in the "golden means.' We breathe a more oxygenous. optimistic air, even if production, distribution and projection remain the basic unsolved questions."

The son of Il Duce opens the article by diagnosing Italy's most catching and infectious disease of the times. He calls it "cinematographic typhoid, . . . the most fashionable and most dangerous of seasonal diseases—influenza."

He says that cinema has become the prime obsession of the country and that it is the one subject that all classes have in common. He adds that it brings them together in a general cameraderie:

"Anyone can speak of it without fear," Mr. Mussolini declares. "Even more important, anyone may share in it. Have you a million that weighs on you? Become a producer and you will recoup your money with interest even in the dullest work turned out. Have you a subject? You will surely sell it. . . . Make 100 copies of it and finally some producer, too tired to turn it down, will pass it on to the least scrupulous directors, who will realize it with more blame than praise."

The Duce's son exalts patience and says that those having that quality are sure to be rewarded in the industry. The secret lies in hanging around waiting rooms, he says. "It is to this that many stars owe their fortune. It is not to their will, application or talent, but in having shown their legs to a few more people than modern morality permits."

The Italian public must come to love their own films even "if this often causes them great displeasure," Vittorio Mussolini solemnly preaches. He adds that they must not stay away when an Italian film is projected because "it is necessary to love it even as we love the most rebellious of our sons."

With all this off his chest, he concludes:

"A usually malignant friend said to me, 'Do you know what difference there is between the Americans and us? Over there industry is serious and publicity makes it ridiculous. Over here it is ridiculous and publicity makes it serious.' But to tell the truth, I must add that that was the last night of 1937."

ITALY WOULD DOMINATE MARKET

(*Continued from preceding page, column* 1)
rather hushed up for some time, references to them have been seen and heard with more frequency in recent days. Producers and government officials speak of the projected pact with less restraint, while newspapers again are beginning to make comments under such heads as "European cinema has taken up arms against Hollywood."

Europe As "Dumping Ground"

The motif of all these articles is that Europe is nothing more than a dumping ground for Hollywood since American consumption handsomely pays the cost of production and anything realized in Europe and South America, they add, is clear profit. For this reason European producers are undersold on films that cost them less to make than the "super films of Hollywood." Competition under these conditions, they conclude, is out of the question.

The object of the "Pact of Four" would be to combine the resources of Great Britain, France, Italy and Germany to compete with American producers. The best actors, directors and talent would be pooled. Financial assistance would come from these four sources. Sites and locations would vary with the film produced.

The plan calls for distribution of these productions, not only in the countries bound by the pact but also in the rest of Europe and in South America. A definite attempt would be made to buck Hollywood, which now is the main distributor. The combined financial aid of the four countries, it is felt here, would be sufficient to guarantee the production of a superior type of films that could compete with American films.

Difficulties Cited

The local *Popolo di Roma,* writing about these negotiations, admits that such a pact would be confronted by many difficulties. The most important mentioned is "different audience appeals." The paper explains "between the oleographic and banal tendencies of the British soporifics of the Germans, the turbid 19th century tendencies of the French and the ever amorphous theatricals of the Italians the differences are profound."

This same paper makes no attempt to conceal its hopes that Italy would be the chief gainer in such a deal. It writes: "It is to be hoped that the major portion of the films produced would be made in Rome at the Cinecitta (cine city), which offers exceptional conditions for equipment and location."

"The 'Pact of Four' is seductive and could transform the entire European situation," continues the newspaper. "It would not interfere with the autarchial programs because it would be based upon export and monetary accords presently in vogue."

According to foreign film observers, Italy's object is to dominate the European film market. It is no secret to anyone acquainted with the local industry that Italy means to attain cinematographic autarchy just as she is seeking self-sufficiency in other economic domains.

This "Pact of Four" will not affect film autarchy. If Italy had anything to lose by such an agreement, observers say, she would not lift a finger to see it consummated.

In looking over the film situation, it is evident that Italy has progressed during the last year. She has expanded her distribution until it includes the Balkan and Baltic states, the protocolists, Austria and Hungary, the dictatorships of Germany and Rumania, and her new economic ally, Jugoslavia. Inroads have been made in South America.

Every picture Italy sells is one less that comes out of Hollywood, for the latter formerly held a practical monopoly in all these countries. While the total number of films sold to foreign nations by Italy may not even remotely compare with Hollywood's foreign sales, the gains are looked upon as progressive and as promising for the future.

Nominally the pact would not affect the accord reached by Mussolini and Will H. Hays, president of the Motion Picture Producers and Distributors of America. This agreement regulates the number of American films that can be sold in Italy and limits the amount of Italian money that can be taken out of the country by American distributors.

Actually, American distributors here say, Italy would get around this by arbitrarily banning more films than presently, while much more procrastination would be shown regarding the annual withdrawal of Italian money from the country.

GERMANY SEEKING SPANISH MARKET

The New York Times, *reporting that the German Ministry of Propaganda had ordered the Reich film industry to make a major effort to conquer the Spanish market and South America, said:*

"The film program is part of the Ministry's campaign to increase National Socialist Influence in the Spanish speaking world. The Government's financial control of the film industry established last April disposed of the financial problems involved."

A program of purely Spanish or German and Spanish films has been prepared for production, two of which are now being made in Berlin studios. The Hispano Film Corporation is filming "The Barber of Seville' 'in Spanish only with a Spanish cast and the Government-owned UFA is filming "Andalucian Nights."

The announced plan of the Reich Propaganda Ministry is in line with reports from Brazil that the Fascist countries, Germany, Italy and Japan, are flooding the Spanish speaking countries of South America with propaganda and that they are appropriating every possible medium for that purpose.

The recent tendency here has been to encourage foreign firms to produce in Italy with combined Italian and foreign capital. This is the "Pact of Four" on a smaller scale as it insures distribution of the films in the partners' countries.

At present there are quite a number of these firms working in Italy. There is the Two Cities Films Company of London which is producing seven two-version films at Tirrenia. There is the Franco-Italian combine known as Latina Films, which already has produced "Il Fu Mattia Pascal." The Italo-German Astra Otzup company shortly will begin work at Capri on the first of a projected series of two-version films. The German refugee, Seymour Nebenzahl, with French money, has "Tarakanova" almost ready for release. It was produced at Cinecitti in French and Italian versions.

Whether the pact is realizable or not depends almost entirely on whether France and Britain on one side and Italy and Germany on the other can approach one another within reasonable distance in the political field.

Films Double Last Year Indicated

Never before in the history of the Italian film industry has there been so much activity in the local studios.

There are 30 films in work or planned. When it is recalled that Italy produced 36 pictures in all the last film year, it is easy to believe the reports that the local industry will more than double that total in the current year.

The most pretentious film of the year will be "Giuseppe Verdi," based on the life of Italy's famous composer. It will cost in the neighborhood of 6,000,000 lire ($300,000). Carmine Gallone, who directed "Scipio l'Africano," will be at the helm. Italian Academician Lucio d'Andrea will be in charge of scenery and historical detail. It will be produced by S. A. I. Grandi Film Storici, organized especially for this film.

The picture will be based on the composer's three most creative periods: that of "Nabucco," the trilogy of "La Traviata," "Il Trovatore," "Il Rigoletto" and "Aïda." Although it is still in the project stage, work will begin late in March. It is to be completed in time for the Venice Exposition.

Gigli Heads Cast

The cast is imposing. Beniamino Gigli, still considered on top among the world's leading tenors, will head the cast. Fasio Giachetti will interpret Verdi and stage actress Emma Grammatica will play the composer's mother. Italy's two leading dramatic artists, Ermete Zacconi and Ruggero Ruggeri, will play the role of the two patriots, Cavour and Manzoni respectively.

There will be a bevy of French stars, which reportedly will include Gaby Morlay as Giuseppina Streppoli, Verdi's wife; Harry Bauer and Pierre Blanchard as Bal-

(*Continued on following page, column* 2)

DRIVE ON FOREIGN FILM PROPAGANDA PLANNED

Two New Organizations Enter the Motion Picture Field to Combat Film with Film

Seeking to counteract propaganda in foreign produced motion pictures, the National Defenders, a self-styled patriotic organization, has undertaken a film campaign and is now distributing its second picture, "The American Way."

Another organization, the American League for peace and Democracy, also is planning to employ the screen as a means of carrying its "message" to the American people.

However, the League, while contemplating the production of four films depicting the rise of Nazism in America, Germany, Rumania and Poland, has not decided upon any production date or distribution plans.

Meanwhile, in San Francisco, opposition was reported to be forming against the Italian film, "The Man Who Laughs." The film, said to contain "Fascist propaganda," has met with opposition from civic organizations and newspapers. In one newspaper, Ettore Patrizi, who is said to be responsible for the showing of the film, was reported to have returned recently from a conference in Italy with Piero Parrini, Italian minister of propaganda abroad, on the use of motion pictures as a means of spreading Fascism among American Italians in California.

World Pictures Corporation this week announced that it had acquired the American rights to "Marseillaise," which the company described as "the first motion picture to be made under the auspices of the French Popular Front" and as a production which "has aroused more speculation than anything that has come out of Europe in several years."

The picture, the company said, tells the story of "the birth, growth and success of the struggle for democratic liberty among the French people, a theme which is highly pertinent in the present world situation.

The February birthday anniversaries of Abraham Lincoln and George Washington have given impetus to the National Defenders' campaign, said J. B. Carrigan, vice-president. Requests for prints of "The American Way" are being received from all sections, he said, predicting that the picture will receive as widespread distribution as the Defenders' first motion picture, "We, the People." That film, he continued, was exhibited in 1,000 theatres throughout the United States and, in addition, was shown to numerous fraternal, industrial school and church groups.

In their small Fifth Avenue office on New York, Mr. Carrigan and the organization's national director, L. M. Bailey, explained that distribution of the films is handled through the organization's membership, which they said totals about 60,000. Voluntary contributions support the group's activities and pay for the films, the latest of which was produced by the commercial department of Pathe.

A third film, "The Right to Work," is planned for production next month.

"The American Way" had its first public showing recently at the Rialto theatre, New York City, and since has been shown in several other theatres, Mr. Carrigan said. The film, he pointed out, is available in both 16 and 35 mm. prints and is distributed free of charge, except for postage.

Mr. Carrigan explained that theatrical showings were obtained through members petitioning local theatre managers to book the pictures.

Italian Studios at Production Peak

(Continued from preceding page)

zac and Victor Hugo respectively and other French actors not yet selected. Maria Cebotari, the German soprano, will have a role. Tullio Serafin, director of the Royal Opera orchestra, will be in charge of music.

Second in importance will be "Ettore Fiaramosca," to be produced by a company as yet unnamed, and directed by Alessandro Blasetti, easily one of Italy's best directors.

The picture will cost about 3,000,000 lire ($150,000).

The great success of "Squadrone Bianco" (White Squadron) and "Sentinelli di Bronzo" (Bronze Sentinel) not only in Italy but in other Continental nations has encouraged other producers to join the band wagon.

The first "Luciano Sera Pilota" is approaching its final stages. The exteriors are being turned by Corrado Alessandrini in East Africa while Vittorio Mussolini is doing the interiors in Rome.

The other two pictures are "Sotto la Croce del Sud (Under the Southern Cross), which is based on a story of Jacobo Comin of the cinema department of the Ministry of Popular Culture, and "Equatore," story by Alessandro de Stefani and directed by Gino Valori.

Work is about to start on "Argine" (The River Bank), which is based on the comedy of Rino Alesi.

D'Errico has his hands full. When he finishes "Afgine" he will initiate "Alta Marea" (high tide), story by Telesio Interlandi. Negotiations for the German rights have been completed.

Production is under way for the following films: "Hanno Rapito Un Uomo" with Vittorio DeSica and Maria Denis, produced by Juventus Film, directed by Gennaro Richelli. It is a comedy in which a capricious Russian Grand Duchess kidnaps a handsome Italian actor. "Crispino e la Comare" (Crispino and the God mother), based on the comic opera by Francesco Maria Piave, is directed by Vincenzo Sorelli, produced by Stabilimento Caesar. Chief roles will be interpreted by Ugo Ceseri, Silvana Iachino, Cesare Zoppetti, Guglielmo Sinaz. "Partire" Departure), from the comedy by Gherardo Gherardi, is being produced by Astra Films, and directed by Pietro Mastrocinque. When he can find time free from "Hanno Rapito Un Uomo" (A Man Has Been Kidnapped), Vittorio De Sica is doing the lead role. "Il Ponte di Vetro" (The Glass Bridge), produced by Gedea Film, directed by Piero Ballerini, has Germana Paolieri, Tina Zucchi, Marcello Spada, Ugo Ceseri. "Toto N. 2" has Luisa Ferida, Lily Hand, Calisto Bertramo. It is being made by Titanus Film.

The English version of "Tredici Uomini e Un Cannone" (Thirteen Men and a Cannon), the first of seven films to be produced in two versions jointly by Two Cities Films Company of London and the Italian playwright, Giovacchino Forzano, at Tirrenia, is reaching its concluding phases.

Under preparation is "Caterina de'Medici," story by Rino Alessi. The film will be done in French and Italian versions.

In the cutting room are "Tarakanova," Italian version directed by Mario Soldati, French by Fedor Ozop.," and "Mazurka di Papa" (Dad's Mazurka), directed by Biancoli.

Finished and ready for release are: "Pietro Mieca," directed by Aldo Vergano; "Solo Per te" (Only for You), directed by Carmine Gallone; "l'Allegra Cantante" (The Merry Singer), directed by Gennaro Righelli, produced by Juventus Film; "l'Ultima Nemica" (The Last Enemy), directed by Vincenzo Sorelli, and three documentary films, "Roma" (Rome), "La Montagna di Fuoco" (The Mountain of Fire) and "La Caccio di Volpe" (The Fox Hunt).

GERMANY HOPES TO IMPROVE ITS FILMS

Joseph Goebbels, Nazi Propaganda Minister, in Berlin on Tuesday laid the cornerstone of the State Academy of the Film, which, according to a wireless to the New York Times, will teach film production in all its branches, including acting.

He said this first attempt to teach film making systematically was taken as a result of "profound dissatisfaction with German films." Despite special privileges obtained by so-called film treaties with several States, German films were called a failure abroad.

Dr. Goebbels, who now controls German films financially as well as through censorship and the Film Chamber, has on several occasions bitterly criticized the present general level of German film production without effecting any noticeable change.

At Theatre Supply Meeting

Earle G. Hines, president of General Theatres Equipment and International Projector Corporation; H. Griffin, vice-president, and George Friedl, Jr., of International Projector Corporation, and Walter Green, president, and E. Hartley of National Theatre Supply Company, left New York by plane Wednesday to attend a meeting of the Midwest branch managers of National Theatre Supply Company in Chicago February 24th and 25th.

Among subjects to be discussed is the new Simplex E-7 mechanism, shown for the first time this week at the branches.

PRODUCERS TURN TO THE PURCHASE OF STORY PROPERTIES FOR NEXT SEASON

Only 35 Bought in January, with 24 Originals, Seven Novels, One Magazine Story and Three Plays in the List

With the advent of the new year, motion picture companies started to concentrate on acquisition of literary properties to be produced during the 1938-39 season. The switch from purchasing stories to fill the gaps in the 1937-38 programs resulted in only 35 properties being acquired during January, as compared with 54 in December.

Original stories remained the favorite of the 10 producers who made purchases. They brought a total of 24 originals. The month also witnessed the acquisition of seven novels, one magazine story, and three plays.

Metro-Goldwyn-Mayer proved the heaviest buyer. It acquired six originals and two novels. The other purchasers were Paramount, six originals; Twentieth Century-Fox, two originals, two novels and one radio play; RKO, two originals, one magazine serial, and one play; Universal, three originals; Monogram, two novels; Warner Brothers, two originals; Selznick International, one play; Ray Kirkwood Productions, two originals; David Loew Productions, one novel, and Republic, one original.

On a percentage basis, the originals accounted for 68 per cent of the total; the novels, 20 per cent; the plays, 9 per cent, and the magazine story, three per cent.

Titles and Credits

The titles of the 35 purchases and all available credits follow:

AMERICAN CHAMBER OF HORRORS, novel by Ruth DeForest Lamb, purchased by Twentieth Century-Fox.

ANGELS WITH DIRTY FACES, original by Rowland Brown, purchased by Warner Brothers from Grand National as a starring vehicle for James Cagney.

BATTLE OF BROADWAY, THE, original by Norman Houston, purchased by Twentieth Century-Fox.

BELOW THE DEADLINE, original by George McKay, purchased by RKO.

BOY'S TOWN, original, purchased by MGM as a vehicle for Spencer Tracy and Mickey Rooney. R. Walter Ruben will direct.

DISTANT FIELDS, unproduced play by S. K. Laurence, purchased by RKO.

DOLLAR CHASERS, THE, novel by Earl Derr Biggers, purchased by Monogram.

FEATHERFINGERS TAKES A DRINK, original by Richard Wormser, purchased by MGM.

FOLLOW THE SUN, original by Harry Hervey, purchased by Paramount as a starring vehicle for Bing Crosby. Lewis Gensler will produce.

GLADIATOR, novel by Philip Wylie, purchased by David Loew Productions as a vehicle for Joe E. Brown.

Burns-Allen Murder Mystery

GRACIE ALLEN MURDER MYSTERY, original by S. S. Van Dyne, purchased by Paramount as a vehicle for George Burns and Gracie Allen. Lewis E. Jensler will produce.

HARMONY FOR THREE, original by Paul Binyon, purchased by Paramount to co-star Bing Crosby and Don Ameche. Wesley Ruggles will direct.

HAVANA, original by Maxwell Shane and Marcelle Burke, purchased by Paramount as a starring vehicle for Gracie Allen and George Burns.

HE MARRIED HIS WIFE, original by Erna Lazarus and W. Scott Darling, purchased by Twentieth Century-Fox.

LITTLE STREET SINGER, THE, original by Aleen Wetstein, purchased by Universal as a vehicle for Deanna Durbin.

LORD JEFF, original, purchased by MGM to star Freddie Bartholomew.

MERIDIAN 7-1712, radio play by Irving Reis, purchased by Twentieth Century-Fox.

Originals by Zarah Tazil

OKLAHOMA, original by Zarah Tazil, purchased by Ray Kirkwood Productions.

PAWNEE BILL, original by Zarah Tazil, purchased by Ray Kirkwood Productions.

PLANE MISSING, original by Al Cohn, purchased by Republic.

RIVER OF GOLD, original by Harold Buckley, purchased by Universal.

SMASHING THE RACKETS, magazine story by Forrest Davis, purchased by RKO.

STAR WAGON, THE, play by Maxwell Anderson, purchased by Selznick International as a starring vehicle for Janet Gaynor.

STOOGE, THE, original by Sid Silvers and Leslie Hayward, purchased by Paramount to feature Bob Hope, Frances Dee and Sid Silvers.

TAKE HER DOWN, novel by Commander T. B. Thompson of the United States Navy, purchased by Twentieth Century-Fox.

THREE COMRADES, novel by Erich Maria Remarque, purchased by MGM to feature Robert Taylor, Margaret Sullavan and Robert Young. Joseph Mankiewicz will produce.

THREE LOVES HAS NANCY, original by Lee Loeb and Mort Braus, purchased by MGM.

TOO HOT TO HANDLE, original by John Lee Mahin and Lawrence Stallings, purchased by MGM to star Clark Gable.

Jean Harlow Novel

TODAY IS TONIGHT, novel by the late Jean Harlow, purchased by MGM.

TRAPPED IN MONGOLIA, original by Bert Hall, purchased by Warner Brothers. Sherman Lowe will do the script.

UNTITLED ORIGINAL, by Henri Decoin, purchased by Universal as a starring Danielle Darrieux.

UNTITLED ORIGINAL, by Lucius Beeber, purchased by Paramount as a vehicle for John Barrymore, Dorothy Lamour and Bob Hope.

WHAT'S YOUR NUMBER, original by Garret Ford and Peter Ruric, purchased by RKO.

WOODEN WEDDING, original by Norman Krasner, purchased by MGM as a vehicle for Robert Montgomery, Virginia Bruce and Warren William. Richard Thorpe will direct.

WORLD'S FAIR, original by Stephen Howes, purchased by Monogram.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
February, 1937	42	17(a)	9	68
March	42	16(b)	5	63
April	25	11(c)	8	44
May	42	10(d)	9	61
June	28	8(e)	1	37
July	21	5(f)	0	26
August	27	6(g)	12	45
September	24	43(h)	1	68
October	22	16(i)	3	41
November	24	17(j)	7*	48
December	38	11(k)	5	54
January, 1938	24	8(l)	3	35
TOTALS FOR 12 MONTHS	359	168(m)	63	590

(a) Including 5 published magazine stories.
(b) Including 3 published magazine stories.
(c) Including 1 published magazine story.
(d) Including 4 published magazine stories.
(e) Including 7 published magazine stories.
(f) Including 1 published magazine story and 2 radio serials.
(g) Including 2 published magazine stories.
(h) Including 29 published magazine stories.
(i) Including 6 published magazine stories.
(j) Including 8 published magazine stories.
(k) Including 4 published magazine stories.
(l) Including 1 published maagzine story.
(m) Including 73 published magazine stories.
*Including the American rights to one German film.

Group Named to Consider AMPA Advertising Awards

Vincent Trotta was named chairman of a committee of five appointed by Ralph Rolan, president of Associated Motion Picture Advertisers, to consider plans for the organization's 1938 advertising awards. A reclassification is to be considered.

On the committee with Mr. Trotta are Hap Hadley, James Cunningham, Rutgers Neilson and Martin Starr. The committee will submit its report next Thursday.

Trade Board Inducts Officers

Newly elected officers of the Film Board of Trade were inducted into office at a meeting in New York this week. The officers are: Leo Abrams, Universal, president; Harry Hummell, Warner Brothers, first vice-president; Edward H. Bell, Paramount, second vice-president; Jack Bowen, Loew's, treasurer; Morris Epstein, Grand National, secretary, and Robert J. Fannon, sergeant-at-arms. Louis Nizer, counsel for the board, submitted his annual report at the meeting.

Norman C. Nicholson, who recently resigned as secretary of Educational Pictures to resume the private practice of law in association with Silas S. Clark, under the firm name of Clark and Nicholson, has established an office in the Time and Life Building, Rockefeller Center, N. Y. Mr. Nicholson continues as general counsel for Educational.

Spencer Tracy has signed a new long-term contract with Metro-Goldwyn-Mayer. His latest picture for the company "Test Pilot," which also has Clark Gable and Myrna Loy in leading roles, has just been completed.

Drew Eberson, assistant director for Warner Brothers, has resigned to direct a western for another studio.

A separate and independent scenario department for the short subjects division at Metro-Goldwyn-Mayer has been set up under Jack Chertok, producer.

"SWISS MISS" IS TAILORED





TO LAUREL AND HARDY

A HERALD PICTORIAL REVIEW

by GUS McCARTHY
in Hollywood

FOR several years Hal Roach has sought a means of making the ludicrous comedy antics of Stan Laurel and Oliver Hardy a legitimate component of feature length production. His objective was a vehicle in which there would be unique love interest, light melodrama and the suspense inherent in such a combination plus music and picturesque spectacle.

"Swiss Miss" promises to be a successful culmination of the Roach experimenting. The original story by Jean Negulesco and Charles Rogers was considered ideal for the purpose. The transcription to screen play form made by James Parrott, Felix Adler and Charles Melson; the music and lyrics provided by Phil Charig and Arthur Quenzer; the settings designed and constructed by Charles Hall; the innovations suggested by S. S. Van Keuren and the ideas concocted by Laurel and Hardy met with the producer's full approval.

Assigning John Blystone to direct and alloting the production a substantial working budget, Mr. Roach and his assistants proceeded to the job of choosing a cast that would be harmoniously attuned to the theme as well as to the personalities of Laurel and Hardy. From MGM they borrowed Della Lind, a starlet whom that studio has been keeping under cover. Walter Woolf King, remembered for many pictures, especially "One More Spring," and the accomplished comedians Eric Blore, Adia Kuznetzoff and Charles Judels, were added.

The setting is a hotel and its environs high up in the Alps Mountains. Comes there a composer, bitter against a world which chooses to acclaim the woman (his wife) who sings his ballads rather than their creator. Also arrives a pair of American mouse-trap salesmen who analyze the great cheese-making country of Switzerland as a fertile field for their enterprise.

The theme, locale and nationality of the major characters lend themselves readily to the introduction of numerous unusual production effects. Moments will be given over to folk-dancing, Swiss bell-ringing, the blowing of the huge Alpenhorn; demonstrations of the spectacular art of flag-throwing in which Franz Hug, 1936 Olympic Games champion, will be featured, and picturizations of other Alpine customs.

At this writing Messrs. Laurel and Hardy are busily thinking up the gags that will make their appearances in the anticlimax and their fadeout from the picture. But Mr. Roach and MGM have decided upon a date for its release which seems appropriate, April 1, 1938.





RKO MANAGEMENT TO STAY, HEADED BY SPITZ

McDonough Vice-President and Board Member; Program Follows Proposal by Irving Trust

Leo Spitz this week formally decided to continue as president of RKO and announced that J. R. McDonough, a former president, had been elected a vice-president and a member of the board of directors of the company.

Retention of Mr. Spitz as head of the company, the addition of Mr. McDonough and the continuation of Pandro S. Berman in charge of the studio were the basic points of the management program advocated by the Irving Trust Company, RKO trustee, during conferences, first on the coast and then in New York.

The naming of a successor to Nate J. Blumberg, who resigned as RKO theatre operating head to become president of Universal, was not part of the discussions and it is understood no appointment will be made for several weeks.

A brief statement from Mr. Spitz, reporting the election of Mr. McDonough, was the only formal announcement made by the company, but the election of the former president was understood to give him pre-defined duties as an executive aide to the trustee, and for this reason it was believed that his appointment is for the period of reorganization.

Mr. McDonough reputedly was given a one-year contract with renewal options. His first assignment is expected to be at the studio, where he will concern himself exclusively with financial matters.

Mr. Spitz planned to leave New York for the Coast over the weekend.

Several Conferences Held

Conferences on possible changes in management were undertaken shortly before the first of the year and continued for several weeks in Hollywood. They were participated in by Mr. Spitz, Mr. Berman, the principal creditors, Atlas Corporation and Lehman Brothers, and representatives of the trustee.

When the discussions were transferred to New York, the creditors' representatives did not take part. However, the inability to reach an earlier decision reportedly was due to the trustee's desire to have Mr. Spitz continue as president and to have a financial aide added.

Mr. Spitz, it was understood, sought to avoid development of any situation which might lead to divided authority and executive conflict within the company. For this reason all proposals advanced during the discussions had been tentative.

Reorganization Delayed

An application for another postponement of Federal court hearings on the RKO reorganization plan is expected when company creditors go before Judge William Bondy in New York for the scheduled hearing on Monday.

The new postponement, however, probably will be sought for a brief period only, instead of the four to six-weeks adjournments which have been obtained heretofore. Because the new delay will be sought to permit the creditors only enough additional time to determine whether agreements on amendments to the plan calculated to speed reorganization of the company are possible, the further postponement probably will not be refused.

RKO's principal creditor groups have been conferring for several weeks on various proposals for amending the company's reorganization plan with a view to making reorganization feasible within the next three to six months, but have reached no conclusive decisions yet. Moreover, from present indications, the probability is that the creditor groups will not have fully explored either all of the desired amendments or the possibility of reaching an agreement among themselves on the essential ones by Monday.

400 Attend Dinner For "Duke" Clark

Four hundred attended a testimonial dinner in Columbus, Ohio, Tuesday night for M. R. ("Duke") Clark in honor of his 10th year as Paramount branch manager in Columbus.

John H. Harris, one of the founders of the national Variety Club, was toastmaster. J. Real Neth, of the Neth theatres, was chairman of a committee in charge of the dinner and dance. Mr. Clark is founder of the Columbus Variety Club, Tent No. 2, and has been president since its inception several years ago.

An all-girl orchestra, a band, a style revue, a vaudeville show, fortune telling and Bank Night were among the entertainment features.

Kay Francis Heads Warner Payroll

Kay Francis, actress, received a salary of $209,100 during 1937 and was the highest paid employe of the company, it was revealed this week in a report filed by the company with the Securities and Exchange Commission. Miss Francis also received the company's top salary in 1936 when she drew $227,500.

Hal Wallis, production head, drew the second largest salary, $208,083, last year, and Dick Powell, actor and singer, whose salary was $176,249, was third.

Balaban Ends Vacation

Barney Balaban, president of Paramount, returned from a three weeks' vacation in Florida Thursday to attend the monthly meeting of the company's board of directors in New York. Stanton Griffis, chairman of the company's executive committee, will leave Friday for a two or three weeks fishing trip in Florida.

The plans of Joseph N. Weber, president of the American Federation of Musicians, to visit Hollywood to discuss proposals for increased employment for studio musicians remained indefinite this week as a result of Mr. Weber prolonging his vacation in Florida. He is expected to arrive in New York over the weekend.

Advertising Plan Offered Industry

A new department has been created by Street Railways Advertising Company, New York, and Express Motion Poster Company, Inc., to offer a "special package" of advertising material to motion picture producers and exhibitors.

The "special package," according to the Barron Collier Advertising Organizations, will combine car card and dashboard advertisements on the street cars and buses throughout the United States and Canada, with posters on the subway, elevated and suburban trains and on the side of Railway Express Agency vehicles.

The combined advertising, the announcement continued, will be so coordinated that each major release of the motion picture producers will be merchandized in every community prior to and during the film's run.

The new department was created under the direction of Walther Liebler, formerly associated with Lord and Thomas, advertising agency.

M. J. Ahern, S.J., and Church Leaders Guests of AMPA

Persons active in church and motion pictures were the guests of the Associated Motion Picture Advertisers at luncheon in honor of Rev. Michael J. Ahern, S. J., at the International Casino, Thursday. Father Ahern, founder of the Catholic Truth Period on radio station WNAC in Boston and noted seismologist, made the narration for "Monastery."

Dr. Everett R. Clinchy, director of the National Conference of Jews and Christians, and Dr. Hyman Schachtel, Rabbi of the West End Synagogue, were also invited to speak on motion pictures and the church. John W. Alicoate, publisher of *Film Daily,* introduced the speakers.

Others invited were: Mrs. Mary Harden Looram, chairman of the reviewing committee, National Legion of Decency; F. G. Dunham, educational director, National Broadcasting Company; Terry Ramsaye, editor, Motion Picture Herald; Dr. Robert A. Ashworth, National Conference of Jews and Christians; Rev. Francis Talbot, S. J., editor, *America;* Charles H. Ridder, editor, *Catholic News;* John O'Connor, managing editor, *Commonweal;* Granville Vernon, critic, *Commonweal*; Mrs. E. Van Rennsalaer Wyatt, critic, *Catholic World*; Rev. Gerald C. Treacy, president, Brooklyn Preparatory School; Georgiana McEntee, professor of history, Hunter College; Rev. Gerald Donnelly, S. J., associate editor, *America,* and others.

Cohn Signs Writer Contract

Alfred A. Cohn this week signed a long term writer contract with Twentieth Century-Fox and will join the studio March 1st when his term of collector of the Port of Los Angeles expires. Mr. Cohn recently resigned his position as collector to reenter the motion picture industry where his activity since 1915 included such screen plays as "The Jazz Singer," "The Cisco Kid," "Abie's Irish Rose" and the "Cohens and Kellys" series.

Who says

THERE'S A RECESSION?

PARAMOUNT'S ON PARADE!



TURN PLEASE

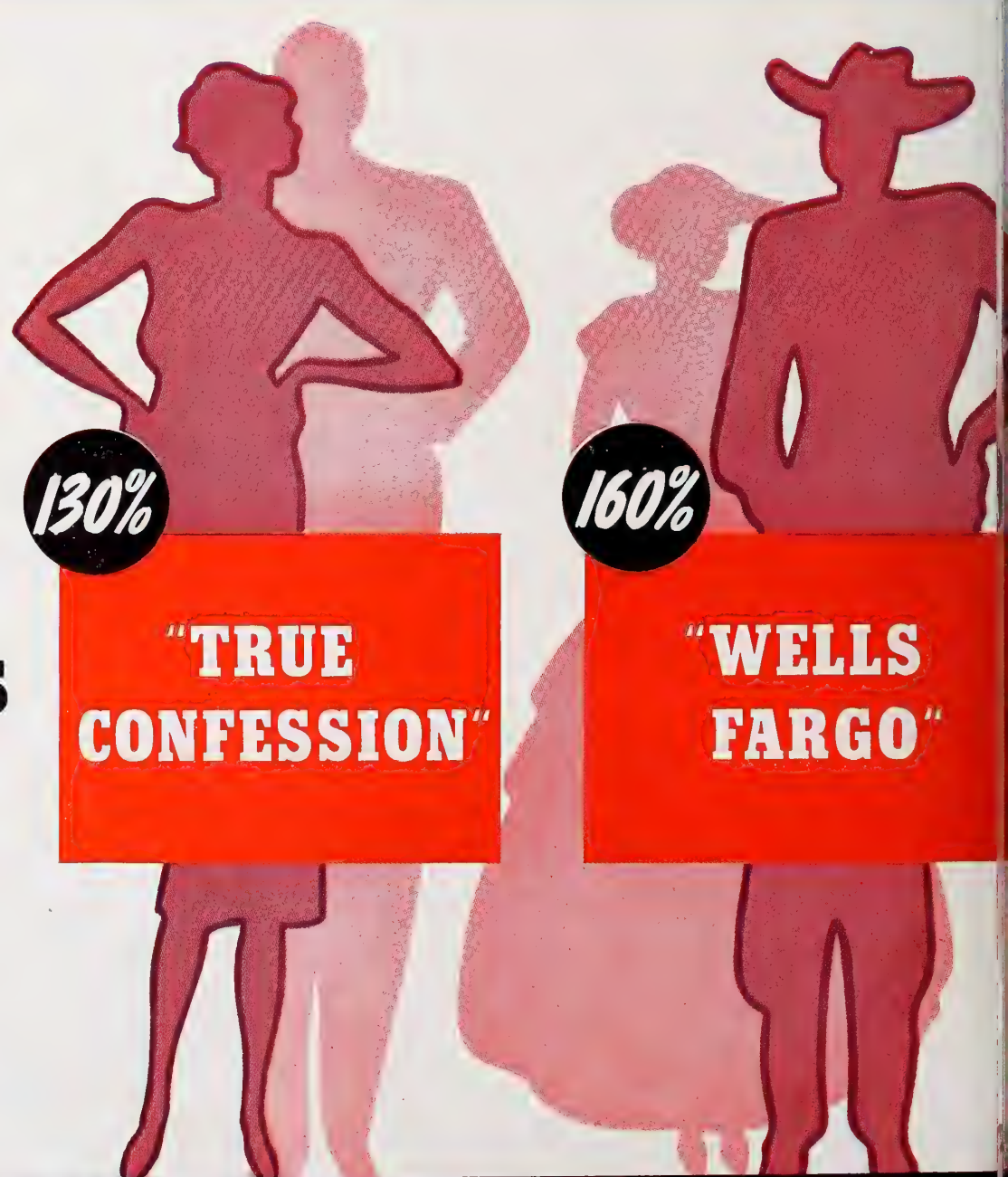
AND WHAT A PARADE.

...HIT AFTER HIT–SMASH

PHOOHY! LOOKS MORE LIKE

Paramount Pictures

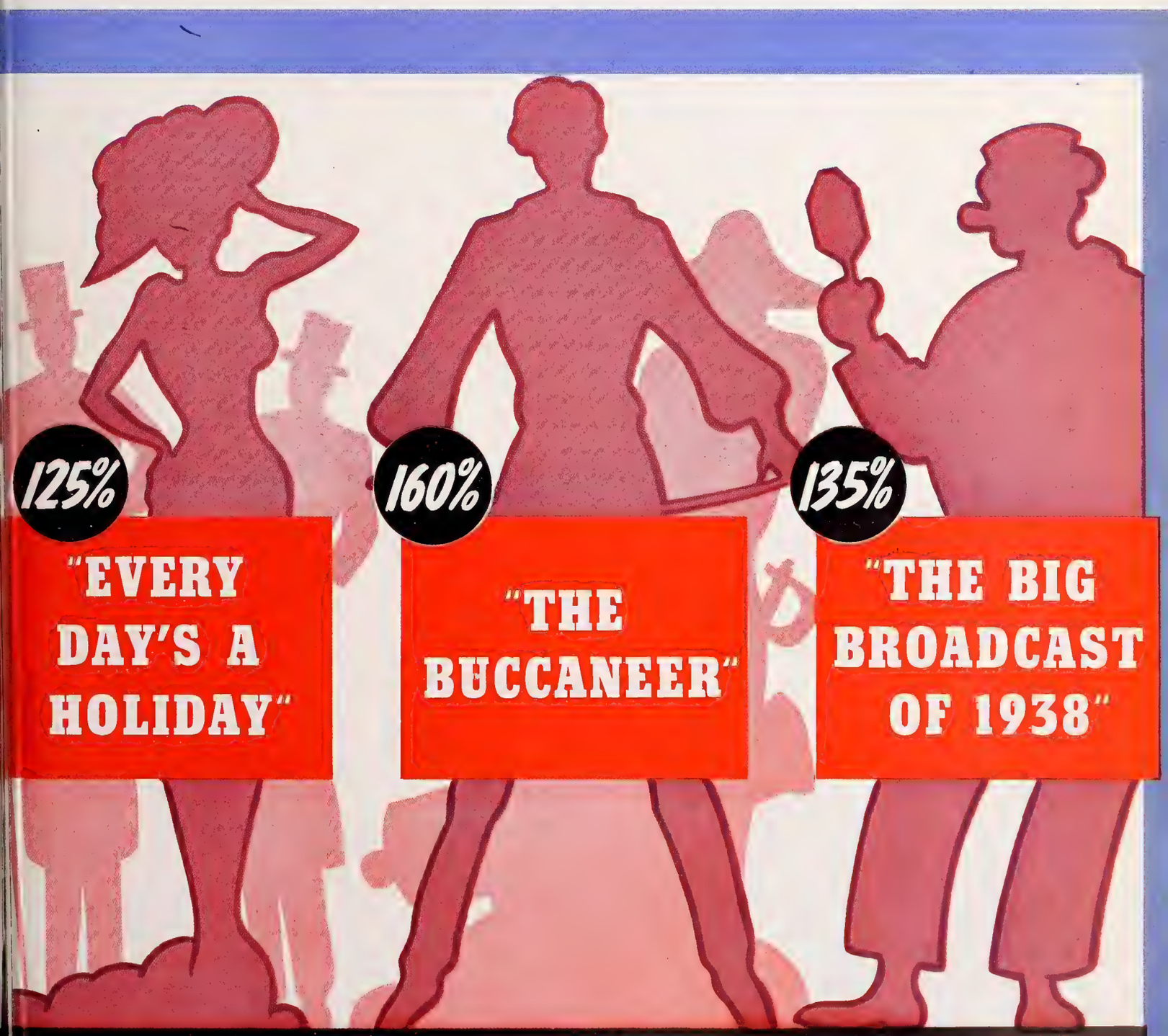
A PARADE OF RECORD BREAKERS



100% EQUALS NORMAL BUSINESS

AFTER SMASH, RECESSION

A PARAMOUNT BOOM!



IT'S ONLY THE BEGINNING, BOYS, ONLY THE BEGINNING...

PARAMOUNT'S ON PARADE!

means

TWO SMASH PICTURES A MONTH...EVERY SINGLE MONTH

THINK WE'RE BRAGGING? LOOK AT THIS LINE UP:

"ROMANCE IN THE DARK"
"BLUEBEARD'S EIGHTH WIFE"
"DANGEROUS TO KNOW"
"DOCTOR RHYTHM"
"TIP-OFF GIRLS"
"HER JUNGLE LOVE"
"COLLEGE SWING"
"YOU AND ME"
"PROFESSOR BEWARE"
"STOLEN HEAVEN"
"GIVE ME A SAILOR"
"TROPIC HOLIDAY"
"COCOANUT GROVE"
"BOOLOO"
"CRIME GIVES ORDERS"
"PRISON FARM"

LOOK AT THESE STARS

GRACIE ALLEN
JOHN BARRYMORE
HERMAN BING
BEN BLUE
JOHN BOLES
OLYMPE BRADNA
BOB BURNS
GEORGE BURNS
MARY CARLISLE
CLAUDETTE COLBERT
GARY COOPER
JACKIE COOGAN
BING CROSBY
ANDY DEVINE
BETTY GRABLE
PORTER HALL
BOB HOPE
Edward Everett HORTON
DOROTHY LAMOUR
BEATRICE LILLIE
HAROLD LLOYD
RAY MILLAND
DAVID NIVEN
LLOYD NOLAN
GAIL PATRICK
GEORGE RAFT
MARTHA RAYE
GENE RAYMOND
SYLVIA SIDNEY
GLADYS SWARTHOUT
AKIM TAMIROFF
ANNA MAY WONG



YES! AN

OF THE BIG LOT I

"ROMANCE IN THE DARK"



"BLUEBEARD'S EIGHT



"TIP-OFF GIRLS"



"HER JUNGLE LOVE"



"COLLEGE

Paramount Pictures

LOOK AT THESE CANDID CAMERA SHOTS

HOLLYWOOD PARAMOUNT'S ON PARADE!



VIFE"

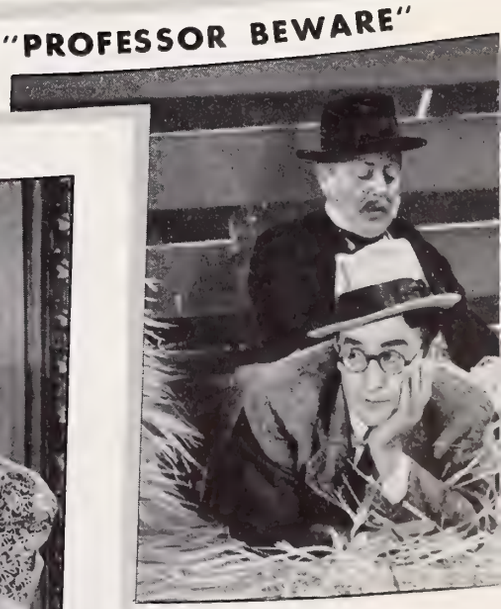


"DANGEROUS TO KNOW"



"DOCTOR RHYTHM"

"PROFESSOR BEWARE"



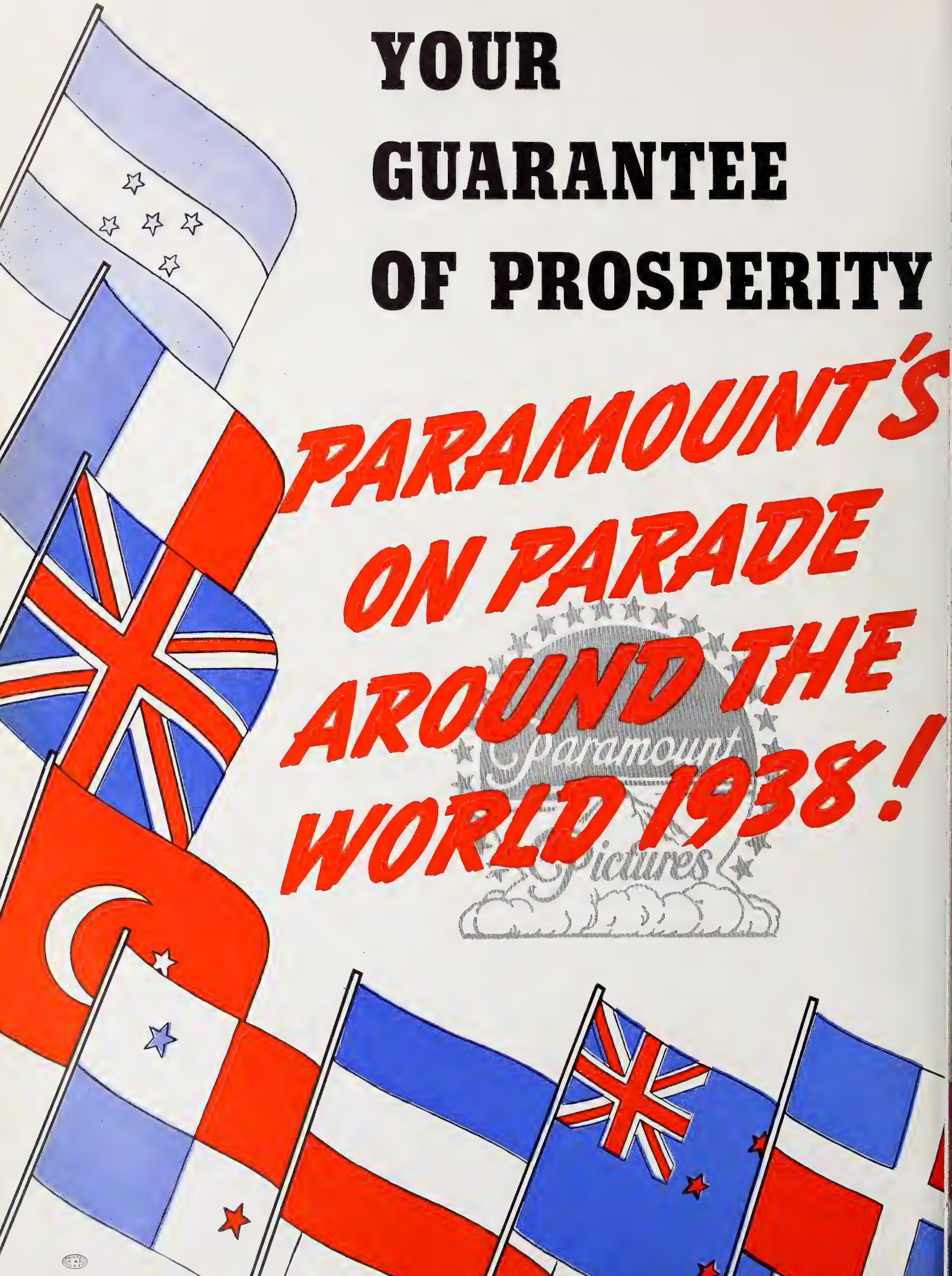


SWING"



"YOU AND ME"

YOUR GUARANTEE OF PROSPERITY



PARAMOUNT'S ON PARADE AROUND THE WORLD 1938!

HOLLYWOOD LOOKS TO IMPORTANT CHANGES IN LABOR SETUP BY SUMMER

Indicates Delay of All Negotiations Between Producers and Union Groups Pending Basic Agreement Session in March

Following blunt announcements last week from the International Alliance of Theatrical Stage Employees that it intends to proceed with plans for bringing all branches of the amusement industry, including performers, under its jurisdiction, labor factions in Hollywood began laying plans to suit their programs to the certainty that important changes in union alignment would be made before summer.

It appeared probable that all negotiations between producers and union groups would be delayed until after the basic agreement conference between the IATSE and the producers late in March when the IATSE position will be clarified.

Out of the situation, too, appeared the possibility that even if the IATSE's flat claim of complete jurisdiction is not pushed to its ultimate conclusion some sort of federation of all labor groups concerned with the film industry would be formed.

Formation of a tri-guild front to preserve the talent units from encroachment in the IATSE jurisdiction drive was begun Tuesday night when the writers' and directors' organizations signified their intention of aiding each other and the Screen Actors' Guild if the Alliance pushes its demands.

At a meeting of the Screen Writers' Guild called to pass a new constitution giving autonomy to the Guild and making it an affiliate rather than a member of the Authors' League of America, the members voted to stand with the other two talent groups whose members the IATSE claims along with other organization rosters. The board of directors of the Directors' Guild voted to aid the other Guilds in the event of attack by the International. Although the Actors' Guild directors also met Monday night no disclosure was made of the business transacted.

AFA Pledges Loyalty

The American Federation of Actors in a communication to the Associated Actors and Artistes of America on Monday said it would stand in a united front with the parent organization in all matters pertaining to union affairs. The letter was in reply to charges that the Federation was sympathetic to the IATSE claims.

Robert Montgomery, president of the Screen Actors' Guild, will be in New York in the near future to assist in working out a "united front" of entertainers' unions comprising the Associated Actors and Artistes of America, according to Burgess Meredith, acting president of Astors' Equity Association, writing in the current issue of *Equity Magazine*.

Mr. Meredith reiterates the recent Four A's declaration of its intention to resist the IATSE's efforts to dominate the actors' unions "when and if such efforts become official," and says he does not believe the claims have the backing of the IATSE members. This belief was echoed by Frank Gillmore, president of the Four A's, in a statement in which he said:

"Reluctant as we are we will have to put on our armor and fight. I do not believe the majority of the IATSE membership is in favor of the idea. . . . We will be prepared to meet any and all advances. Our ranks are solid. Our bargaining power now is as great as anyone could wish."

The Four A's narrowly averted a split within the ranks last month when Kenneth Thomson, executive secretary of the Screen Actors' Guild, answered charges that the Guild, by means of its larger membership and voting power, was attempting to dominate other Four A's unions. Rivalry between the east and west coast entertainers' unions has been marked on several occasions during the last six months. In attempting to resolve the internal differences the Guild has proposed either a "united front" of entertainers along the lines of one big actors' union instead of many, or amendments to the Four A's bylaws governing voting rights.

The IATSE as yet has made no overt move to make good its claims and has not published any details of its plans but it was feared in Hollywood that developments in the situation would occur when the Screen Actors' Guild presses its demands, already filed, for reopening of its ten-year contract with producers in order to provide a closed shop for extras. The move was regarded as the Guild's first counter offensive against the IATSE's plans.

A sub-committee of the national Business Advisory Council in a report to President Roosevelt last week recommended a far-reaching program for industrial peace which included drastic revision of the National Labor Relations Act and restriction of the powers of the Labor Board.

The program was submitted to the president by the council's Industrial Relations Committee, headed by John D. Biggers, unemployment census director, and Charles R. Hook, of the National Association of Manufacturers.

The report attacked the Labor Act for its failure to provide the employer with means of redress in labor disputes, condemned coercion in any form, and said that "the fundamental principles essential to industrial peace should be embodied in a consistent industrial relations policy, fair to employers, employees and the public." This policy, the committee added, "should be expressed in voluntary action and in state and federal legislation."

UNION CELEBRATES 25TH ANNIVERSARY

A banquet in the ballroom of the Hotel Astor on May 8th will climax the 25th anniversary celebration of Local 306, New York, member International Alliance of Theatrical Stage Employees. George E. Browne, International president, and other officials will attend, as well as representatives from locals in other cities. It is said to be the oldest operators' union.

Two hundred members of the union who have served as operators 30 years will hold their annual reunion at the Martinique Hotel on March 8th. Joseph D. Basson, president of the local, will be the principal speaker. An exhibit of old-time projection equipment will be held.

3 Judges to Hear Injunction Plea In 'Divorce' Case

A statutory court composed of Arthur B. Sanborn and Seth Thomas, United States circuit judges, and George F. Sullivan, United States district judge, will hear arguments in Fargo next Tuesday on Paramount's petition for a temporary injunction to restrain North Dakota state officials from enforcing its theatre divorcement law.

The same jurists, after rendering their decision on the injunction petition, will hear the Paramount action to have the state law declared unconstitutional. The law is scheduled to go into effect March 15th but if Paramount should obtain an injunction no action would be taken by the state until after trial of the action.

Minnesota and American Amusement Companies, subsidiaries of Paramount, are the only companies operating affiliated theatres in North Dakota and, consequently, the only ones affected by the state law.

In his application for a temporary injunction, John Friedl, operating head of the two circuits, pointed out that if the divorcement law went into effect 105 employees of the circuit would lose their positions and that the state would lose admission taxes which totaled $11,611 in 1937.

The North Dakota law was sponsored by Allied States Association of the Northwest but Allied of New Jersey will not support a theatre divorcement bill reported planned for introduction in the current session of the New Jersey legislature, Irving Dollinger, president, said.

Similarly, Independent Exhibitors, Inc., the Allied New England unit, refused to support a divorcement bill before a committee of the Massachusetts legislature, giving as its reason a desire to see how the North Dakota measure fared. The bill was referred to the next annual session.

In Columbus, Ohio, following the ruling of a federal three-judge statutory court invalidating the Ohio law against designated playdates, an injunction was granted RKO Distributing Corporation, preventing state officials from enforcing the law.

In its ruling the court declared: "The statute does not prohibit exhibition of any film, no matter how improper, at any particular time or place, and no matter how unsuitable. In fact, the law does not prevent the showing of an entirely immoral picture. The Ohio Censor Board is already clothed with ample authority to reject films affecting public morals, but this statute in no way extends or touches on that power of rejection. We cannot assume any local exhibitor would put aside pecuniary consideration in the interest of public morals to a greater extent than the wholesale distributor."

AUSTRALIA'S LARGEST CIRCUITS SET PRODUCT

Infantile Paralysis at Adelaide Halves the Attendance; New Theatre Circuit is Formed

by CLIFF HOLT
in Melbourne

Australia's largest circuits, Hoyts and Greater Union, have now virtually completed negotiations for product with all distributors, bringing to a close an interesting battle of tactics which officially began January 1 but actually was waged ov a much longer period.

Product deals by Hoyts have been entered into with United Artists, Twentieth Century-Fox, Warner Bros., RKO, Columbia, and Gaumont-British. The Columbia deal is spread over a number of years.

Greater Union has closed with Paramount, Universal (for three years), MGM and Associated Distributors and also will have the output provided by the local producing organization, Cinesound. The MGM deal excludes attractions of roadshow caliber which MGM will require for its own first-run houses in the key centers. These are the St. James and the Liberty in Sydney, the Metro and Cremorne theatres in Brisbane, and the Metro in Melbourne, even without those attractions, however, Greater Union believes MGM has sufficient additional films of good quality to make profits for the circuit in the situations it controlled in the capitals.

A joint announcement by Charles E. Munro, managing director of Hoyts, and Cecil Mason, Australian executive of Columbia, sets out that negotiations on the Hoyts-Columbia deal began as far back as last June. They describe the deal as one of the most important ever made in the Australian film business, one that overseas executives will regard as internationally significant.

MGM product deals in Australia with Greater Union, and in New Zealand with J. C. Williamson Films, the Fuller-Hayward Circuit, N. Z. Theatres and Christchurch Cinemas, places the Leo trademark in a dominant position in the two Dominions. The company will service eight city outlets in Sydney, two exclusively. In Melbourne MGM will have four city outlets, one exclusively; it has two outlets in Brisbane, both depending entirely on MGM product, and further strong representations in Adelaide, Perth, Newcastle and Tasmania. In New Zealand Leo's muffled roar will be heard from no less than 296 screens in 240 situations.

▽

Infantile Paralysis at Adelaide

Adelaide's theatres now are suffering from the effects of an outbreak of infantile paralysis in South Australia, and local theatremen say that receipts have dropped as much as 50 per cent.

Forewarned by Victoria's experience, South Australian legislators were quick to move when the first dangers of the epidemic were apparent. The public was officially warned to avoid crowds and theatres were specifically mentioned.

A deputation of the South Australian Theatres Proprietors' Council waited on the renters, newspaper managements and Employees' Union to obtain their cooperation in sharing the heavy losses that inevitably will have to be faced, and the newspapers at once responded with generous reactions in advertising space. It is understood that distributors are treating the matter as individual entities and not through the Motion Picture Distributors' Association.

The total number of cases in Victoria since the outbreak early last August has reached 2,000, but the public's attitude has changed to almost indifference and business has improved considerably. Suburban matinees, however, still are prohibited.

▽

New Circuit Forms

With plans to begin operation at once, National Theatres Corporation Pty., Ltd., has been registered. National will take over a number of city theatres formerly controlled by Snider and Dean Theatres, Ltd. This company and Hoyts Theatres are strongly interested in the new circuit, the three joint managing directors of which are Charles E. Munro, Hoyts chief; Leon S. Snider and George B. Dean.

National assumes control of the St. James, Brisbane, Mayfair and Civic, Sydney; Lyceum, Melbourne and Majestic, Brisbane. The company proposes spending £12,000 ($60,000) to recondition and modernize the St. James, and £9,000 on similar work on the Mayfair.

The new circuit has signed with Paramount, Twentieth Century-Fox, RKO, Columbia and Gaumont-British.

Construction in Canada Shows Substantial Gain

Based on contractors' figures and building permit statistics, theatre construction and alterations in Canada during 1937 brought a total expenditure of $1,943,000 by circuit and individual owners. This was a substantial gain over the previous year.

The largest investment in new theatres and the modernizing of old ones was in the Province of Ontario the total was $929,000, or a gain of 176 per cent over 1936. Second on the list was the Province of Quebec where the building outlay was $410,000, or a gain of 116 per cent. The sum of $327,000 was expended in British Columbia where the gain over the previous year was 407 per cent. The Province of Saskatchewan registered a gain of 520 per cent, but the amount involved was only $31,000 as building operations in that area had been practically at a standstill because of the drought.

In the Maritime Provinces on the Atlantic Coast the cost of theatre construction was $56,000. Only $8,000 was spent on theatre rebuilding in Alberta.

Petition Filed By Alperson to Reorganize GN

After a brief battle to keep Grand National Films, Inc., of New York and Grand National Studios, Inc., of California, from involuntary reorganization under Section 77B of the Federal bankruptcy act, Edward L. Alperson, president, signed a voluntary petition in Hollywood Monday, seeking federal aid in realigning the companies. His action resulted in William James, Federal judge, appointing him and Lloya Wright, attorney, as trustees under $50,000 bond each.

In the petition, Mr. Alperson listed the assets of Grand National Films at $1,352,345 and liabilities at $985,316. Grand National Studios' assets are $438,564 and its liabilities, $448,913, he reported.

The court set March 12th as the date for the first hearing under reorganization and granted Mr. Alperson and Mr. Wright 30 days in which to present plans for revamping the companies.

At a meeting of creditors last week at the GN studios, Mr. Alperson, Phil Krasne, GN vice-president, and Phil Goldstone, acting as advisor, attempted to make arrangements with creditors to eliminate the Federal court action brought by B. F. Zeidman Productions, Inc., Pacific Title and Art Studios, Inc., and Howard Anderson who petitioned the court for reorganization under Section 77B. At that time Mr. Wright was appointed temporary trustee, but Judge James, two days later, revoked the orders allowing the filing of the petition and the appointing of Wright due to the contention of GN executives that they had not been heard.

Mr. Alperson signed the petition this week after lengthy conferences in Judge James chambers. Had he refused to sign it, the court would have one of two courses of action to follow. A trustee could have been named over Grand National's protest or the action could have been dismissed.

Edward Peskay, vice-president, was to leave New York by plane Thursday for Hollywood for the reorganization proceedings. Reports mentioned Bank of America as a possible participant in new Grand National financing.

SEC Reports on Monthly Stock Transactions

Stanton Griffis, chairman of the executive board of Paramount, disposed of 1,000 shares of Paramount common stock through a gift and 1,000 shares of second preferred stock by sale during December, the Securities and Exchange Commission revealed in its second semi-monthly summary of transactions of officers and directors in the equity securities of their corporations.

The commission also announced the receipt of 1938 reports from Sol Edwards and William J. Neary, New York directors in Grand National, showing that neither held any equity securities, and similar reports of no holdings from Nathan J. Blumberg, William A. Scully and Joseph H. Seidelman, officers, and Ottavio Prochet, director, in Universal Pictures.

A TIP-OFF ABOUT TICKET-SELLING!

Word of mouth is the greatest factor in the success of many great motion pictures. We urge showmen to exploit "OF HUMAN HEARTS" by holding local previews and publishing *advance* comments. Below is one of the ads of the Capitol, N.Y., in a campaign of publicity and advertising which made the film the talk of the town before it even opened!











A Tip-off about "OF HUMAN HEARTS"

M-G-M's Prize Radio Title for 'Benefits Forgot'

WINCHELL
—Mirror
"'OF HUMAN HEARTS' destined for listing among the finer films!"

SOBOL
—Journal-American
"Enthusiastic reports reach here that Metro's 'OF HUMAN HEARTS,' will be one of the outstanding classics of the season!"

SKOLSKY
—Mirror
(From Hollywood)
"'OF HUMAN HEARTS' is a triumph."

ROSS
—World-Telegram
"By Way of Compliments: Walter Huston's performance in 'OF HUMAN HEARTS'!"

FIDLER
—Radio
"By all means see this melodrama!"

Every once in a while a picture plays on Broadway and leaves before the general public learns of its greatness.

•

It is gratifying that already, before it has even opened, "OF HUMAN HEARTS" has won the widest advance word-of-mouth praise of any picture within recent years. And justly so! Not since "Captains Courageous" has there been such a drama of love, laughter, humanity!

You'll thank us for this tip-off!

Starts TODAY

DOORS OPEN 9:45 A. M. (Except Sunday)

CAPITOL

Broadway & 51st St. • *Major Edward Bowes, Managing Director*

CLARENCE BROWN'S Production with

WALTER HUSTON • JAMES STEWART • BEULAH BONDI • GUY KIBBEE • CHAS. COBURN • JOHN CARRADINE • ANN RUTHERFORD

U.S. STUDIES CHANCE GAME STATUS UNDER THE MAIL LOTTERY LAWS

Hearings Completed in Post Office Department's Inquiry Into Bank Night After Inspectors Visit Theatres

by FRANCIS L. BURT
in Washington

A United States Post Office Department "fraud order" classifying "Bank Night" as a lottery and closing the mails to Affiliated Enterprises, Inc., of Denver, holders of the patents on the theatre giveaway scheme, may be forthcoming as a result of the Government's hearings on the federal legal status of the practice.

Postal Department officials now are studying the testimony and argument presented at a series of hearings held in Washington, culminating months of work on the part of Postmaster James A Farley's "secret service"—the postal inspectors.

The case against Bank Night is part of the department's national campaign against lotteries of all types, which are barred from the mails under the provisions of Section 601 of the Postal Laws and Regulations.

Investigation of the Affiliated Enterprise scheme was secretly initiated early last year after several instances in which the department had held unmailable newspapers' and other advertising matter on Bank Night at specific theatres.

Advised that thousands of exhibitors throughout the country were operating Bank Nights, the department foresaw an almost endless flow of inquiries from postmasters as to the legality of newspapers carrying Bank Night advertising and determined upon an attempt to cut the plan off at the source.

Accordingly, postal inspectors in various sections of the country were instructed to make an investigation of the plan, which, postal officials later said, netted the Denver company something like $1,250,000 in two years.

A score of Post Office inspectors joined the ranks of theatre goers in as many parts of the country, and attended a number of Bank Night performances. So far as can be learned, none of them was ever successful in winning the "pot," but, more important, they reported to Washington that, so far as they could determine, no particular ability was needed to win a prize and the distribution was made purely by lot.

This finding, it was said, was supported by a study of the contract offered exhibitors by Affiliated Enterprises, in which the method to be followed in running "Bank Night" was set out in detail.

Seldom, if ever, bringing formal proceedings unless quite certain that they had sufficient evidence to substantiate their charges, postal officials felt that the material they had accumulated was adequate to support a citation of the company on charges that it was violating the lottery laws.

With millions of dollars at stake, the company fought the charges strenuously and succeeded in securing a number of hearings at which it presented evidence which, "Bank Night" counsel contended, proved the scheme was not a lottery in the sense in which the term is used in the postal laws, but a legitimate method whereby exhibitors might advertise their theatres.

Indications now are, however, that the high postal officials at Washington who are to decide the case apparently were not influenced by the company's argument, in the face of testimony from postal inspectors that they went to theatres and saw numbers drawn out of a container to determine winners of the prizes, with the persons holding those or other numbers not required to do anything necessitating ability or skill. The U. S. line between a legitimate prize contest and a lottery is that the former requires contestants to win by ability, the latter by lot or chance.

Postal Department officials probably will require some time to finally decide the case. In the event the company is held to have operated in violation of the lottery section of the law and is denied the use of the mails, such a decision, it is pointed out, would not necessarily affect individual exhibitors who desired to conduct "Bank Nights" or similar schemes of their own, so long as they did not attempt to use the mails. It would, however, effectively take the owners of Bank Night out of the picture, since experience has been that a concern can hardly exist without some use of the mails.

Post Office Department officials this week refused to hazard any guess as to when decision would be rendered.

It was pointed out that inasmuch as a number of months were required to investigate, take testimony and hear oral argument in the case, some time might be required for study of the testimony and contentions of department and company counsel.

Officials explained that a month or more frequently is required for determination of the merits of cases brought to close the mails to alleged violators of the lottery prohibition.

Because of the highly important effect upon business concerns of the withdrawal of mail privileges, the department moves with the greatest caution, both in bringing and deciding cases, although the careful investigation which precedes the issuance of a citation, in the great majority of instances develops sufficient evidence successfully to defend the department's charges.

SHORT PRODUCT PLAYING BROADWAY

Week of February 19

CAPITOL
Land of the Incas..... MGM
Bluebirds Baby ..... MGM

CRITERION
River, The ..... Paramount

MUSIC HALL
In the Swim..... RKO Radio

PARAMOUNT
Accent on Beauty..... Paramount
Little Lamby ..... Paramount

RIALTO
Termites of 1938..... Columbia

RIVOLI
White Magic ..... RKO Radio

ROXY
Just Ask Jupiter ..... Educational
Songbirds of the North Woods ..... Educational
Getting an Eyeful..... Educational

STRAND
Carl Hoff and Orchestra... Vitaphone
What Price Porky..... Vitaphone

Independents Go Ahead With Plan to Gather Evidence Against Bingo in Churches As Unfair Competition

The Independent Theatre Owners Assotion of New York will go ahead with its plan to gather evidence on Bingo games in church and lodge halls, and submit it to law enforcement officials in Brooklyn, Manhattan, Queens and Richmond boroughs with the request that legal action be taken to stop them.

In Florida the supreme court of the state ruled that Bingo, no matter how it is played, is gambling. The decision has made theatre managers playing Screeno, Bank Night and other chance games speculative over action against them.

Nebraska's supreme court upheld a statewide ban on chance games.

The newest turn to the giveaway is that of Fanchon and Marco and St. Louis Amusement Company, in the form of trading stamps.

Called Unfair Competition

The ITOA feels that Bingo games are "unfair" competition to theatres since they draw large crowds and the neighborhood theatres suffer as a result. Police officials and the district attorneys will be asked to halt Bingo parties.

The ITOA's campaign follows the banning of Bingo by District Attorney Foley in the Bronx.

The Nebraska supreme court denied a motion for rehearing a decision against the Fox theatre at Beatrice, Neb.

In another decision in Florida, Circuit Judge H. C. Petteway, in Lakeland, decided that Bank Night, Screeno and such plans are illegal.

In Salt Lake City, arguments in two cases expected to go far towards defining authority of the new Utah Trade Commission were taken under advisement by the commission.

Parents-Teachers Protest

The board of managers of the Iowa Congress of Parents and Teachers, meeting in Des Moines, has adopted the suggestion of the motion picture committee chairman, Mrs. Clay Swisher, that the organization oppose Bank Night "and other lotteries."

In Kentucky, Hopkinsville took the spotlight in the move to determine legality of the theatre Bank Night as Commonwealth's Attorney John T. King, suing in the name of the State of Kentucky, filed petitions in Christian circuit court asking penal judgments of $5,000 each against two theatres operated by the Crescent Amusement Company.

The sale of lottery insurance by which theatre patrons may win at Sweepstakes when absent from the theatre at time of drawings, has been banned in East Liverpool, Ohio, by Mayor Lee Copenhaver, who has instructed police to stop the practice and arrest future participants.

In Wapakoneta, Ohio, an injunction to restrain county and city officials for interfering with giveaways has been refused.

The Vermont supreme court has ruled that Cash Night at a theatre is illegal under state statutes forbidding the operation of lotteries.

The court of criminal appeals in Austin, Tex., has made final its decision that Bank Nights are lotteries in overruling a motion for rehearing by H. S. Cole, Bonham theatre owner. The court affirmed Mr. Cole's conviction and $100 fine.

It

starts

with

a

rumor

and

GROWS!

GROWS!

GROWS!

(From N.Y. Daily News and National Syndicate)

Hollywood

By ED SULLIVAN.

The Connie Bennett-Brian Aherne picture "MERRILY WE LIVE" is getting rave notices at the sneak previews...



"That's how box-office sensations are born!"

(it's the Hal Roach-M-G-M topper to "Topper"!)

GOLDEN CALLS CHICAGO DUALS' FOES 'STOOGES' OF 'MONOPOLISTIC GROUPS'

Monogram's Sales Manager Warns of Censorship As Parents in New York and Milwaukee Join Movement

The Chicago movement to prohibit double feature programs by adoption of a city ordinance—first of its kind—spread to other sections this week.

At the same time, Edward A. Golden, sales manager of Monogram Pictures, took up the cudgels for dual bills, charging that "monopolistic groups" within the industry are responsible for the agitation for single features.

Mr. Golden, unofficial spokesman, of the independent distributors that favor double bills, charged that the Chicago club women battling for elimination of dual features were "prompted by propaganda of certain selfishly motivated interests" and that the "well-intentioned women are unaware of the fact that they are merely serving as 'Stooges' to further the interests of monoplistic groups within the industry."

"Do those producers who are continually fighting censorship and regimentation of the industry realize," Mr. Golden asked, "that their support of the demands made by these women's groups means that they are fostering the growth of puppet censors who will spring up all over the country, and, like a boomerang, strike at their existence?"

More Associations Act

The movement agitated by Chicago's Parent-Teacher Association already has been taken up in Milwaukee, where PTA members have held meetings and are seeking to enlist the aid of health department officials.

In New York, the United Parents Association, claiming it represents 100,000, is considering a poll of its membership.

The agitation of the Chicago groups, who contend that dual bills are impairing the health of Chicago's children, resulted in a ruling by Barnet Hodes, corporation counsel, that the city council has the power to regulate the exhibition of double features as a health measure. The ordinance, which would limit all motion picture shows to two and one-half hours and thus eliminate dual bills, already has been prepared, and is expected to be submitted to the council Tuesday.

In his attack on Chicago's action, Mr. Golden said success in the anti-dual fight would lead to demands in other fields. He then demanded to know: "Are we to permit them (single bill advocates) to use us as guinea pigs for the destruction, not only of our own enterprise, but who knows what next? . . . Does the motion picture industry realize the extent to which these groups (the unidentified 'monopolistic groups') will go to attain their ends?"

Sees Only 300 Features Needed

"May I repeat," Mr. Golden wrote, "for the edification of those short sighted exhibitors who sanction the elimination of the double bills: With a single feature policy only 300 features will be required per year? What prices will be demanded for such product? What recourse will one have?

"Would the producers who oppose double features relish the following situation? A single feature policy in the United States would undoubtedly mean that countries like England, Australia, and Canada, which are now practically 100 per cent double feature territories, would follow our lead and adopt single features. Naturally, if these countries will need less product, they will play pictures made in their own countries instead of American product."

And in America, he said, the movement would mean smaller staffs in the production and sales departments of film companies.

"We who are closely connected with motion picture production, distribution and exhibition should not permit any infringement of our rights to operate our business."

Calls Methods "Devious"

"These monopolist interests," Mr. Golden continued, "have used devious means to abolish double features during the existence of the Code Authority, and when they failed here, they organized insidious propaganda and on the preposterous grounds that double features are immoral, enlisted the aid of religious groups. They met with no more success here, but that did not discourage them. Their next move was to argue that double features depreciate the quality of motion pictures. This remark was too feeble to elicit any response and they next attempted to form various organizations which made an effort to boycott theatres which showed double features, but this, like the rest of their attempts, met with very little success.

"In desperation, certain companies tried to insert clauses in their contracts, precluding the placing of any of their pictures on a double bill. This was pronounced a conspiracy and in restraint of trade. . . .

"Polls were next taken in various theatres, at the instigation of these groups, asking audiences whether they preferred single or double feature programs. Announcements were made that such polls indicated an audience preference for single features. These theatres continued to show double features. Does it not seem strange that exhibitors should refuse to heed the wishes of their patrons? . . .

Sees Censorship Opening

"First it is the length of the show, next it will be the physical aspects of the theatre which appear unhealthy to them. Perhaps the ventilation in theatres will not please them. What is to stop their demanding sterilization and fumigation at periods they will designate? After all, they might even disapprove of air conditioning—and why can't they become miniature health departments for theatres."

The first results of a poll by the entertainment magazine, *Cue*, placed single features first in preference of residents of the New York metropolitan area. Approximately 10,000 replies have been received to date; 180,000 ballots were sent out. The magazine's survey among high school students showed they favored duals three to one.

A single feature policy will be inaugurated at Loew's Ziegfeld in New York for Tuesday and Wednesday of each week, Gilbert Marbe, manager, said.

In Boston, the Metropolitan dropped its stage shows and inaugurated a dual bill policy. Prices dropped to 25 cents until 1 P. M., 35 cents to 5 P. M. and 55 cents until closing. They formerly were 35, 50 and 65 cents.

A resolution attacking double features was passed by the PTA council of Omaha.

NEW THEATRE GIVES AN HOUR TO SHORTS

One hour of short subjects, called the "Esquire Hour," is a part of the program offered at the new Esquire theatre in Chicago which opened last Wednesday with a single feature policy. Public response to this type of program has been very good, according to Harry Balaban, circuit executive.

Writer Withdraws Name from Awards

For the second time in the history of the Academy of Motion Picture Arts and Sciences annual awards, a writer, nominated for an honor, has refused to participate.

John Lee Mahin, president of the Screen Playwrights, Inc., has written the Academy withdrawing his name as a candidate for the screenplay award, for which he was nominated, with his collaborators, Marc Connelly and Dale Van Every, for work on "Captains Courageous."

Mr. Mahin gave as his reason: "Unfair discrimination . . . practised in the selection of the writers' branch of the awards committee and my disagreement with their subsequent decision as to requirements for voting." He said he was acting entirely as an individual and not in any way representing any organization.

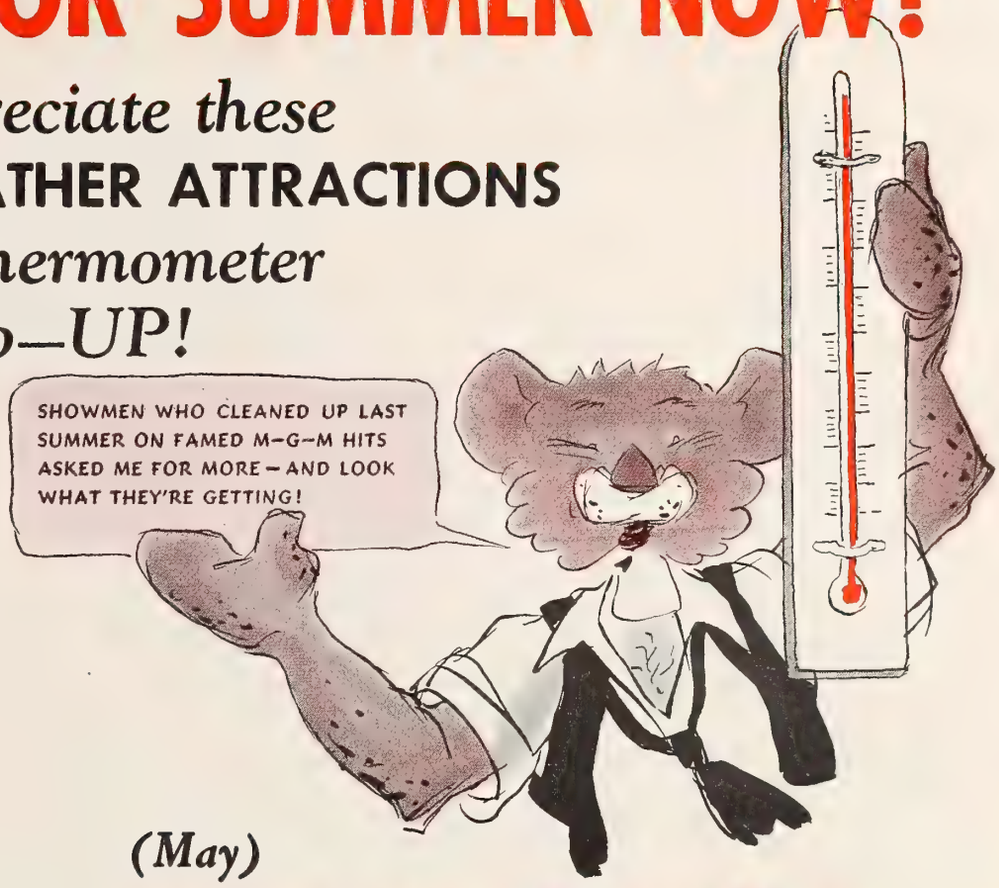
The other writer to withdraw was Dudley Nichols, voted the writer of the outstanding screenplay of 1935, "The Informer." Mr. Nichols, president of the Screen Writers Guild, at that time declined the statuette, primarily because of the then current Guild fight with the Academy.

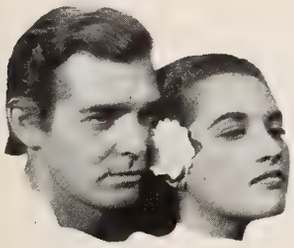
In appointing the awards committee, Frank Capra, president of the Academy, named Claude Binyon, Oscar Hammerstein II and Dwight Taylor to represent the writers. They are members of the Screen Writers' Guild. The Playwrights were not represented because of Mr. Mahin's delay in answering a letter inviting the group to participate in drawing up plans for the awards. The Academy writers' branch, as such, has no members on the awards committee, although Howard Estabrook and Jane Murfin are members of the general group.

Carl Dreher, chairman of the board of judges for the Academy's scientific or technical awards, has appointed two sub-committees to consider the detailed nominations submtited. Membership of the committee for the sound field consists of Homer Tasker, chairman; Lloyd Goldsmith, Elmer Raguse, Gordon Sawyer and S. J. Twining. The photographic field group consists of Virgil Miller, chairman; John Arnold, Farciot, Fred Gage and Joseph Valentine.

GET SET FOR SUMMER NOW!

You'll appreciate these
4 HOT-WEATHER ATTRACTIONS
when the thermometer goes up—up—UP!





The mutineers join the ravishing maidens of Tahiti; children of nature in their Garden of Eve.

(May)

MUTINY ON THE BOUNTY

The $2,000,000 film sensation of the century—100,000,000 movie-goers want to see this masterpiece again!

Charles LAUGHTON · Clark GABLE · Franchot TONE



San Francisco in flames — greatest spectacle of thrills and romance ever screened!

(June)

SAN FRANCISCO

New patrons demand it! Everybody wants to see it again!

Clark GABLE · Jeanette MacDONALD · Spencer TRACY



It will always live for the millions who have read it!

(July)

TREASURE ISLAND

The most famous of romantic adventures—just the sort of Summer action that the B. O. needs!

Wallace BEERY · Jackie COOPER · Lionel BARRYMORE



The beloved picture in which W. C. Fields and Freddie Bartholomew scored their greatest screen triumphs!

(August)

DAVID COPPERFIELD

This great cast on your theatre front is Summer dynamite!

W. C. FIELDS · Lionel BARRYMORE · Madge EVANS
Maureen O'SULLIVAN · Edna May OLIVER · Lewis STONE · Frank LAWTON · Freddie BARTHOLOMEW
Elizabeth ALLEN · Roland YOUNG

GET SET FOR SUMMER NOW—AT YOUR M-G-M EXCHANGE!

"BLUE LAWS" AND TAXES IN LEGISLATIVE MOVES

Charlotte City Council Tables Sunday Referendum Plan; New York License Tax Proposed

Proponents of a plan to liberalize Sunday "blue laws" in Charlotte, N. C., received a setback this week when the city council, after a heated public hearing, tabled a proposal to hold a referendum and rescinded a previous amendment permitting Sunday sports, including the showing of motion pictures.

Other legislative matters affecting the motion picture industry included the following:

A ban on Sunday shows was upheld in Beatrice, Neb.;

New York legislators planned to introduce a bill which would impose a tax of five mils a foot on originals or copies of films to be licensed;

A bill introduced in Virginia would prohibit smoking in places of public assembly, including theatres;

The New York state senate was considering a bill to levy a tax of five cents a square foot on outdoor advertising signs or devices along state highways;

A luxury tax measure, defeated in Georgia would have been levied on theatres.

Charlotte's public hearing on the "blue laws" question was featured by Councilman H. H. Baxter's charge that while ministers of the city were opposed to an "open" Sunday, one pastor in the city had shown Sunday moving pictures in his church and agreed to give to the picture operators a part of the contents of the collection plate.

Straw Vote Move Fails

A proposal for a straw vote, if the state legislature failed to authorize a referendum, gained little support after it was pointed out that there would be no way of determining which residents of the city were entitled to vote. A motion to table the referendum plan was carried by a vote of six to three.

In Maine, recent unsuccessful attempts to legalize Sunday motion pictures were followed this week by the imposition of a $10 fine upon Charles Kellerman, manager of Keith's in Portland, for operating on the Sabbath.

A recount of last summer's vote for and against Sunday shows in Beatrice revealed a majority of 14 votes against the seven-day openings. A total of about 3,200 votes were cast. The recount was ordered when a 49-vote error was discovered.

New York's proposed five mils tax on films would be a substitute for one cent of the proposed four-cent levy upon gasoline. Bernard J. Moran, assemblyman, Brooklyn, declared his proposal is "not in any sense a pest tax on the moving picture business."

Also in New York, Assemblyman Harold B. Ehrlich's bill legitimatizing admission of children, over 8 and under 16 years of age, to theatres employing regular matrons or "chaperones," was passed by the assembly and turned over to the senate codes committee.

Senators Abrey G. Weaver and Leonard G. Muse are sponsors of the Virginia bill to ban smoking in theatres. A fine of $300 or three months' imprisonment are provided for violations.

Under the defeated Georgia luxury tax, theatre tickets would have been taxed on a sliding scale basis, ranging from two cents on tickets selling at 20 and 25 cents to 20 cents on tickets selling for $2 and over. The legislators were called into special session to adopt revenue-raising measures, but before adjournment they killed a new chain store tax act that would have raised the taxation rate on nationally operated chains, including theatre circuits. The present chain store tax exempts theatres.

Legislators in Massachusetts, by a rising vote of 47 to 40, defeated a curfew law which would have prohibited children under 17 years of age from being on the streets after 9 P. M. The bill, which, it was believed, would have worked serious injury to the film industry, was proposed by Representative Francis X. Coyne, who also is author of a bill now pending to forbid the billing of screen stars by other than their legal names.

The possibility that film rentals will be exempt from the Philadelphia sales tax, which is still in the formative stage, was seen this week after the writing in of an amendment to the definitions of "sales" and "service" stating that charges would be made for any purpose "other than exhibition." There will be no city sales tax on admissions which already have national and state levies.

Producers Honor Mayer at Dinner

Louis B. Mayer, retiring president of the Motion Picture Producers' Association, was honored by members at a testimonial dinner at the Hotel Biltmore, Hollywood, Thursday. Among those invited to speak were Governor Frank W. Merriam of California, Cecil B. DeMille, Paramount producer; Will H. Hays, president of the Motion Picture Producers and Distributors of America; George Jessel, master of ceremonies; Jack Benny, and Joseph M. Schenck, recently elected president of the Association. Mr. Schenck presented Mr. Mayer with the gavel he used during his turn of office, with a suitable gold inscription.

Mr. Mayer will accompany a group of 17 film stars to San Francisco for the annual St. Patrick's Day luncheon of Islam Temple. Robert Taylor and Barbara Stanwyck will head the delegation.

Mr. Mayer, Dr. A. H. Gannini, Al Lichtman, A. N. Bowles, Morgan Walsh, George M. Cohan and Loyd Wright are among lecturers who will address the first class in the newly introduced course in "Motion Picture Distribution," inaugurated at the University of Southern California.

Admission Tax Revenues Drop

Exhibitors felt the first effects of the current business recession toward the close of last year, it is indicated by the monthly report of tax collections issued by the Bureau of Internal Revenue February 21st.

January revenues from the federal admission tax, the bureau reported, were $1,353,415, a loss of $152,264 from the $1,505,676 reported for the same month last year and $936,611 under the December, 1937, receipts of $2,290,027.

The month's total was the lowest for any month since May, 1936, when receipts were $1,318,765, and the decline from December was approximately $200,000 heavier than from December, 1936, to January, 1937, bureau records disclosed.

For the first seven months of the fiscal year starting July 1st last, however, receipts from the admission tax were still $1,081,579 above those of the same period a year ago, totaling $12,807,432 against $11,725,853, but Treasury officials refused to speculate as to whether this would not be wiped out within the next few months unless economic conditions showed rapid improvement.

Oklahoma Returns Decline

Oklahoma poured $1,044,856 in sales tax into the state strong boxes during January, falling $1,378 short of the amount collected during January, 1937, a state tax commission summary revealed this week.

This sum represented the tax on December sales. The two percent sales tax applies to all theatre admissions at Oklahoma box offices. The division of research and statistics of the tax commission said that changes in the base of the tax, from 1 percent to 2 percent, by the sixteenth legislature preclude an exact comparison of the condition of business this year, based on sales tax data.

Oklahoma County in which Oklahoma City is located was the most productive of the state's 77 counties, contributing $202,743.11. Of this $198,219.70 was paid by Oklahoma City consumers.

A total of $198,878.95 was reported by Tulsa county with the city of Tulsa providing $188,-579.01 of this total.

Smaller cities produced the following portions of the month's sales tax revenue: Muskogee, $21,532.99; Enid, $18,411.81; Bartlesville, $17,053.48; Shawnee, $14,833.98; Ponca City, $12,933.57; Ada, $11,628.09; and Ardmore, $10,-503.19.

Kansas City Sales Taxes

Theatres in Kansas City paid $235,128.94 in sales taxes during 1937, according to the report of Forrest Smith, state auditor of Missouri. Other shows, attractions and amusements paid $38,418.49; athletic contests paid $25,776.65, and dances, $3,842.58. The admission group paid $303,166.66.

This is for the 12-month period ending Nov. 30, 1937, and includes December, 1936. The tax levy was one per cent for the first seven of the months covered in the report, two per cent for the last five months. Figured on the basis of two per cent, the tax collection of $235,128 from theatres indicates a total gross at Missouri box-offices of $11,756,400. The actual gross, however, would be substantially larger than this.

W. W. Hawkins, Jr., eastern story editor for Columbia, has resigned. Eve Ettinger remains in charge of the office.

HAWAII CALLS!...



and the golden voice of the boy you love answers in glorious song!...

ANOTHER GREAT ATTRACTION

from the successful show shop of Sol Lesser! . . . A new Bobby Breen . . . alive with greater box-office pull than ever! . . . Singing his way through a laugh thrilled story of stowaway waifs and daring adventures with cutthroat spies and kidnappers at the Crossroads of the Pacific! . . . A picture packed with everything Hawaiian that has allure — and everything box-office that a real showman knows how to put in a picture!





Hear Bobby Sing "Down Where The Trade Winds Blow" — "Hawaii Calls" and other swell numbers.

BOBBY BREEN in *Hawaii Calls*

NED SPARKS ★ IRVIN S. COBB

RAYMOND PAIGE and his ORCHESTRA

DIRECTED BY EDWARD F. CLINE · PRODUCED BY SOL LESSER

A PRINCIPAL PRODUCTION

SCREEN PLAY BY WANDA TUCHOCK

RKO RADIO PICTURES

LITHO U.S.A.

THE HOLLYWOOD SCENE

Camera Technique

If one watches Fritz Lang direct a picture for any length of time and notices how he handles the camera and the cinematographic crew, the observer cannot help but feel that the man has gone completely berserk. He makes snake-eye views and bird eye view of sequences; he makes views that nobody ever dreamed of before and which the prosaic director might consider rather fantastic. But if one talks to Mr. Lang, he dons his monocle and launches into a lucid explanation of his antics.

He believes that since sound has come to be taken for granted and color has ceased to be a novelty, the film industry has needed a new stimulus. His theory as to what this new stimulus should be is the mobile camera, a maneuvering of the photographic apparatus whereby audiences can be made to feel scenes instead of merely seeing them.

When Mr. Lang first advanced his ideas to producers, they were considered by executives with what he describes as "latency." He was told that they might be great for artistic European produced films, but that there were serious doubts that they would be appreciated by the American public.

While everyone conceded that the novel and unique photography of "Metropolis" and "M" was an advance in cinematographic treatment of story, it remained for "Fury" and "You Only Live Once" to demonstrate that Mr. Lang was several steps ahead of his contemporaries in his use of the camera.

On the Paramount lot where he is directing "You And Me," a picture that has a melodramatic theme, Mr. Lang is practising some strange tricks. He's moved the camera as it seldom has been moved before. He has focused it from angles that look impossible. But he's doing everything for a purpose.

Says he, with the conviction of a man who knows what he's talking about:

"Anyone knows that pictures will prove more entertaining if audiences can be made to feel they are participating in what is taking place on the screen. This can be accomplished by proper use of the camera. To illustrate, in the legitimate theatre the spectator is in the position of a man looking through an open window. He sees only in one direction—straight ahead—and if the actors turn around, the spectator sees only their backs and cannot watch what they are doing. Today the theatre as an actor's field of expression has been torn wide open by motion pictures. The camera can present a hundred scenes from hundreds of different angles in the same time that was devoted to three or four acts on the stage. The camera can look at the action in the same way the author visioned it when he wrote the story. As readers vision everything when they read a story, mobile use of the camera, which after all, is only a universal eye, possesses a power whereby audiences are literally lifted over the footlights and made participants in the action."

Laboratories

Hollywood correspondents, adept in recording the news of moving pictures and those who make them, journeyed into strange and bewildering fields twice in Valentine Day week. Both adventures demonstrated to reporters that no matter how comprehensive their knowledge of flesh and blood stars might be, all were quite ignorant of the technical and scientific side of picture production.



Fritz Lang. whose uses of the camera have attracted attention, on the Paramount set of "You and Me" with Sylvia Sidney and George Raft.

First experience was a trip to Warner Brothers' new $500,000 laboratory in Burbank. Guided by chief engineer Fred Gage and his aides, Al Tondreau and Ed Munson, the party paraded through the largest and best equipped laboratory, marveling at but hardly understanding devices and processes that are not in use elsewhere.

The battery of film driers, through which miles and miles of positive and negative stock was speeding, first excited interest. The trip to the developing room didn't reveal much, but that was because but little was visible under the diffused red and green illumination. In fact, the boys and girls were just as much in the dark about the processes of developing as were the lights in the room.

The dial gadgets, that demonstrate that the air in the building is triple filtered and that temperature and humidity are maintained constant regardless of outside atmospheric conditions, were a little easier to understand. But when the crowd descended to the basement to see the devices which reclaim silver from waste products, the only fact they could fathom was that the machines recovered sufficient silver to pay the annual chemical bill of the laboratory.

On Thursday, along with stars and executives, the press accepted Tob Baily's invitation to inspect the new National Screen Service Studio. Lunch, with suitable accessories, was the first order of the day here. Followed a tour through the studio, which, like Warners' laboratory is the best equipped in the world, producing about 400 trailers a year. The party discovered that the plant is so designed that every foot of film handled moves in continuous circle and is comparable to the assembly line of a modern automobile factory.

To produce the average trailer which is about 180 feet long, about 7,000 feet of each picture must be handled, which adds up to approximately 2,800,000 feet of film handled to turn out the 400 prevues. As in the Warner laboratory the atmospheric conditions within the plant are scientifically guarded. But the feature that was evident to all was that the old fashioned tank and rack method of developing and printing had been abandoned in favor of new high speed Art Reeves developing machines.

Five Films Start

Production continues at a slow pace. Five pictures started in the week; four were finished.

Of the new work, two pictures are credited to Columbia. Larry Darmour started "Stage Coach Trail," in which Eleanor Stewart and Jack Luden will be featured. Charles Starrett and Iris Meredith are in "Hidden Trails."

Two productions also started at Universal. "The Winner's Circle" will present Jimmy Savo, Nan Grey and Robert Wilcox in the leading roles. Sally Eilers and Paul Kelly head the cast of "The Nurse from Brooklyn."

Walter Wanger returned to the field of active production by starting "The River Is Blue." It will present Madeleine Carroll, Henry Fonda, Leo Carrillo and John Halliday. United Artists will release the film.

Two pictures were completed at 20th Century-Fox. The cast to be seen in "Mr. Moto's Gamble" includes Peter Lorre, Keye Luke, Dick Baldwin, Jayne Reagan, John Carradine, Lynn Bari, Douglas Fowley, Harold Huber, Charles Williams and Cliff Clarke. "Island in the Sky" will present Gloria Stuart and Michael Whalen, with June Story, Robert Kelland, Paul Hurst.

Monogram completed "Code of the Range," in which Tim McCoy, Judith Ford and Rex Lease will be seen.

Republic finished "Fire Over the Waterfront." The cast includes Robert Livingston, Rosalind Keith, Warren Hymer, Jack LaRue, Clay Clement and Dick Wessell.

Kodak Sets Discounts

Eastman Kodak Company this week announced it had mailed fair trade contracts fixing the maximum retail discounts allowable for its principal items, to dealers in 42 states having fair trade laws. Items covered are Kodak film and film packs, cine-kodak film, kodachrome film, kodaks, bullet cameras, cine-kodaks, kodascopes, extra lenses for home film equipment and most of the brownie cameras.

"Publicity Girl," a novel by Paula Gould, motion picture and theatrical press agent, will be published by House of Field, Inc., on April 15th. The novel depicts methods employed by motion picture publicity folk to exploit pictures and players, producers, directors and others.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Merrily We Live

(Hal Roach-MGM)

Farce

About a year ago Hal Roach, acclaimed past master of unvarnished cinema slapstick, revamped production plans and embarked upon an ambitious undertaking of providing entertainment which, while built for the same wide field, would take upon itself a mantle of dignity insofar as artistry and situation were concerned.

The first of this new type of production which Mr. Roach produced was "Topper," the success of which spread quickly throughout the land, albeit it contained a possible hurdle for the sensibilities of many patrons by virtue of its plot in which two dead persons return to earth to do good deeds.

The second picture is "Merrily We Live," a combination of elements making for mass and class appeal well qualified to take a rightful place high among the laugh riots of the year by both entertainment and box office standards.

From the writing staff of "Topper," Mr. Roach, aided in this film as in that by executive producer Milton Bren, took Eddie Moran and Jack Jevne, and commissioned them to concoct a blend of sophistication, slapstick and farce, of a family whose members, to all outward appearances, were fit subjects for psychiatrists. The writers tossed in a mother whose pet hobby was taking in tramps and attempting to rehabilitate them, one pretty daughter who showed semblances of sense, one young daughter constantly scheming for spending money, one son apparently normal, one father whose wife, aforementioned, drove him to drink, one butler plainly worried over mental shortcomings of his employers, and one personable young man mistaken for a tramp.

From the "Topper" cast he took Constance Bennett, Billie Burke and Alan Mowbray, and added Brian Aherne, Tom Brown, Patsy Kelly, Ann Dvorak, Bonitą Granville and Clarence Kolb, the first three the strongest on the marquee and the last two growing in favor.

Norman Z. McLeod, who directed "Topper" and whose cinema history has been dotted with creditable guidance of many previous comedies, drew the assignment on "Merrily We Live."

The preview audience received Mr. Roach's latest departure with hosannahs that indicated it felt the newly found Hal Roach talent expressed in "Topper" was present in a more pronounced form in "Merrily We Live" and that "Topper" was not a flash in the pan.

"Mrs. Kilbourne," whose hobby is attempting to rehabilitate tramps, welcomes "Wade Rawlins," novelist, who wanders into the house to use the phone after a car accident. "Rawlins," hired as chauffeur by "Mrs. Kilbourne," doesn't give him a chance to explain, and he takes the job because of the attractiveness of daughter "Jerry." Hilarious complications, involving the domestic staff, distinguished guests and all members of the family, culminate in a romantically satisfactory outcome.

Previewed at the Chinese theatre in Hollywood to a highly enthusiastic reception, members of the audience laughing until tears rolled down their cheeks and unstintingly praising all phases of the production.—VANCE KING.

Hal Roach production. Distributed by Metro-Goldwyn-Mayer. Produced by Milton H. Bren. Director, Norman Z. McLeod. Screen play, Eddie Moran and Jack Jevne. Photographer, Norbert Brodine. Film editor, William Terhune. Sound, William Randall. Art director, Charles D. Hall. Set decorations, W. L. Stevens. Photographic effects, Roy Seawright. Song: "Merrily We Live" by Phil Charig and Arthur Quenzer. Orchestrations, Arthur Morton. Musical director, Marvin Hatley. Miss Bennett's gowns by Irene. Billie Burke's gowns by Greer. Wardrobe supervised by Ernest Schraps. P. C. A. certificate 4033. Running time, 95 minutes when seen in Hollywood. Release date, March 4, 1938. General audience classification.

CAST

Jerry Kilbourne	Constance Bennett
Wade Rawlins	Brian Aherne
Grosvenor	Alan Mowbray
Mrs. Kilbourne	Billie Burke
Etta	Patsy Kelly
Minerva Harlan	Ann Dvorak
Kane Kilbourne	Tom Brown
Mr. Kilbourne	Clarence Kolb
Marion Kilbourne	Bonita Granville
Mrs. Harlan	Marjorie Rambeau
Herbert Wheeler	Phillip Reed
George	Willie Best
2nd Butler	Sidney Bracey
Senator Harlan	Paul Everton
Rosa	Marjorie Kane

Accidents Will Happen

(Warner Bros.)

Racket Expose

Dealing in all phases of the fake accident racket, "Accidents Will Happen" possesses above average showmanship content. Although the cast is adequate and there is certain publicity value in the featured and support names, the real exploitation meat is found in the story, as such frauds have cropped up in many communities and have been discussed in the press.

While the plot is formula, detailing the experiences of an honest man who turns crook, partly to revenge himself upon a wife who double crossed him but mainly to break up the racket, certain departures have been made.

"Gregg," an honest adjuster, loses his job when his inconsiderate wife, "Nona," testifies against him. In alliance with "Patricia," a cigar counter girl, "Gregg" sets out on the trail of "Smith," chief racketeer, with whom "Nona" has become friendly. "Gregg" and "Patricia" become so proficient in staging fake accidents and mulcting insurance companies that they are accepted by "Smith." Realistically portrayed in action and sequence, many of the methods used by the fakers are illustrated. Eventually, "Gregg" accumulates sufficient evidence to convict "Smith," and though he himself is implicated, the testimony he gives in court exonerates him. The gang is jailed, "Gregg" is reinstated in "Oldham's" insurance company, and plans are started to get a divorce from "Nona" and eventual marriage with "Patricia."

Previewed in Warner's theatre, Los Angeles. Presented following the regular showing of "Swing Your Lady," the marked contrast in entertainment character operated to create mild interest.—G. M.

Produced and distributed by Warner Bros. Bryan Foy, associate producer. Original story by George Bricker. Screen play by George Bricker, Anthony Coldeway and Morton Grant. Directed by William Clemens. Bob Ross, assistant director. Charles Novi, film editor. Photographed by I. William O'Connell. P. C. A. certificate number 3723. Running time, 60 minutes when seen in Los Angeles. Release date; April 23, 1938. General audience classification.

CAST

Eric Gregg	Ronald Regan
Patricia Carmody	Gloria Blondell
Smith	Addison Richards
John Oldham	Hugh O'Connell
Jim Faber	Dick Purcell
Nona Gregg	Sheila Bromley
Dawson	Anderson Lawler
Secretary	Ellen Clancey
Adjuster	Elliott Sullivan

"Housemaster"

(Associated British Pictures)

Character Comedy Melodrama

With little to sell it to an American public beyond the dominant name of Otto Kruger in the title role, this adaptation of the Ian Hay play starts at a disadvantage—despite its New York stage record—but a disadvantage which is greatly overcome by its sleepy and comfortable native quality, for it is, despite its American director, a truly English creation, with that soft and restrainedly sentimental flavour which the English call "human." The study of a casual but deeply sympathetic schoolmaster, lonely and profoundly honest, it traces its quiet way across an English public school setting in which few of the constituents have been missed, for here are the creeper-clad mullion window, the deep fireplaces, the breezy and beefy form masters, the hymns in chapel, the angular omnivorous boys and the placidly dehumanized clergyman who is the head. It cannot be termed a great or even an excellent film, but it is charming, sympathetic and human, and has the breath of English life and outlook.

Brenon has done better than well with his material, and Otto Kruger, as the pipe-sucking, rather doddery old loyalist, is his most valiant collaborator. Kruger's role is that of a housemaster, who, with success neither in love nor learning, plods manfully on, moulding the youth into manhood, misunderstood by his head, loved by his boys and his friends, unwillingly victimized by the young, to earn as reward the loss of his post and the fading of a long dim love, and then, at the penultimate hour, to be elected, by fate and a diplomat's wit, headmaster of his school. It is warm-hearted, kindly stuff, unified by the sympathetic and likeable work of Kruger as the undemonstrative Donkin, the species of portrayal which should warm the hearts of audiences to its creator no less than his creation.

The whole cast, in fact, is more than usually alive and from the superbly classic clerical placidity of Kynaston Reeves as the head, to the chirruping juvenility of the very appealing young Rosamond Barnes, fuses the breath of life into the picture. Phillips Holmes, bespectacled as a dreamy science master, Diana Churchill, a sympathetically girlish child admirer of Donkin, and Cecil Parker as the

lumbering but highly diplomatic Cabinet Minister, are all cameos which help to ornament the character album.

Cedric Dawe's settings can be taken as unexaggerated, and Otto Kanturek's camera has added reality to them. As it is, "Housemaster", like many an English production, is very casual in its pace and can be trimmed of dramatic superfluities, but it has something.

Previewed at the Cambridge theatre, London, the film was warmly received and generally acknowledged as the sort of picture Britain can do and should do again.—AUBREY FLANAGAN.

Produced and distributed by Associated British Pictures. Producer, Walter Mycroft. Directed by Herbert Brenon. Original story by Ian Hay. Scenario Dudley Leslie. Photography, Otto Kanturek. Film editor, Flora Newton. Settings, Cedric Dawe. Running time, 95 minutes. General audience classification.

CAST

Charles Donkin.....Otto Kruger
Rosemary Faringdon.....Diana Churchill
Philip de Pourville.....Phillips Holmes
Barbara Fane.....Joyce Barbour
Chris Faringdon.....Rene Ray
The Rev. Edmund Ovington.....Kynaston Reeves
Frank Hastings.....Walter Hudd
Victor Beamish.....Michael Shepley
Flossie Nightingale.....John Wood
Sir Berkeley Nightingale.....Cecil Parker
Bimbo Faringdon.....Henry Hepworth
Button Faringdon.....Rosamond Barnes
Crump.....Laurence Kitchin
Travers.....Jimmy Hanley

L'Alibi

(The Alibi)

(B. N. Film, Paris)

(Detective Melodrama)

This exciting police picture is a big production which, besides having excellent quality, shows for the first time what interesting elements the French Cinema can bring to detective films.

It is based on an original story by Marcel Achard, a young French author, who has written several successful plays and film stories. It was directed by Pierre Chenal, one of the most promising young French directors, who also directed "The Late Mathias Pascal," shown in New York a few months ago. The strong cast is headed by Erich von Stroheim and Louis Jouvet, and has very clever dialogue.

"Professor Winckler," telepathist appearing in a fashionable Parisian night club, notices among the spectators an American man, "Gordon," whom he has vowed to kill. "Winckler" shoots him in his car, returns to Paris, goes to the house of "Helen," professional dancer, and offers her a large sum of money to say that he has spent the night with her. Not knowing the motive, "Helen" consents. "Inspector Gallas" almost tricks "Helen" into acknowledging the truth, but she remembers "Winckler's" threats. "Helen" falls in love with "Laurent," "Gallas' aid," and finally confesses. The "Professor" commits suicide. "Helen" and "Laurent" are reconciled.

Von Stroheim turns out a good piece of work as "Professor Winckler." Louis Jouvet, as the Inspector, gives his usual polished performance. Jany Holt, while not revealing extraordinary talent as an actress, is better in the role of "Helen" than she has been in any film to date. Albert Préjean, star of "Under the Roofs of Paris," is likeable as "Laurent."

In the story several surprises are occasioned, the principal one being the discovery that "Laurent" is a police officer.

Viewed at the Marivaux first-run theatre, Paris, at a Sunday evening performance, the second week of showing. The house was packed. The audience paid close attention. On Christmas Eve the picture broke all receipts records in Paris.—P. A.

Produced by B. N. Film, Paris, and distributed in France by Eclair-Journal. Foreign sales, B. N. Film. Original story by Marcel Achard. Directed by Pierre Chenal. Screen play by R. Juttke and J. Companeez. Production executive, J. Nash. Assistant director, Pierre Blondy. Cameraman, Ted Pahle. Assistant cameraman, Jacques Mercanton. Decorators, Lourie and Pimenoff. Music by Georges Auric and Jacques Dallin. Produced at the Eclair Studios, Epinay-sur-Seine, and Paris Studios-Cinéma, Billancourt, near Paris, and recorded on Hawadier sound system. Running time: 95 minutes when seen in Paris. Adult audience classification.

CAST

Professor Winckler.....Erich Von Stroheim
Chief Inspector Gallas.....Louis Jouvet
Helen.....Jany Holt
André Laurent.....Albert Préjean
Kretz, Professor's servant.....Roger Blin
Dany, Helen's girlfriend.....Margo Lion
Gordon.....Philippe Richard
Gordon's girl.....Florence Marly
Winckler's Chinese assistant-girl.....Fun-Sen
Police Inspectors.....{Pierre Labry, Dalban}
Gérard.....Maurice Baquet
Inspector Gallas' secretary.....Mad Siame
Dany's boyfriend.....Temerson
A professional dancer.....Vera Flory

Born to be Wild

(Republic)

Romance and Adventure

In recent months magazine writers in increasing numbers have demonstrated that the same spirit of adventure which presaged success for stories of the stage coach, pony express, and railroad, is amply expressed in the modern trucking business. In "Born to be Wild," a title which tells little of the nature of the picture, showmen have a well integrated, single-pointed story which capitalizes in full the qualities which from the days when minstrels told the sagas of the highwaymen have proved sure fire story material.

Added to this base there are better than capable performances by new and as yet comparatively unknown players in the lead roles which showmen should find valuable secondary material for campaigns based on the obvious treatment to be followed for the story.

Ralph Byrd and Ward Bond are the carefree spirits who typify the drivers who guide tons of machinery and material over the country's roads. Engaged for a special job, with a large bonus as the attraction, they discover that the lettuce they are supposed to be carrying is really 26 tons of dynamite, ordered by officials of a town near a dam which has been weakened by the jamming of emergency locks by unscrupulous real estate dealers. Struggle for possession of the dynamite, between the townsfolk who want to blow out the locks and the real estate operators who want the dam to burst, begins before the truck is well started, with the two drivers interested only in delivering their load. Gun play, first fights and romantic interest follow in logical sequence and are climaxed by a wild ride down a mountain with the hero and heroine jumping to safety as the dynamite laden truck crashes into the canyon above the emergency locks.

Pleasant musical interludes are inserted at appropriate places without detracting from the movement of the story which, under the direction of Joe Kane, is well paced.

Previewed in projection room in New York. —JAMES D. IVERS.

Produced and distributed by Republic Pictures. Associate producer, Harold Shumate. Directed by Joe Kane. Original screen play by Nathaniel West. Production manager, Al Wilson. Photographed by Jack Marta. Special effects protographed by E. J. Thackery. Supervising editor, Murray Seldeen. Film editor, William Morgan. Art director, John Victor Mackay. Musical director, Alberto Colombo. Songs, "Danger Ahead" and "A Story as Old as the Hills," by Jack Lawrence and Peter Tinturin. "Camioneros" by Eduardo Durant, Harold Peterson and Carlos Ruffino. Running time, 66 minutes. P. C. A. Certificate No. 4008. Release date, February 21st. General audience classification.

CAST

Steve Hackett ..... Ralph Byrd
Mary Stevens ..... Doris Weston
Bill Purvis ..... Ward Bond
Davis ..... Robert Emmett Keane
Wilson ..... Bentley Hewlett
Spotter ..... Charles Williams
Stranger ..... Davison Clark
Husband ..... Byron Foulger
Mayor ..... George Anderson
Randolph ..... Edwin Stanley
Deputy ..... Ben Hendricks, Jr.
Manuela ..... Stelita
Reilly ..... Lew Kelly
J. Carroll Malloy ..... Harrison Greene
Hank ..... George Magrill
Stevens ..... Herbert Heywood
Cristobella ..... Ann Demetrio
Butch ..... Stooge

The Candid Kid

(Vitaphone)

Diverting Musical

When Miss Josephine Huston, noted nightingale of the metropolitan night clubs, and her friends, all rabid candid cameramaniacs, are given contest assignments of snapping the pulchritudinous song bird chirping in a terra-firma-ish and hot spot locale and, also, while warbling from the watery perch of a gondola, the musical cues and settings are nicely and plausibly arranged in a tuneful and sprightly concoction of light veined entertainment. Though the song stretches of Miss Huston's vocal numbers are smoothly styled, the intermittent moments of hit and miss humor supplied by some of the club constituency blurs the generally bright focus of the subject's range. A lively dance routine by the attractive Gae Foster Girls affords considerable asset trimmings to the credit balance.—Running time, 20 minutes.

Donald's Better Self

(RKO-Radio)

Donald Duck

In the usual Walt Disney style, Donald Duck goes through a series of humorous incidents in this cartoon. Donald, as a schoolboy, has two constant companions, his Better Self and his Evil Self. The two vie for control over Donald from the time he is awakened in the morning by his Better Self until he finally gets to school. In the meantime, though, his Evil Self gains control and persuades Donald to play hookey from classes to go fishing. Once at the fishing stream, the Evil Self successfully proposes that Donald take a few puffs on a pipe. Donald's groggy reactions are a highlight of the cartoon. The Better Self arrives on the scene in time to prevent Donald from continuing the smoking experiment. After routing the Evil Self, the Better Self leads Donald to school. Running time, 8 minutes.

Unusual Occupations No. 4

(Paramount)

Interesting

This subject concerns interesting visits with persons who make their living or their hobby out of the unusual in life. At Notre Dame University we see Dr. Maurice Goldblatt, art detective, inspecting paintings to establish their authenticity; in New York, Peggy Lynch finds a remunerative use for the seahorse; in California Captain Banning operates the state's original stage line; in London Arthur Webb draws pictures upon the city's sidewalk; Mel Forrester puts ships in bottles; in Los Angeles Anton Chris makes castanets for a living, and for added touch, in Hollywood Bob Burns is seen at his favorite hobby, looking through a microscope. Photographed in color. Running time, 10 minutes.

Be Up to Date

(Paramount)

Betty Boop

An entertaining number of the series has Betty Boop as the owner of a traveling department store. Betty and her huge trailer arrive in hillbilly country where the ambitious citizenry are at the task of sleeping. Aroused from their lethargy, the hillbillies gather en masse to sample the wares, but use the brooms, pans, carpet sweepers and what not for improvised musical instruments. Running time, 7 minutes.

Porky's Phoney Express

(Vitaphone)

Amusing Pony Express Takeoff

An amusing and clever cartoon takeoff on the hard riding heroics of "Wells Fargo" has Porky as an office slavey at one of the mail

(*Continued on page* 42)


IRON CAGES DON'T MAKE BA
WITH
SALLY EILERS · LOUI
DIRECTED BY LEW LANDER
R K O
RADIO
PICTURES


GIRLS GOOD!
ONDEMNED
OMEN
Bars! Bars! Bars!... Hands that were made for caresses clutching at cold steel doors!... Lips that were made to whisper tenderness twisted in snarling slang!... Hearts that were meant for mothers of men battering in hopeless fury against heedless granite walls
DRAMA DIPPED IN THE INFERNO OF HATE AND FEAR AND HOPE AGAINST HOPE THAT IS THE LIFE OF WOMEN IN PRISON!
More desperate, more daring, more deadly than the male!... Your sister your sweetheart could be one of them ...Waiting—waiting—waiting!... Over the prison grapevine twines the word ... A whisper of revolt seethes through the cells... One moment, a deadly hush ... The next, BEDLAM!—RIOT AND JAIL BREAK IN A WOMEN'S PRISON... AND THIS ROCKET OF REALISM SCREAMS TO HEIGHTS OF DRAMA SENSATIONAL ENOUGH FOR ANY THEATRE'S AWE AND CHEERING CROWDS!
AYWARD · ANNE SHIRLEY
ODUCED BY ROBERT SISK STORY AND SCREEN PLAY BY LIONEL HOUSER

(Continued from page 39)

stations and dreaming of the day when he will be given his chance to prove his worth as an express rider. Porky's boss, with a sense of humor slightly askew, plans to give to the roseate dreams of the aspiring postal candidate a sobering touch of reality and fills a mail bag with old horseshoes. When it is discovered that Porky has taken by mistake the real stuff and comes across with prompt and brave delivery of his task, the heroic efforts of the porcine routeman are rewarded by promotion to the position of postmaster, with his former boss now a letter licker. The subject is excellently contrived and comically executed.—Running time, seven minutes.

Good Looking Winners
(Paramount)
Pulchritudinous Sportlight

Those advocates of Victorian conviction that no nice young lady cheapens herself by participating publicly in athletics will be rather flustered to see in this latest Grantland Rice Sportlight some energetic modern misses who have attained championship standing in their respective sport spheres and have still retained their good looks and their lady-like demeanor. Amusingly contrasted with the anæmically refined sportswomen of the "Gay Nineties" period, the sport girl of today is shown to be a vividly alive lass, as good looking as she is proficient in playing her game, be it hurdling, tennis, golf, riding, swimming. The usual brisk tones of a Ted Husing commentary gives the subject a well rounded finish.—Running time, 10 minutes.

Stranger Than Fiction, No. 45
(Universal)
Good

Tidbits of an informative nature served to interest an incredulous audience include the latest device for manufacturing unbreakable spectacles; the plucking of ostrich feathers, presumably for some enterprising fan dancer; a sisterly team of lady butchers and a young trick equestrienne. Additional items concern a trained duck and her juvenile mistress, a world's champion feminine knot tier, and a visit to an insular nesting spot for pelicans. Inclusion of the subject should enhance the entertainment quality of any program.—Running time, nine minutes.

Manila
(P. P. Devlin)
Travelogue

Manila's three cities in one, modern Manila, which dates from American control of the Philippine Islands; Intramuros, the old walled Spanish city, and Tondo, oldest district and home of the native Filipino, have been treated separately by Andre de LaVarre, the Screen Traveler, in what is a very complete and enjoyable visit to this "queen" city of the Pacific. Running time, 11 minutes.

Down on the Barn
(Universal)
Mediocre Musical

The material presented in this Mentone Musical subject is plentifully supplied but, though high in quantity, the quality of the entertainment offered must be given a low mark. Under the vocal direction of radio songsters Billy Jones and Ernie Hare, as masters of ceremonies, rehearsals start for a barn dance show to be given in modern fashion. The up-to-date motif is fashioned from an assorted collection of one tap dancer, one hill billy band, one pseudo Parisian torch singer, and one troupe of dancing boys and girls. In comparison, the real old fashioned bucolic hoof and wing does not seem so outmoded in entertainment value, but perhaps the whole affair was supposed to be a rehearsal, after all.—Running time, 17 minutes.

Vitaphone Pictorial Revue, No. 7
(Vitaphone)
Interesting as Usual

A tidy collection of novel tidbits has been gathered to fashion for the latest number of this group the different degree of entertainment to be expected from the class as a whole. The content concerns three subjects that should receive wide and agreeable response. The first item is devoted to an exposition of the patient genius needed for the training of trick canines. The middle section reveals the uncanny skill of the billiard star, Ralph Greenleaf. The concluding sequences study in glowing colors the manufacture of lithographic pictures.—Running time, 10 minutes.

Listen to Lucas
(Paramount)
Band Presentation

Effectively presented by novel photographic angles, Clyde Lucas and his orchestra are as effective as the camera in their performance of tuneful compositions. The music includes a Hawaiian number, "Ta Hua Hua-i"; "Jealousy," played in the South American manner and featuring the marimbas; an ensemble violin specialty, with Lyn Lucas singing; a new number, "At Long Last," and an original rendition of the novelty number, "Nero." Running time, 10 minutes.

Singapore
(P. P. Devlin)
Travelogue

Singapore, cross-roads of the East, founded in 1819 by Stamford Raffles, an Englishman, is very much in the news with the dedication of Britain's strategic military and naval base in the Far East. This picturization of Singapore, except for a brief view of the Fleet in the harbor, has steered clear of military matters and has fashioned the subject out of a score of interesting activities, buildings, river craft and scenery. Narrated by Andre de LaVarre. Running time, 11 minutes.

Himber Harmonies
(Paramount)
Tuneful Day in the Life of a Melody Maker

Life may be a song to some persons but to Richard Himber and his popular dance orchestra it is a serious and arduous business of long hours. Following the Himber bandmen around the clock, the listening spectator is given, along with some melodic moments, an instructive insight into the daily routine of an orchestral group. Following the morning rehearsal comes a session devoted to the phonograph recording of the Hit Parade number, "True Confession", with the tuneful and attractive Alice Marion supplying the vocal refrain. Then there's a radio broadcast featuring a novel rendition, by the band and the Selinsky String Quartet, of the jazz classic, "St. Louis Blues". The day ends for the music men with a night club stand and Stuart Allen's singing of "Blossoms on Broadway". Nicely and melodically done up, the subject should prove welcome fare especially for the younger set.—Running time, 11 minutes.

Going Places, No. 45
(Universal)
Interesting

Items in this latest issue of the Going Places series are as different in kind as they are varied in geographical locality. A visit to the strange land of the rapidly disappearing Malayan race, with its quaint customs and folk lore, is effectively juxtaposed to an inspection of a modern day New England doll factory. Though the little girl doll owners are supposed to be made of sugar and spice and everything nice, their miniature dollies are composed of such unpalatable ingredients as doughy, sticky stuff, glue, paint and hair. The contents have been mixed to effect an extremely well made and entertaining piece of novelty worth.—Running time, 9½ minutes.

Riding the Rails
(Paramount)
Pudgy the Pup Is Taken for a Ride

Little Mary of fabled note had trouble with her faithful pet lamb and so has our Betty Boop with Pudgy, her pup. When Betty rushes off to business, she is shadowed by her doggie friend right into a crowded subway train. With his mistress exiting abruptly, Pudgy is left behind, and his frantic efforts to follow her causes him to pull the emergency cord. Escaping the irate conductor, the canine leaps from the car and, amid the labyrinthian dangers of the subway tunnel, walks the tracks to safety. Finally, the penitent pup arrives home with his adventuresome tail considerably curbed and a tale well learned to stay at home. Metropolitan audiences will derive the greatest amount of enjoyment from the clever cartooning of subway travel, but the subject's pace is so fast and amusing that even non-subterranean riders should get several good laughs. — Running time, seven minutes.

Quintupland
(RKO-Pathe)
Interesting

The five famous Dionne girls, Annette, Cecile, Emelie, Marie and Yvonne—now three and a half years old—are shown frolicking outside despite the temperature which the narrator, Andre Baruch, reports is 20 degrees below zero. The picture opens with an airplane view of the Canadian country where the quins live. This is followed by shots of the thriving village, made famous by the five little girls. Dr. Allan Dafoe is seen being admitted to "Quintupland" by a gateman and then the five sisters are shown cavorting in the snow, tobogganing and attempting to ski. Subsequent shots show the quins, eating, dressing in their nurses' clothes in preparation for visiting an imaginary patient and viewing a Mickey Mouse short subject for the first time. Dr. Dafoe's activities also are depicted. He is heard dictating answers to fan mail and delivering one of his series of broadcasts. Frederic Ullman, Jr., produced; Frank Donovan directed; photography was by Frank Hogan and the orchestra arrangements were by Nathaniel Shilkret. Running time, 19 minutes.

Learn Polikeness
(Paramount)
Popeye

In this Popeye cartoon Pluto is an instructor of etiquette masquerading under the name of Bluteau. Olive Oyl, always seeking to improve the sailor man, drags Popeye to Bluteau's studio for a lesson in manners. Popeye is a slow pupil, so Bluteau, losing interest, starts to make love to Olive Oyl, who promptly calls for help. When Popeye interferes Bluteau invites him into another room and wipes the floor with him. Popeye grabs a can of spinach out of nowhere and goes to work on Bluteau with the customary exhibition of strength and accuracy. Running time, 7 minutes.

Hit and Run
(Vitaphone)
Telling Screen Sermon

A sound and sensible screen sermon is entertainingly and dramatically preached by Floyd Gibbons in this newest edition of the "True Adventure" series. The text of Mr. Gibbons' talk concerns in vivid strokes the evils and the dangers attendant the error of drinking while driving. Using the concrete case of one unfortunate motorist who was involved in the serious situation of being charged as an intoxicated hit-

and-run driver, the lecturer shows a young man almost arrested for such a crime through circumstantial evidence of liquor on the breath, a blood stained car and a bent fender. Following tense moments of expertly plotted suspenseful action, the suspected driver is exonerated on the confession of the real culprit, a sober and repentant individual. The moral of the tale is made considerably more effective and convincing by the revelation that such a story had actually happened to a person. The narrative is done in the crisp and crackling style of the famous Floyd Gibbons school of story telling and should prove powerful entertainment and propaganda for the cause of safe driving.—Running time, 12 minutes.

Pictorial No. 7

(Paramount)

Of Interest

The first of the three items in this Pictorial subject has special interest in a journey to the Yerkes Observatory in Wisconsin to view the moon through the largest lens-type telescope—and practically everyone seems to be vastly concerned with the moon at one time or another. Through the telescope, however, it is not the inspiration of the song sentimentalist, but more like an unadorned relief map. The narration is by Alois Havrilla. David Ross, in the second item, autumn in the Alps, describes the picturesque countryside. Ed Rickard winds up the subject with a demonstration of shadow plays, manipulating his fingers against a white background. Running time, 10 minutes.

The Sneezing Weasel

(Vitaphone)

Agreeable Stuff

Concerning some cute chicks and their adventures with a wily weasel, this pigmented merry number from the Melody classification retails comical entertainment that should tickle the fanciful risibilities of the average audience. The barnyard fable begins with a colorful electrical storm shooing indoors a mother hen and her poultry brood of young ones. One of the offspring, the problem fowl of the homestead, catches a cold and, instead of the family doctor arriving, the weasel creature, who has learned of the medical call, disguises himself as the practitioner and comes to succor the ailing chick. How the fraud is unmasked and how the villainous weasel receives a dose of his own medicine furnishes some clever and lively moments of cartoon capers.—Running time, seven minutes.

A Fascinating Adventure

(Paramount)

Excellent

While in the Sportlight series, this is more of a nature subject, but whatever its classification it is a most interesting excursion through the spring-fed streams of Central Florida. The canoe containing Ross Allen, a naturalist; a girl and a pet monkey is followed by the camera, which records the exploration. Some unusual shots of jungle life are shown. There are deer, squirrels, owls, raccoons, an underwater sequence and a near encounter with an alligator. Running time, 10 minutes.

Waiting Around

(Vitaphone)

Not Worth the Trouble

When Frank Libuse, Jimmie Shea and Gus Raymond, a team of eccentric and acrobatic dancers, breeze into a night club spot with more nerve than financial support, the irate head waiter of the establishment insists that the pecuniarily embarrassed revelers work off their bill by contributing their bungling service to the running of the dining room. While fulfilling this obligation, the trio attempt to interest a producer, who is eating there, in their respective talents. Such a pursuit calls for a turn or two of routine jigging and some raucous and rowdy horse play. The outcome of the exhibition finds the impresario enthusiastically signing up the questionable talent, while overlooking the decidedly different dance act of the Stanley Twins, but, then, he does want to finish his meal. Running time, 20 minutes.

PROPAGANDA USE VOTED BY BRITAIN

The British House of Commons last week unanimously passed a motion that, in view of foreign propaganda against Great Britain by Press, radio and motion pictures, the Government should give every "moral and financial encouragement" to "wider and more effective presentation of British news, views and culture abroad."

All shades of political opinion in the House agreed on the general objectives and all joined in suggesting ways and means. Although no definite means were recommended an amendment was adopted asking "widespread dissemination of straightforward information and news based on enlightened, honest public policy."

The move was precipitated by the increase in radio programs emanating from European countries in which British policy and influence was ridiculed and attacked.

Pathe Parade No. 4

(RKO-Radio)

Of Interest

Instead of the usual three subjects, this issue of Pathe Parade is devoted entirely to the United States Air College at Randolph, Texas. Andre Baruch, commentator, explains that the school is the Annapolis and West Point of the air, and that 10,000 students are trained for flying each year. The reel opens with the registering of cadets and follows them through the training course. They are seen receiving class room instructions, working on engines, learning to fly "blind," taking a first flight with an instructor and then reaching the highpoint of the course by taking a solo flight. Running time, 10 minutes.

Theodore Mitchell Dies At Home in Beechurst

Theodore Mitchell, one of the motion picture's first road-show press agents, died Wednesday morning at his home at Beechurst, Long Island, from injuries sustained when he fell and broke his neck.

Born in Covington, Ky., on April 27, 1874, Mr. Mitchell spent 12 years with the Cincinnati *Inquirer* as dramatic editor, going to Broadway in 1906 as press agent for the Erlanger theatrical interests. He was one of the first Broadway press agents to leave the stage for film press agentry. After serving Erlanger's for years, and also bringing much of the publicity fame to Lillian Russell, he organized the Washington Square Players, predecessor to the present Theatre Guild, in 1913. In 1915, Mr. Mitchell joined with Jefferson (Jeff) McCarthy to press agent the D. W. Griffith road shows, starting with "The Birth of a Nation," and subsequently handling most of the "big" films for "D. W." and other producers, including Metro-Goldwyn's "Big Parade."

When Mr. McCarthy left independent press agentry, some years back, to join Fox, the McCarthy-Mitchell partnership was terminated, and Mr. Mitchell returned to Broadway, eventually organizing the Theatrical Managers and Treasurers Union, affiliated with the American Federation of Labor, and served it as president in recent years.

Luncheon for McGuire

A luncheon in honor of P. A. McGuire, advertising manager of International Projector Corporation, will be given at the Lincoln Hotel, New York, Friday, by a group of friends, including New York projectionists. The party marks Mr. McGuire's twentieth year in the business and will be held in conjunction with the company's exhibit of new projection equipment. Wally Byrne, business agent of Local 306, is chairman of the committee. Al Rosen, manager of Loew's State, will be toastmaster.

Loew New Haven Manager Honored on Appointment

Ben Cohen, manager of Loew's College theatre in New Haven, was guest of honor last Saturday night at a testimonial dinner at the Taft Hotel, arranged by 300 of his friends on the occasion of his appointment as managing director of Loew's MGM theatre in Bombay, India.

Prominent state and local civic leaders in addition to many theatre men were in attendance. The general committee was headed by Gus Bauman and included Ed Kleganoff, Erle Wright, Bob Russell, Ed Rahm, Dan Mulvey, Harry F. Shaw, Lou Shaefer, Bill O'Connell and A. Mayhew.

Among those present were: Patrick Goode, postmaster; E. Klebenoff, city solicitor; J. Slavin, high sheriff; State Senator Samuel Malkan, state senator; Harry Shaw, Loew division manager; Matt Saunders, Roger Connolly, Bob Carney, Sam Badamo, Morris Rosenthal, Jack Simons, Craig LaVin, Jack Halperin, Harry Shure, Sid Swirsky, M. Joseph, I. Levine, Ben Parker, John Hesse, Ben Parker, A. Webber, Jack Goldstein.

Mr. Cohen was presented with a scroll signed by all guests in attendance, and a check for five hundred dollars.

Producer Laboratory Action Is Reinstated

Sheriff's execution against property of Producers' Laboratories, Inc., on three judgments totaling $11,248 was reinstated by Justice Bernard L. Shientag in New York supreme court this week. The judgments arose from a suit brought by Amusement Securities Corporation, the judgment creditor, against Producers' Laboratories, Inc., Academy Pictures Distributing Corporation, Edward J. Halperin, Victor Halperin, Midtown Theatre Corporation, operators of the Rialto, Melbert Pictures, Inc., and Amerangelo Corporation.

The action charged unfair competition with the plaintiff's "White Zombie" by "Revolt of the Zombies."

Cavalcade Secretary Elected

Robert Greenblatt has been elected secretary of Cavalcade Pictures.

TRIPLE QUOTA PROPOSAL ATTACKED AS BLOW TO U.S. AND BRITISH FILMS

Last Minute Amendment Arouses Indignation in CEA Ranks Before Third Reading Of Bill in House of Commons

BULLETIN

Oliver Stanley's proposal to allow films costing £30,000 ($150,000) to count triple for distributors' quota was abandoned by the Government on Wednesday.

by AUBREY FLANAGAN
in London

In the face of opposition from all branches of the industry Oliver Stanley, president of the Board of Trade, on Tuesday, prepared to present the Films Bill for its third and final reading in the House of Commons with only the precarious cabinet situation following the resignation of Anthony Eden likely to interrupt the proceedings.

Last minute proposals by Mr. Stanley for amendments reducing to £15,000 the minimum cost of those films which may be counted as eligible under the proposed reciprocity clause, and especially one permitting films costing £30,000 to be counted as triple in valuation for the distributors' quota were regarded by exhibitors with dismay and indignation as liable to force many independents out of business.

Grave concern was expressed in a memorandum signed by Charles P. Metcalfe, who will retire as president of the Cinematograph Exhibitors' Association next month, and Ken Nyman, who will succeed him as president. They pointed out the privileges extended to the distributors exclusively, and foresaw the advantages accruing to American companies. They expressed belief that small producers would be eliminated, that there would be a sharp reduction in the total number of British films and that wholesale exhibitor defaults would result.

On Monday exhibitors began active canvassing in Parliament in opposition to the plan, claiming that it would reduce the quota obligations of American distributors one-third those imposed on exhibitors. It was forecast that under the normal quota there would be 97 films yearly and that the new plan would reduce the total to 33 in the first year and that exhibitor needs would go unsupplied.

The exhibitors visited the Board of Trade hoping to persuade Mr. Stanley to withdraw or modify the proposal but he was absent and they received no encouragement.

At this stage it is not insignificant to note that the final draft of the bill, as threshed out and approved by the committee, follows almost exactly the lines laid out by Stanley's own White Paper. As forecast in these columns, it has proven a Stanley bill, for the fate of the myriad amendments propounded by the industry's parliamentary stooges and barrackers, has been, speaking generally, dismissal.

Main development—and not unexpected when toll is taken of the wholehearted exhibitor backing, and tacit approval in other trade circles—has been the expansion of the Advisory Committee into a Films Council, with immensely wide powers and privileges. Trade demand for a Films Commission was widespread and pronounced. The Film Council is a compromise between this and the insipid Advisory Committee. In this vital development lies one of the new act's most provocative constituents, for it is generally believed, or at least hoped, that its constitution will be elastic enough to serve as a tribunal for matters which do not at the early stages satisfy either or all of the industry's divergent branches.

The setting up, on paper, of what has been described as an optional viewing panel, provided for in that clause of the bill, inserted by Mr. Stanley, under which a film which has passed the cost test may yet be rejected on grounds of insufficient entertainment value, is yet another vital (if in the opinion of many confused) principle which has found its way into the proposed legislation. Whilst exhibitors originally, and to a great extent still, skeptical about a cost test, acknowledge it as a concession to their quality test insistence, other branches of the industry dismiss it as not only an illogical and paradoxical contradiction on Mr. Stanley's own principle, but an immediate hindrance to film finance and production generally.

There are minor percentage changes in the exhibitor quota—an increase of two and a half per cent, which Stanley, for reasons best known to himself, introduced at the last moment and the precise values of which neither exhibitors, renters nor producers seem able to assess.

There, for the present, the bill and its prospects stand, a bill despised by producers, criticized by renters and accepted with placid contentment and few criticisms by exhibitors.

It is on the question of protection that the bill meets its most telling criticism from American renters who, though they have made no public pronunciamentoes on the subject, contend that far from affording protection the new act will merely accentuate competition.

The bill is, they believe, damaging both to the United States and the British industries.

Ten years ago protection was provided by legislation compelling exhibitors to show a certain percentage of British films. The effect of this protection has been nullified by the fact that the 1937 bill, in effect, compelled U. S. interests to produce films in this country, thereby competing with the genuine British films.

Now, when the industry really needs protection, the new bill simply reenacts the 1927 legislation, and provided competition instead of protection, which is an embarrassment to both the industries.

Smaller British renters whose product has been the keenest objective of exhibitor criticism, are naturally among the malcontents, their brand of quota product being doomed. Exhibitors, on the other hand, reply that the new competition which is to be introduced will improve the calibre of product and assist reciprocity.

They, who have had Mr. Stanley's ear all along, and who have rigidly and logically stuck to their original contentions, and have not wavered from their initial arguments, have only one fear, and that is shortage of product, not only of British product, but of Hollywood product, on which, admittedly, they earn their bread and butter. Anxiously they await the full details of the Films Council constitution on which, and the elasticity and privilege of which, they pin a great deal of their faith.

"A revival of the industry will not be accomplished by fantastic amendments increasing quotas upon renters to 40 per cent and upon exhibitors to 50 per cent. If there is a slump when the quota is 20 per cent there would be no industry left at all when the quota rose to 50 per cent.

THEATREMAN STARTS 26th YEAR IN READING

Paul E. Glase, manager of the Embassy theatre, Reading, Pa., this month started his 26th year with the entertainment industry in that city. Mr. Glase, known to his friends as "Peg" because of his initials, never has been away from a Reading theatre for more than two weeks since he started doing theatrical publicity for C. G. Keeney at the old Hippodrome theatre back in 1913.

In the same year he launched a dramatic section in the Reading News, *the first of its kind in the state. When the* News *was absorbed by the Reading* Times *in 1914 he went with that newspaper to handle theatre features and continued on the job until 1919. Shortly thereafter he joined the theatre firm of Carr and Schad, handling their publicity, and in 1930 he became associated with Wilmer and Vincent Theatres, managing the State and Capitol theatres. In 1933 he was named manager of the circuit's Embassy theatre and city manager of the company.*

Mr. Glase throughout his quarter of a century in the industry has amassed a theatrical library and program collection which numbers thousands of items and is said to be one of the finest of its kind in the country.

Attendance 23,000,000

The average weekly attendance at British picture houses was 23,000,000 at the end of 1937, estimates Simon Rowson, film trade statistician. In 1934 it was 18,500,000, according to the same expert. Paid admissions reached a grand total in 1937 of 1,200,000,000. In 1934 they were 963,000,000.

With just over 4,800 halls seating reaches capacity figure of over 4,500,000. The previous figures were 4,300 houses and a total seating capacity of 3,872,000.

Rowson estimates that though these figures show a remarkable increase, takings remain comparatively stable and there is little change in the amount passing through the box office.

▽

Censor Reversed

The British censor board received a sharp rebuke when the county Councils of London, Essex, Middlesex and Surrey accorded "Snow White and the Seven Dwarfs" a "universal" rating, thus permitting children to see it without restriction of any kind.

The censor board had placed the film in the "A" classification, permitting children to see the Disney cartoon feature only when accompanied by adults.

20TH'S LATEST

S R OMANTIC

MUSICAL



DARRYL F. ZANUCK'S TOP-HIT MUSICAL (but top.

A whole "who's-who" of pepper-uppers . . . headed by Alice and Tony singing and romancing under the Manhattan moon . . . and "Town Hall" Fred Allen, leading comedian of radio and screen . . . in a show with the zing and *extra* sparkle that mark 20th's musicals—to make this the money high-spot of them all!



ALICE FAYE • TONY MARTIN

in

SALLY, IRENE and MARY

(THREE SIRENS OF SWING IN SEARCH OF SOCIAL SECURITY)

with

JIMMY DURANTE

GREGORY RATOFF • JOAN DAVIS

MARJORIE WEAVER • LOUISE HOVICK

BARNETT PARKER • J. EDWARD BROMBERG

AND *the leading comedian of radio and screen*

FRED ALLEN

Directed by William A. Seiter

Associate Producer Gene Markey. Screen play by Harry Tugend and Jack Yellen. Original story by Karl Tunberg and Don Ettlinger. Suggested by the stage play by Edward Dowling and Cyrus Wood. Dances staged by Nick Castle and Geneva Sawyer.

20th CENTURY FOX

Darryl F. Zanuck in Charge of Production

8 NEW SONGS!
The latest hits by
Bullock & Spina
Gordon & Revel
Raymond Scott!

IN THE CUTTING ROOM

You and Me

(Paramount)

Melodrama and Romance

Understanding of the entertainment character and showmanship potentialities of "You And Me" may be gleaned from the fact that Fritz Lang, who made "Fury" and "You Only Live Once," is the director, and that Sylvia Sidney, who was featured in those pictures, will be starred in this with George Raft. Those pictures established Lang as a specialist in realism and a director who, while not ignoring dialogue, allows the camera to tell the story.

While it seems that Miss Sidney and Mr. Raft, together with Mr. Lang, will be the centers of publicity and exploitation endeavor, the supporting cast has definite name value. Robert Cummings, Lloyd Nolan, Harry Carey, Roscoe Karns, Warren Hymer and Guinn Williams compose the principal support, with Carol Paige, Vera Gordon and Paul Newlan given parts of lesser importance.

The hero and heroine of the story are a pair of crooks, employed in the department store of a man who believes in giving ex-convicts a chance. While the girl conceals her past, she and the man marry and are happy until he learns her secret. Disillusioned, the husband reverts to type and, in company with a group of ex-convict employees, plans to rob the store. The wife, learning of the plot, tips off the owner, and the crime is prevented, whereupon the husband bitterly denounces her. She disappears, but when the husband learns that she is to become a mother he and his gangster pals trace and find her in a hospital. Upon his begging forgiveness, she tells her love for him.

Basis for the production is an original story by Norman Krasna. His previous credits include "Big City," "Fury" and "Four Hours to Kill."

Release date: *May* 20, 1938 (*tentative*).

Crime School

(Warner Bros.)

Melodrama

Regardless of the other merits of "Dead End," the contributions which those tough boys of the slums, Billy Halop, Bobby Jordon, Gabriel Dell, Leo Gorcey, Huntz Hall and Bernard Punsley and the gangster, Humphrey Bogart, made to it were of definite entertainment and commercial value in a great many theatres. The group has been reunited for "Crime School." The boys are the same in character, juvenile gangsters continually running afoul of the law. Bogart's character has been changed. He will appear as a settlement worker and commissioner of corrections who succeeds in reforming the boys. Woven through his professional efforts is a romantic love story. With practically all of the action occuring within a reform school that has been mal-administered, the melodrama is accentuated by the fact that the cards are almost constantly stacked against Bogart and he is forced to overcome many obstacles before he succeeds in his original purpose in addition to winning the love of the girl.

Predominately melodramatic in savor, probably the most vivid action sequence will be a "framed up" jail break inspired by a dishonest official with the intent of having the boys kill Bogart.

The story used in the production is an original screen play written by Crane Wilbur, who recently participated in the writing of "Without Warning," "Evidence" and Alcatraz." "Crime School" will be a Bryan Foy production. Foy's recent "The Beloved Brat" will probably incline theatre-goers to give his work a bit more consideration. The director, Lew Seiler, did "Larger Than Life" for Warner and "Turn Off the Moon" for Paramount during 1937.

Other players to be seen include Gale Page, Paul Porcasi, Weldon Heyburn, Cy Kendall and Helen McKellar.

Release date: *To be determined.*

Kidnapped

(20th Century-Fox)

Adventure

This production will have nothing to do with the modern crime racket. "Kidnapped" is one of Robert Louis Stevenson's best known stories. It is comparable in rank as an adventure-thriller with "Treasure Island" and "Doctor Jekyll and Mr. Hyde," which have been filmed. Basically, though, it is a story of kidnapping. In the pretentious style to which Mr. Darryl F. Zanuck is accustomed, it traces the experiences of an orphan boy who was kidnapped lest he give evidence that would entrap a national hero.

Warner Baxter, last in "Vogues of 1938" and "Wife, Doctor And Nurse," and Freddie Bartholomew, absent from the screen since "Captains Courageous," have the leading roles. Arleen Whelan, never on the screen before, will be seen as the center of romantic love interest. Heading the list of featured players are John Carradine, Reginald Owen and C. Aubrey Smith. Players of British extraction predominate in the supporting cast which includes Miles Mander, Ralph Forbes, Nigel Bruce, E. E. Clive, Halliwell Hobbes, Moroni Olsen, Aily Malyon, Leonard Mudie, Donald Haines, Arthur Hohl, Forrester Harvey and many others.

Alfred T. Werker, who recently has directed several Jane Withers' pictures and will be recalled as the director of "The House of Rothschild," is handling the production.

Release date: *Not set.*

Reckless Living

(Universal)

Race Track Romance

Romance and comedy, rather than gamblers' skullduggery and thrills provided by thoroughbreds, will be the principal entertainment factors in this production. With the value of cast names, plus the significance that applies to preparation credits, they also should be the basis of exploitation.

The story takes a fresh slant, one in which there appears to be considerable human interest. The hero, who wants to make a killing, quit and marry a night club entertainer, can't make a winning bet. He can beat the slot machines, though, and win damages suits sufficient to make up the bankroll he needs. But there's an old timer residing in the same boarding house who needs $1,000 to permit him to enter a home for the aged. The hero pretends to bet his fortune on the horse his friends picks. It loses, but the boy pays off as though it had been a winner. Appreciating his sacrifice, the girl marries him and both move on to the next race meeting.

Robert Wilcox and Nan Grey, who have been together in several pictures, Miss Grey having been seen recently in "The Black Doll" and "The Jury's Secret," have the leads. The featured comic role is in the hands of Jimmy Savoy, seen in Universal's "Merry-Go-Round of 1938." Other players, residents of the same boarding house as the leads, are William Lundigan, Wilcox's rival for Miss Grey's preference, Harry Davenport, May Boley, Frank Jenks, Harlan Briggs and Samuel S. Hinds.

The story is an original by Gerald Beaumont. He will be remembered as an adept writer of sporting world yarns. The screen play was completed by Charles Grayson, lately associated with "You're A Sweetheart," "The Man Who Cried Wolf" and "We Have Our Moments." Direction was entrusted to Frank McDonald, long with Warners where, among other pictures, he made the first of the "Torchy Blaine" series.

Release date: *March* 18 (*tentative*).

White Banners

(Warner Bros.)

Family Story

Occasionally, while rounding up information, it can be sensed that the production being considered will result in an important picture. There are factors associated with "White Banners" which place it within that category.

"White Banners" is adapted from a widely read novel written by Lloyd C. Douglas. His "Magnificent Obsession" lifted Robert Taylor to stardom almost overnight. His "Green Light" was one of the steps up which Errol Flynn trod to prominence. The adaptation was accomplished by a skillful corps of writers. The players who will be seen in the screen version have been prominent in big pictures.

Fay Bainter and Claude Rains are well known. From "These Three" to "The Beloved Brat" Bonita Granville has been looked upon as one of the industry's finest juvenile artistes. "The Champ" introduced Jackie Cooper and "Boy of the Streets" is his latest film. Donald Crisp, Kay Johnson, Ed and William Pawley and James Stephenson are favorably known, as are Edward McWade and Frank Darien. This coterie represents name value.

The story traces the every-day episodes in the lives of a down-to-earth American family. Some of the incidents are joyful, others are tragic. All, however, are such as might be the lot of any ordinary family. A strange but kindly disposed woman makes the troubles of a man and his wife her's. She takes unto herself the guidance of their adolescent daughter's puppy love. At sacrifice to herself, she lifts all from despair to hope.

The film is being produced by Henry Blanke and directed by Edmund Goulding ("That Certain Woman," "Riptide" and "Grand Hotel"). It is not intended that "White Banners" shall be a tear jerker. Rather it is to be a page from life as many people know it.

Release date: *Not set.*

Newspaper Critic Urges Colleagues To "Mind Their Own Business"

Rosenfield of Dallas News *Charges Critics Are Most Concerned with Own Importance*

Film critics of newspapers, sometimes called "film reviewers" or "drama editors," are concerned chiefly with their own place in the bright lights of theatrical ballyhoo, says John Rosenfield, Jr., himself a film critic, in his column, "Notes on the Passing Show," in the Dallas *News*.

In admonishing film critics to "mind their own business," Mr. Rosenfield, one of the best known of his line in the Southwest, takes a strongly-worded stand extremely opposite to the usual practice of upholding the profession as generally expressed in print by his colleagues.

Film reviewers on newspapers are reminded by Mr. Rosenfield that the fact they are permitted to sign their names to their reviewing accounts "is not necessarily a tribute to their wisdom or spectacular syntax."

"In a more enlightened moment, George Jean Nathan wrote that criticism always suffers from ward politics. The truth of the apothegm is as undebatable as a motion to adjourn," he adds.

"The critic is a highly indispensable feature of a complete publication," Mr. Rosenfield concedes, but he charges that "nine out of ten practice their craft in a manner neither fair to their art, nor just to the impresarios, nor faithful to unsuspecting readers who encounter their by-lines."

The First Fault

He says that "the first fault of a critic is always self-consciousness. The signature in bold-face capital letters at the head of his article impresses him far more than it does the reader to whom it is only one of a score of signatures in the paper that day. To the critic, however, it is his top-billing, his calcimine spotlight, his center stage.

"The music of Beethoven and Brahms is an excuse for the virtuoso to express himself. The lines of Shakespeare or Jack Kirkland are merely stimuli for an actor's great urge to self-revealment. The critic, however, uses both vehicle and performer as the material for rhetorical bravura. They are merely the subject matter for his play on words, his typewriter exercises in epigrams and his torrent of discursive and badly organized philosophizing. We have seen critics gloat over a turn of phrase with the same rapture that a movie actress contemplates her Adrian-gowned entrance into a Cedric Gibbons penthouse," Mr. Rosenfield observes.

A Functional Attendance

"Not often does the newspaper critic pause to reflect that his attendance at a play, a movie or a concert is functional. He is merely an agent of the press at a public event that must be chronicled. The reason why he is permitted to sign his name to his account is not necessarily a tribute to his wisdom or his spectacular syntax. The newspaper, as an institution, must bear responsibility for its anonymous content. No newspaper dares take the blame for comment on the arts it must ordinarily publish. So the paper prefixes the name of the commentator. It just avoids employment of that small-type editorial note ahead of its political columns, to wit:

" 'The opinions expressed herein are not necessarily the views of the newspaper.'

"Partly from self-protection and partly from indulgence, the press permits critics to act as prima donnas of the lively arts. The critics, in their self-absorption, seldom remember that there are better-paid and more important members of the staff who never sign their screeds. Few critics recall that the best dramatic critic in modern journalism, the late A. B. Walkley, and the best music critic, Ernest Newman, won their standing in total anonymity from their superb competence on their jobs. This took place during the period when nobody signed a name on the London *Times*.

"Snide Sensations"

"The critic is concerned chiefly with his own place in the bright lights of theatrical ballyhoo. If his competitor is tender-hearted he will be hard-boiled. If his competitor is sympathetic he will be cynical. If the other newspaper, by reason of superior circulation and reader confidence, receives the greater solicitude of the impresarios he will simply step up his nuisance value with snide sensations," Mr. Rosenfield asserts.

"So far behind him as to be ignored is the critic's raison d'etre. He is hired and given passes only to fill the columns of his publication with a truthful story of something that happened. He is, of course, supposed to know his business thoroughly enough to judge an exhibit for what it is worth, to fix it in an esthetic creed and a historical perspective.

"This, however, is not as difficult as it sounds. The critic of the arts is required to know no more of his subject than a police reporter, a city hall reporter, a political editor or a sports writer. Should he succumb to the temptation to rate an expert knowledge of Beethoven or Cecil DeMille above a keen-minded and informed orientation of George Sargeant among the solons of Dallas, Jimmy Allred among the Governors of Texas or Jim Levey among Dallas shortstops from Arthur Fletcher to Turkey Gross he discloses himself for what he probably is—an intellectual upstart.

"The critic who has taken the trouble to know the problems of management will then be qualified for at least one half his duties. The other 50 per cent can be the wispy idealism, the nebulous standard by which he scores merit. As a result he probably will relax into the business of reporting and leave management to those whose risk it is," Mr. Rosenfield concludes.

JOHN ROSENFIELD, JR., CRITIC OF CRITICS

John Rosenfield, Jr., who takes the unusual position of severely criticizing the members of his craft for their reputed concern over their own importance, is not new to motion picture writing. Now 38 years old, Mr. Rosenfield first saw the motion picture as a publicity writer, some years ago, at Paramount's Long Island studios, going there after a brief spell as motion picture reviewer for the now defunct New York Motion Picture Mail. *From the Paramount studios, at their closing, he was shifted to the home office publicity department in New York for the same company.*

He matriculated at the University of Texas and Columbia University in New York, edited Paramount's house publication, Exploiteer, *served as political reporter for the Dallas* News, *and finally became motion picture and amusements editor for the* News *and its twin paper, the Dallas* Evening Journal. *He had left Paramount Pictures and Broadway to return to the Dallas of his birth, and, since returning, besides his newspaper work, has written "Texas History of the Movies" and stories and articles for magazines.*

Melniker Bound for Brazil

William Melniker of Loew's foreign theatre department left New York this week for Sao Paulo, Brazil, where he will be on hand for the opening of the new Metro theatre there on March 15th. Loew's will also open a new house in Bombay, India, some time in May. Ben Cohn, manager of the College theatre, New Haven, Conn., has been appointed house manager for the Bombay house and will leave shortly for India.

Felix Warburg, New York financier and member of the Walter Wanger directorate, is in Hollywood for conferences with Mr. Wanger. Mr. Warburg, following the conferences, will go to Honolulu for a vacation.

John Barrymore said this week that he and his wife, Elaine Barrie, have signed a contract to appear together in "My Dear Children," a stage play to be produced on Broadway by Brock Pemberton next fall.

National Screen Service this week opened a branch office in Denver, Col. Sebe Goodlett, representative for the company in the Denver territory for years, will manage the exchange.

Elsa Newberger has joined the eastern story department of Selznick International. She was formerly with Universal.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

By permission of the copyright owners and in a tieup with Warner Brothers, Postal Telegraph will croon "Bei Mir Bist Du Schoen" for customers, instead of transmitting a routine greeting message. Postal will croon "Bei Mir Bist" "greetings" anywhere in the country for a quarter, or a little more, depending on the distance the crooner is to croon. If a woman is to be the recipient, she will hear the crooning of a man crooner over the telephone, and if a man is to get the message, he will hear the warbling of a woman.

The stunt is intended to "plug" the song, which is published by Harms, Inc., a Warner subsidiary, and is featured in Warners' motion picture, "Love, Honor and Behave."

▽

When Humphrey Bogart's pet Sealyham died the other day in Hollywood, after swallowing a cog wheel from a vacuum cleaner, the Warner player had a crepe hung on the front door of his home for his "Butch."

▽

Milestone on the path of Progress:

On account of "Bank Night" playing at the local theatre, the Chamber of Commerce in Claremore, Oklahoma, changed its meeting night to Wednesday.

▽

Too, Too Divine Department:

John Barrymore announces, through Paramount's New York press department, that he and his wife, Elaine Barrie, have decided, as a result of their month's vacation in New York, to make at least one trip each year to Broadway. The vacations, he said, will be their "annual honeymoons," and Miss Barrie will be called his bride instead of his wife.

Before his marriage, Mr. Barrymore declared, with emphasis, that he'd be master in his own house or know the reason why.

▽

At the end of the five-week run of "Snow White" at the Music Hall, the box office cashiers, after collecting more than half a million dollars from 800,000 persons, were convinced that there is such a thing as perpetual motion.

▽

Pretty little Clair Dodd is in New York from California, to enjoy our bracing air, far from Bing Crosby and his horses, horses, horses.

She is signed up, it seems, to play in "Paris Honeymoon" with Bing, for Paramount, but they can't get him away from Santa Anita until the horse season is over.

"I don't particularly like to have horses put ahead of me," said the blonde siren. "So I packed up and came to New York. I do love to walk in the cool, fresh, bracing air."

▽

Producers and distributors are continually throwing cocktail parties—soirees to the literati—to the trade and news press. They're dog-bites-man common. Trade-paperman Pete Harrison turned man-bites-dog and gave a cocktail party to producers and distributors, at Minneapolis. He was host to Y. Frank Freeman and Charles Reagan of Paramount; W. F. Rodgers and Jack Flynn of Metro; Harry Buxbaum of Twentieth Century-Fox, and others.

" . . . And No Ferns Were Used . . . "

WE present herewith an account from the florists' trade publication, *World*, on the decorations used for the wedding anniversary celebration of Mr. and Mrs. Darryl Francis Zanuck, as held at the Joseph M. Schenck estate, in California:

"To complete the decorating job, 45 florists from shops throughout southern California worked a straight 36 hours. An eight-foot wedding bouquet of white Roses and Lillies of the Valley was a feature; in the same room 4,000 Mystery Gardenias were arranged in Birch trees. Several of the rooms were festooned with Grape vines; in one room 3,000 pink Perfection Camellias were twined in the vines—4,000 white Carnations in another—in a third, Violets in clusters gave the effect of grapes on the vines. The ballroom was decorated with thousands of maroon Carnations on trellises; the bay window at the end of the ballroom had been removed to permit the entrance of a 10-foot birdcage holding white cockatoos. Fourteen bridal bouquets, arranged in hats, adorned the main staircase; a large plaque of pink and white flowers was placed at the top. The porch was transformed into an old-fashioned garden with Eugenias, Boxwoods, Cypresses, etc. Tables for the 150 guests were decorated with old-fashioned bouquets.

"The florists' bill is reported to have been nearly $15,000—besides that of a long list of workers—160 in all. An interesting feature of the record-breaking decoration was the fact that no fern was used."

▽

Samuel Goldwyn has been back in California from his Honolulu vacation some several days, but even now it is not too late to repeat the Goldwynism of his departure. Hundreds—well, several of his friends had gathered at the pier to see him off, and as the steamer started to pull away from the dock, Mr. Goldwyn, in traveling tweeds, waved his hands as he stood on the deck, and shouted down to the pier: "Bon Voyage! Bon Voyage!"

▽

Here's something our entire motion picture industry should be thankful for, and thankful, too, to the New York World-Telegram, for giving it headline attention:

KATHARINE CORNELL,
UNTOUCHED BY TIME,
IS FILM FAN AT 40

▽

Whatever happened to all those Kentucky Colonels, Mr. Pettijohn?

▽

A packed house had gathered at the Isis theatre at Tabor, Iowa, to witness the opening of a new program. The house had been darkened, an overture had been played, the staff was standing at attention when, bang, a firefly jumped off the print of Metro's "Firefly," and the projection room was in flames, leaving only the four outer stucco walls standing and a total loss of $25,000. It took firemen two hours to get the blaze under control.

Someone's conscience is due for a terrific test when Sol Krim, heading Krim Theatrical Enterprises, finishes his new theatre at Birmingham, Mich. The theatre will have four huge stars on top of the marquee upright sign, and those stars will be used to indicate the rating of the picture playing—four stars will flash off-and-on for a four-star picture; three stars for a three-star film, and two stars for a two-starer.

Something tells us that there are going to be some clashes of opinion on ratings, between the management, critics and/or patrons.

▽

Members of the Rudyard Kipling Society in England are reported to have not slept a wink in 40 nights, since hearing that Metro-Goldwyn-Mayer was considering Jeanette (high-pitched) MacDonald and Nelson (pretty-boy) Eddy for "The Road to Mandalay."

▽

Those two New Jerseyites who some months ago started that "Anti-Double Feature Movie League" to correct the duals situation because it created "paralysis of the posterior annex," evidently haven't yet gotten to the seat of the trouble.

▽

One of the many Congressional "reminders" given to the National Association of Broadcasters at its 16th annual convention at the Capital, the other week, was the necessity, nay, demand, that radio "clean-up" its programs. The "Adam and Eve" burlesque Sunday evening air performance by Mae West was cited by various of the Congressmen addressing the broadcasters as evidence that radio needs to establish and maintain a standard of propriety. Little doubt was left that if the broadcasters did not act accordingly, the big stick of Uncle Sam would.

Mae, evidently aware that hers might be one of the "big-names" spoken during the convention, hospitably paid for a full-page advertisement in a theatrical paper to welcome the delegates. The ad said: "SALUTATIONS! to the National Association of Broadcasters and all its members."—"From the Champion of the Box Office—Mae West." She signed off with a "REMEMBER ME, BOYS?"

Anyway, Miss West doesn't think the radio "boys" and advertising officials are "so hot," either. She told United Press only the other day that they were no gentlemen "for letting a lady down." Furthermore, a Los Angeles *Times* headline reports:

"MAE WEST SAYS SHE'S NOT
SEXY, JUST STIMULATING

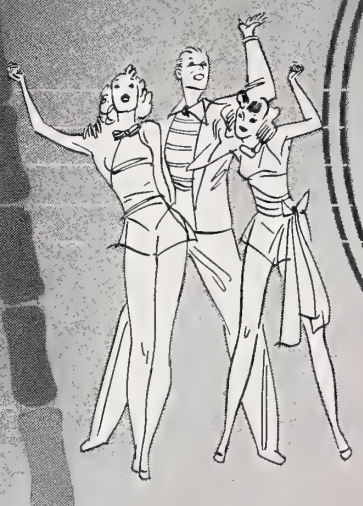
▽

Those Kansans are practically invincible. Out in the southwest part of the state, where, for seven years, the farmers have watched the wind carrying their land into the banks that hold the mortgages—and theatre owners have watched the farmers watching the wind—they still have enough stuff left to consider the other side of the situation.

Kinsley, Kan., farmers and merchants—exhibitors, too, we presume—bought a full-page advertisement in the Graphic, *local weekly, advertising for half-an-inch of rain on or before Thursday.*

Now's the time to START C

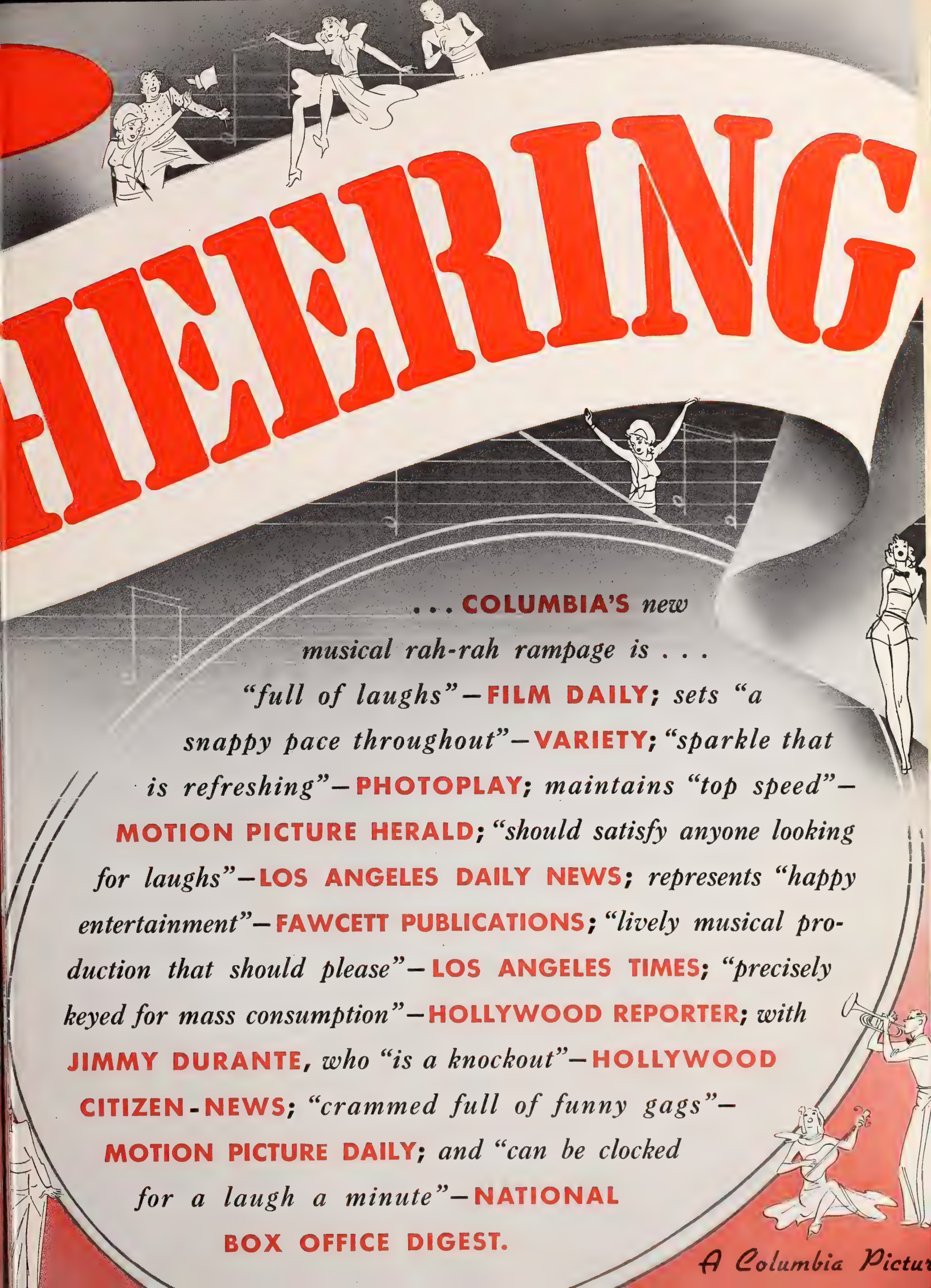




ED SULLIVAN, *nationally syndicated columnist, says:* "**JIMMY DURANTE** *will get a new lease on cinema life as a result of his work in* **START CHEERING!**"



JIMMY DURANTE • WALTER CONNOLLY • JOAN PERRY • CHARLES STARRETT • PROFESSOR QUIZ • GERTRUDE NIESEN • RAYMOND WALBURN • THE THREE STOOGES • BRODERICK CRAWFORD HAL LeROY • Ernest Truex • Virginia Dale • Chaz. Chase • Jimmy Wallington • Louis Prima with his Band and JOHNNY GREEN and his ORCHESTRA • Story by Corey Ford • Screen play by Eugene Solow, Richard E. Wormser, Philip Rapp • Directed by ALBERT S. ROGELL


HEERING
. . . COLUMBIA'S new musical rah-rah rampage is . . . "full of laughs"—FILM DAILY; sets "a snappy pace throughout"—VARIETY; "sparkle that is refreshing"—PHOTOPLAY; maintains "top speed"—MOTION PICTURE HERALD; "should satisfy anyone looking for laughs"—LOS ANGELES DAILY NEWS; represents "happy entertainment"—FAWCETT PUBLICATIONS; "lively musical production that should please"—LOS ANGELES TIMES; "precisely keyed for mass consumption"—HOLLYWOOD REPORTER; with JIMMY DURANTE, who "is a knockout"—HOLLYWOOD CITIZEN-NEWS; "crammed full of funny gags"—MOTION PICTURE DAILY; and "can be clocked for a laugh a minute"—NATIONAL BOX OFFICE DIGEST.
A Columbia Pictur

Monogram's 1937 Gross Profit Is Set at $60,279

The financial statement of Monogram Pictures to December 31, 1937, sent to stockholders last Saturday, shows that Monogram had a gross profit of $60,279 during its yearly operations, but that selling, general organization and administrative expenses of the parent company and three subsidiary exchange corporations, amounting to $299,-355, were written off, accounting for a loss of $239,076 for the period.

The company as of December 31, 1937, said it had the benefit of only one week's income from what it described as "its most outstanding offering to date, "Boy of the Streets."

Current Working Assets $1,145,195

The report covers activities from Feb. 1, 1937 to Dec. 31, 1937, although actual releasing started in July, and explains that income of the product produced came in during only a small portion of the calendar year. "The pictures made during 1937 will get their biggest play in 1938," it was explained.

Total current working assets after film amortization amount to $1,145,195, against current liabilities of $332,095.

W. Ray Johnston, president, in this the first annual report of the "New Monogram," as reorganized last year, lists for stockholders some 30 feature releases from the beginning of production, last June, to March 16th of this year. He said that during the year the company built a distributing system in the field around 27 exchanges, as owned by individual franchise holders, and the company's own sales offices in New York, Philadelphia and Washington.

Circuit deals have been closed with Warner Brothers, Loew's, RKO, Texas Consolidated and Interstate Theatres, Great States, Skouras, Cooperative Theatres of Michigan, Fox West Coast, United Theatres, Balaban and Katz, Essaness, Schine, Consolidated Amusements of Honolulu and W. S. Butterfield.

Contracts With 5,134 Theatres

Mr. Johnston explained that the company has contracts with a total of 5,134 theatres for its 1937-'38 product. He announced the consolidated balance sheet as of December 31, 1937, as follows:

ASSETS

Current and Working Assets:		
Cash		$ 183,491.80
Receivables—		
Notes receivable (£3,750)	$ 18,716.41	
Film customers	46,994.43	
Officers and employees	3,224.12	
Miscellaneous	9,965.06	
	$ 78,900.02	
Advances to outside producers	$ 39,775.92	
Inventory (Note 1)—		
Released productions at cost, less amortization	$ 639,259.11	
Cost of productions in process	130,371.14	
Stories and scenarios, at cost	36,956.67	
Advertising accessories, supplies, etc.	36,440.87	
	$ 843,027.79	
Total current and working assets		$1,145,195.53
Other Assets:		
Cash surrender value of insurance on life of officer		$ 3,904.13
Negative films, story, reissue and 16 millimeter rights and accessories acquired from predecessor company at value determined by Board of Directors (less amounts realized $22,757.81)		55,242.19
Miscellaneous deposits		1,319.46
		$ 60,465.78
Leasehold Improvements, Furniture, Equipment and Fixtures (Less reserves for depreciation and amortization of $7,225.17)		$ 36,861.42
Prepaid and Deferred Items (Insurance, advertising, etc.)		19,852.67
Trade Marks and Good Will		1.00
		$1,262,376.40

LIABILITIES

Current Liabilities:		
Bank loans		$ 200,000.00
Notes payable		7,132.27
Accounts payable		89,318.98
Accrued local and state taxes, royalties, commissions, etc.		35,644.47
Total current liabilities		$ 332,095.72
Deferred Income (Note 1):		
Advance rentals (self liquidating)		
Foreign customers	$ 129,324.09	
Domestic customers	7,934.39	
		$ 137,258.48
Capital Stock and Surplus:		
Capital stock—		
Authorized 1,000,000 shares of $1.00 par value of which 300,834 shares are reserved for exercise of options to purchase capital stock (Note 2)		
Issued, 360,586 shares		$ 360,586.00
Capital surplus, representing excess of cash and other assets received for capital stock issued over par value of such stock, less organization expenses of $49,659.75		671,512.25
		$1,032,098.25
Net loss from February 1, 1937 (commencement of operations) to December 31, 1937		239,076.05
		$ 793.022.20
Contingent Liabilities:		
The management reports no contingent liabilities except for foreign bills of exchange sold in the amount of $12,284.38		
		$1,262,376.40

The company follows the policy of amortizing the cost of released productions in proportion to the estimated receipt of income from the exhibition of pictures. These costs (except 25 per cent of the negative cost of certain pictures which has been allotted to foreign countries) are amortized from the date of release in the United States over a period of 60 weeks for features and 75 weeks for westerns. Summaries of the amortization tables follows:

Weeks After Release	Features %	Westerns %
15	29¾	19
30	75¼	55½
45	92½	80¾
60	100	94¼
75	...	100

Minimum guarantees received by the company in connection with the distribution of pictures in foreign countries have been carried as an item of deferred income in the balance sheet inasmuch as these pictures had not been exhibited in such foreign countries at December 31, 1937, and, accordingly, the portion of the negative cost allotted to these pictures has not been amortized.

The company has granted options to purchase a maximum of 300,834 shares of its authorized capital stock at prices ranging from $4.00 to $8.00 per share, depending upon the year in which exercised: such options expire on December 28, 1942.

Directors of Monogram Pictures are scheduled to be reelected at the company's annual meeting of stockholders to be held at the home office in New York on March 2nd. The annual election of officers, to be held subsequently, likewise is not expected to bring about any changes.

Monogram Pictures franchise holders will convene in Hollywood the first week in April to go over the plans for producing 42 features for the 1938-'39 season.

A national sales convention is planned for the last week in April and will be held in some centrally located city, probably Cincinnati, Johnston said.

E. B. Derr, who reportedly has been seeking a major company releasing arrangement, may continue with the company under a deal calling for production of eight features on next season's schedule in place of the four which he made this year. Mr. Johnston also reported that he had renewed Monogram's lease on the Talisman studios for another year while on the coast.

Of the 42 features, 16 will be westerns, thus matching the company's schedule for the current year. Eleven features, five of them westerns, remain to be completed on this year's program.

Taxes Delaying UA Deal, Says Miss Pickford

Tax problems involved in a sale of the controlling stock interests in United Artists of Mary Pickford, Douglas Fairbanks and Charles Chaplin stand as the "most important" barrier to consummation of a deal with David O. Selznick and Samuel Goldwyn, Miss Pickford said on her arrival in Chicago last Thursday from Hollywood.

Emphasizing that she, Mr. Fairbanks and Mr. Chaplin stood ready to sell their stock holdings in the company at any time "to the right party," Miss Pickford said that a Selznick-Goldwyn offer, which might also include Alexander Korda on either the buying or the selling end, is under consideration. She added, however, that the importance of tax considerations in such a deal impelled lengthy study and probably was sufficient to delay consummation of a deal for some time.

Miss Pickford declared that a deal might be consummated "any day" providing the offer came from "the right party accompanied by a pledge that the terms of sale would be fully met." Although she declined to amplify this statement, it is believed that she had reference to the recent failure of the Goldwyn-Korda option deal, which was subjected to considerable bargaining even after what was regarded as a final agreement had been reached.

Emphasizing the willingness of herself, Mr. Fairbanks and Mr. Chaplin to sell their United Artists stock holdings to active producers, Miss Pickford said that the three were "deeply considerate of the fact that United Artists should continue to provide a production opportunity for the Selznicks and Zanucks of the industry."

She intimated that the partners' primary consideration was that the company should be maintained on the principles of its founders and that, in the event producers willing to perpetuate those principles were properly interested, a deal for purchase of the three-fifths stock interest might be had at any time.

Carrington on Coast

G. L. Carrington, Altec vice-president, arrived in Hollywood this week for consultation with the research council of the Academy of Motion Picture Arts and Sciences. Mr. Carrington is expected to return to New York March 1st, stopping en route at Seattle, Salt Lake City, Denver, Kansas City and Chicago.

Nelson Eddy on Concert Tour

Nelson Eddy, Metro-Goldwyn-Mayer star, left Hollywood this week on a concert tour which will take in 32 cities over a period of three months. John Carter succeeds him on the Chase and Sanborn air show.

Goldstein in Europe

Samuel Goldstein, treasurer of Guaranteed Pictures Company, Inc., is in Europe on his annual sales trip. Among the countries he will visit are England, France and Holland.

BALANCED

IN EASTMAN Super X Panchromatic Negative the vital film factors of fine grain, high speed, and superb photographic quality are combined to give the finest results to be seen anywhere today. It is the admirable balance of these qualities that has made Super X the world's most widely used negative film. Eastman Kodak Co., Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Hidden Trails"	Original screen play, Maurice Geragthy. Director: Sam Nelson.	Charles Starrett, Iris Meredith, Bob Nolan, Dick Curtis, Ed Le Saint, Edward Cobb, Alt Mix, John Tyrrell.	Shooting
METRO-GOLDWYN-MAYER			
"Swiss Miss"	Original story, Jean Negulesco, Chas. Rogers. Screen play, James G. Parrott, Felix Adler, Chas. Melson. Director: John G. Blystone.	Laurel and Hardy, Della Lind, Walter Woolf King, Eric Blore.	**Shooting**
"Judge Hardy's Children"	Director: George Seitz.	Lewis Stone, Mickey Rooney, Cecilia Parker, Ann Rutherford, Fay Holden.	Editing
"Marie Antoinette"	**From the biography by Stefan Zweig. Director: W. S. Van Dyke.**	**Norma Shearer, Tyrone Power, Robert Morley, Anita Louise, Joseph Schildkraut, Joseph Calleia, Henry Stephenson, Reginald Gardiner, Alma Kruger, Charles Waldorn, Peter Bull, Shepphard Strudwick, Cecil Cunningham, Brent Sergeant.**	**Shooting**
"Three Comrades"	From the novel by Eric Maria Remarque. Director: Frank Borzage.	Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young, Henry Hull.	Shooting
PARAMOUNT			
"Crime Gives Orders"	Director: Louis King.	Lloyd Nolan, Mary Carlisle, Lynne Overman, J. Carroll Naish, Larry Crabbe, Anthony Quinn, Jack Dunn.	Shooting
"Professor Beware"	Original, Crampton Harris, Francis M., and Marian B. Cockrell. Screen play, Delmer Daves, Jack Cunningham. Director: Elliott Nugent.	**Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander, Sterling Holloway, Mary Lou Lender, Guinn Williams, Ward Bond, Spencer Charters, Clara Blandick.**	**Shooting**
"Tropic Holiday"	**Director: Theodore Reed.**	**Dorothy Lamour, Ray Milland, Martha Raye, Bob Burns, Tito Guizar, Binnie Barnes, Porter Hall.**	**Shooting**
"Cocoanut Grove"	**Director: Al Santell**	**Fred MacMurray, Ben Blue, Yacht Club Boys, Billy Lee, Rufe Davis, Harry Owens and his Royal Hawaiian Orchestra.**	**Shooting**
REPUBLIC			
"The Gentleman from London"	Director: John Auer.	Alan Marshal, Tala Birell, Mady Correll, Herbert Mundin, C. Henry Gordon, Gerald Oliver Smith, Dwight Frye, Ivan Simpson, Keith Kenneth, Ian MacLaren, Leonard Willey, Eugene Borden, George Sorel.	Shooting
RKO RADIO			
"Go Chase Yourself"	Original story, Walter O'Keefe. Director: Edward Cline.	Joe Penner, Lucille Ball, Vicki Lester, Richard Lane, Fritz Feld, George Irving, Frank M. Thomas, Margaret Armstrong, Bradley Page. Tom Kennedy, Jack Carson, Ted Oliver, George Shelley.	Shooting
"Law of the Underworld"	Original by Samuel Shipman, John B. Hymer. Screen play, Edmund L. Hartmann, Bert Granet. Director: Lew Landers.	Chester Morris, Anne Shirley, Walter Abel, Eduardo Ciannelli, Richard Bond, Lee Patrick, Paul Guilfoyle, Frank M. Thomas, Jack Carson, George Shelley, George Irving, Florence Lake.	Shooting
"Vivacious Lady"	From the novel by I. A. Wylie. Screen play, Ann Morrison Chapin, Kay Van Riper. Director: George Stevens.	Ginger Rogers, James Stewart, James Ellison, Beulah Bondi, Ray Mayer, Charles Coburn, Frances Mercer.	Shooting
TWENTIETH CENT.-FOX			
"Four Men and a Prayer"	**Director: John Ford.**	**Loretta Young, Richard Green, George Sanders, David Niven, William Henry, Reginald Denny, C. Aubrey Smith, Alan Hale, J. Edward Bromberg.**	**Shooting**
"Kentucky Moonshine"	**Director: David Butler.**	**Ritz Brothers, Tony Martin, Marjorie Weaver, Wally Vernon, William Demarest.**	**Shooting**
"Alexander's Ragtime Band"	Director: Henry King.	**Tyrone Power, Alice Faye, Don Ameche, Ethel Merman, Jack Haley, Marjorie Weaver, Jean Hersholt, Wally Vernon, Helen Westley, John Carradine, Douglas Fowley, Paul Hurst, Eddie Collins.**	**Shooting**
"Little Miss Broadway"	Director: Irving Cummings.	Shirley Temple, Phyllis Brooks, Jimmy Durante, Patricia Wilder, Donald Meek, Jane Darwell, El Brendel, Eddie Collins, Edward Ellis, Brewster Twins, George and Olive Brasno.	Shooting
"The Battle of Broadway"	Director: George Marshall.	Victor McLaglen, Louise Hovick, Brian Donlevy, Raymond Walburn, Lynn Bari, Robert Kellard, Sammy Cohan.	Shooting
"Trip to Paris"	Director: Mal St. Clair.	Jed Prouty, Shirley Deane, Spring Byington, Kenneth Howell, George Ernest, June Carlson, Florence Roberts, Billy Mahan, Marvin Stephens.	Shooting
UNITED ARTISTS			
"The River Is Blue"	Original screen play, John Howard Lawson. Director: William Dieterle.	Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday, Vladimir Sokoloff.	Shooting
UNIVERSAL			
"Last Stand"	Story and screen play, Harry O. Hoyt. Director: Joseph H. Lewis.	Bob Baker, Constance Moore, Fuzzy Knight, Earl Hodgins, Glenn Strange, Forrest Taylor, Jack Kirk.	Shooting
"Nurse from Brooklyn"	From the Liberty Magazine story "If You Break My Heart" by Steve Fisher. Screen play, Roy Chanslor. Director: S. Sylvan Simon.	Sally Eilers, Paul Kelly, Larry Blake.	Shooting
"Reckless Living"	Original story, "When Johnny Comes Marching Home" by Gerald Beaumont. Screen play, Charles Grayson. Director: Frank McDonald.	Jimmy Savo, Nan Grey, Robert Wilcox, William Lundigan, Frank Jenks, Samuel S. Hinds, Harry Davenport, May Boley, Harlan Briggs.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Four's a Crowd"	From a story by Wallace Sullivan. Screen play, Casey Robinson. Director: Michael Curtiz.	Errol Flynn, Olivia de Havilland, Rosalind Russell, Walter Connolly, Patric Knowles, Melville Cooper, Franklin Pangborn, Joseph Crehan, Joe Cunningham, Frank Coghlan, Jr., Dennie Moore, Gloria Blondell, Carole Landis, Al Herman.	Shooting
"Gold Diggers in Paris"	**Original screen play, Jerry Wald, Richard Macaulay, Maurice Leo. Director: Ray Enright.**	Rudy Vallee, Rosemary Lane, Hugh Herbert, Allen Jenkins, Melville Cooper, Frank McHugh, Johnnie Davis, Mabel Todd, Gloria Dickson, Fritz Feld, Curt Bois, Eddie Anderson, Edward Brophy, Murray Alper, Pedro De Cordoba.	**Shooting**
"Lovely Lady"	Director: William Keighley.	Kay Francis, George Brent, Isabel Jeans, Ian Hunter, Janet Shaw, Gloria Dickson, Gloria Blondell.	Shooting
"The Amazing Dr. Clitterhouse"	From the play by Barre Lyndon. Screen play, John Wexley, John Huston. Director: Anatole Litvak.	Edward G. Robinson, Claire Trevor, Humphrey Bogart, Gale Page, Allen Jenkins, Maxie Rosenbloom.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—They came, they saw and they laughed, at the funniest, fastest farce in a long time. Many came a second time and declared they enjoyed it as much as they did the first. Pulled a good business and patron reaction all good. Running time, 92 minutes. Played January 23-24-25.—M. R. Harrington, Avalon Theatre, Clattskanie, Oregon. Small town and rural patronage.

AWFUL TRUTH, THE: Irene Dunne, Cary Grant—A knockout. Irene Dunne is absolutely "tops" in this. Did better than average business by a small margin. —Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

AWFUL TRUTH, THE: Cary Grant, Irene Dunne—Had a good house and, boy, how they laughed. This picture is tops in fun and laughter. We received a good print, which is something out of the ordinary, from Columbia. Thanks for the best comedy of the year. Running time, 92 minutes. Played January 30-31.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

DEVIL IS DRIVING, THE: Richard Dix, Joan Perry—Quite an entertaining picture which contains a strong campaign against drunken driving. The local sports must have known about it in advance because they parked their cars and brought their bottles to the theatre. Three of these sports were able to leave the theatre under their own power, but one had to be carried out. The picture is exciting and thrill fans enjoyed it. Running time, 68 minutes. Played February 7.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

DEVIL IS DRIVING, THE: Richard Dix—While this picture has a somewhat slow moving plot, it is instructive as well as entertaining. Good program picture. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOLLYWOOD ROUND-UP: Buck Jones, Helen Twelvetrees—Buck is at it again. Bringing the extra customers out. Buck's fans will like this slightly different picture. Played this on a weekend to satisfactory business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOLLYWOOD ROUND-UP: Buck Jones, Helen Twelvetrees—Not much of a picture, but it did better than average business. Weak story.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

IT'S ALL YOURS: Francis Lederer, Madeleine Carroll—Clever picture to less than average business. Columbia pictures do not draw; even the few good ones flop. Too much foreign accent in this picture. A little is okay, but when two of the three principal characters dish out this accent for the entire picture then it is too much.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

LIFE BEGINS WITH LOVE: Jean Parker, Douglass Montgomery—It was supposed to be comedy, but maybe we have no sense of humor around here. Anyhow, nobody liked it and nobody minced words in telling us so. Running time, 68 minutes. Played February 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OUTLAWS OF THE PRAIRIE: Charles Starrett—Much better than most of the 1936-37 Starretts. Had a better plot and had to do with the shipment of gold which is nearly always preferable to the worn-out cattle rustling angle.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

RECKLESS RANGER: Bob Allen, Louise Small—Fair western with the usual amount of everything.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SHE MARRIED AN ARTIST: John Boles, Luli Deste—This is another one of those pictures better left unmade. No story, no cast, no money at the box office. Put them all together it spells ruin to any exhibitor who continues to play such pictures. Running time, 78 minutes. Played January 29-30.—H. M. Garber, Roxy Theatre, Hazelton, N. D. Small town patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—My patrons are still talking about this picture that I picked up from last year and sold to them on bargain night for the advertising that we could get out of the run. It worked and we did better on our next programs. I've found these good pictures from the previous year are better bets than some of the new punks that are coming along with too much regularity to suit me.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THEODORA GOES WILD: Irene Dunne—A great show and pleased all who came. Dunne is a knockout in this, but business off 40 per cent. Evidently her name is not box office here.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

TRAPPED BY G-MEN: Jack Holt—Used as top half of double feature and went over well with most of the Saturday night fans.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TRAPPED BY G-MEN: Jack Holt—Pleased fairly well and drew better than average, though this shows it was produced on a low budget.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

TWO GUN LAW: Charles Starrett—About the poorest western we have had from Columbia. The same old worn-out plot. The ranch owner's daughter, the cattle rustling, and the dance. So poor, in fact, that the crowd often laughed at the wrong time. (How I hate that.)—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

> IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
>
> *What the Picture Did for Me*
> MOTION PICTURE HERALD
> Rockefeller Center, New York

First National

ADVENTUROUS BLONDE, THE: Glenda Farrell, Barton MacLane—Just a picture. Will get by on a double bill.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

BACK IN CIRCULATION: Joan Blondell, Pat O'Brien—Saw some adverse reports in the Herald on this picture, but I found it okay for the end of the week use. I don't think you will be hurt running this picture on the end of the week. Running time, 82 minutes. Played January 15.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

LOVE IS ON THE AIR: Ronald Reagan, June Travis—Was afraid of this, but it turned out to be a good comedy drama, with Reagan and Travis pleasing our patrons.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Frances Langford, Lola Lane. Benny Goodman and Band.—This picture did not live up to advance publicity. Too much singing, too many bands; in fact, too much of everybody and everything, except Ted Healy, who almost single handed kept this gigantic musical from overpowering my audience. He really was swell and we're going to miss his unaffected and refreshing personality.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

HOLLYWOOD HOTEL: Dick Powell, Benny Goodman and Band—Swell entertainment with a strong cast. As good as the average musical, although there are too many stars in the picture for any individual one to do proper justice to their assigned roles. Running time, 106 minutes.—Peter Panagos, Sipe Theatre, Kokomo, Ind. General patronage.

PERFECT SPECIMEN, THE: Errol Flynn, Joan Blondell—A good picture. Did not do any extra business, but most people liked it.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

SUBMARINE D-1: George Brent, Pat O'Brien, Wayne Morris—A small town natural if there ever was one. This picture puts Morris where he belongs in the top flight. It should appeal to all classes and Warner should look with pride to this production after a bunch of mediocre product that they have delivered this season. Running time, 95 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

SUBMARINE D-1: Pat O'Brien, George Brent—A dandy picture for small towns and it did extra business for us. It will please.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

WHITE ANGEL, THE: Kay Francis, Ian Hunter—One of the best pictures we have played to a satisfied audience. Story, stars and acting tops with our patrons. Running time, 90 minutes.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

Grand National

FRONTIER TOWN: Tex Ritter—One of the best of the Tex Ritters. Give us more like this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—Don't bet two heavily on this one, because it will not make the grade. Was very much disappointed in this picture as most of the trade reviews had rated it very highly. It did fair business, but it did not click with the customers. Gave it top playing time and regretted it afterward. Played October 31-November 1.—R. D. Fisher, Cosy Theatre, Cabool, Mo. Small town and rural patronage.

SOMETHING TO SING ABOUT: James Cagney, Evelyn Daw—This turned out to be "Something to Cry About" for the exhibitor. This picture has nothing to recommend it. The story is all washed out, the photography is very poor and the sound isn't much better. My print was quite badly scratched and that didn't help matters any. If this is Grand National's best, what must the others be, and now they lost the only star they had. Woe is me. Running time, 93 minutes. Played February 12-13.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

Metro-Goldwyn-Mayer

BAD MAN OF BRIMSTONE: Wallace Beery, Virginia Bruce—Here's a masterpiece in any spot. Strong enough for extended runs. An outstanding production. Running time, 89 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

BEG, BORROW OR STEAL: Frank Morgan, Florence Rice—A pleasing little picture that made a perfect contrast on a double bill with "Portia on Trial." Not a big production, but one that will please generally. Running time, 72 minutes. Played January 19-20.—M. H. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BROADWAY MELODY OF 1938: Eleanor Powell, Robert Taylor—One of the famous 40 percenters from Metro. I'll join the rest in saying that this picture was a disappointment to our audience. Too much about horses and not enough music. These modern musicals just don't compare with those of former years. We don't consider Taylor either a comedian or a musician, so why cast him in this type of picture? Running time, 110 minutes. Played January 28-29.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

DOUBLE WEDDING: William Powell, Myrna Loy —A very good production and done a little above average business. Running time, 87 minutes. Played December 26-7.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

DOUBLE WEDDING: William Powell, Myrna Loy —This fell down in spite of perfect weather and extra advertising. It moderately pleased those who saw it. I would say that its defect is that the characterizations portrayed by both principals are so caricatured that neither ever quite succeeds in completely capturing the sympathy of the audience. Running time, 87 minutes. Played February 7-8.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town patronage.

DOUBLE WEDDING: Myrna Loy, William Powell —A good comedy and went over for extra business for me. No complaints.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

(*Reports continued on following page*)

(Continued from preceding page)

DOUBLE WEDDING: William Powell, Myrna Loy —My patrons enjoyed this immensely and the picture did a very nice business on a holiday, but when Metro got through taking their cut, I had prestige and experience. The picture borders on slapstick, but these small towners like it and will buy it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DOUBLE WEDDING: William Powell, Myrna Loy —Went over nearly as big as "Awful Truth" and that is saying something. Comments numerous and the word-of-mouth advertising gave us a much bigger than usual second night. Really one of the most pleasing pictures we have screened. Used midweek to considerably above average business.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

FIREFLY, THE: Jeanette MacDonald, Allan Jones —Just a little too long, but otherwise one grand musical that not only pulled but pleased just about every one. More favorable comments than anything we have played for some time. Running time, 132 minutes. Played January 16-17-18.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore.

FIREFLY, THE: Jeanette MacDonald, Allan Jones —A great production that took a great nosedive. We lost plenty of money on this baby. Did not please as my people were wore out trying to stick it out. Running time, 138 minutes. Played January 9-10.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

LAST GANGSTER, THE: Edward G. Robinson—A good picture of its kind. Did not do above average business.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

LAST GANGSTER, THE: Edward G. Robinson, Rose Stradner—We ran this on our best nights and did fair business, but it wasn't worth three nights in this town. The picture had some good acting by a swell cast and it seemed to please, but put it on your weekend or your bargain night.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LIVE, LOVE AND LEARN: Robert Montgomery, Rosalind Russell—Did just fair business with this on our best days and the picture seemed to please because we didn't have any knocks. Hardly worth the price, but I've got to help pay the in-laws' salary.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LIVE, LOVE AND LEARN: Rosalind Russell, Robert Montgomery—Is a very good comedy. Did not do average business for me. I think the trailer hurt it as I had several say they did not want to see that picture if the trailer had anything to do with it.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

MADAME X: Gladys George, Warren William—If you want to see some character acting and you want to see it by yourself, here is the picture for you. If you want to buy some steak, don't run it because it won't gross film rental.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MADAME X: Warren William, Gladys George—This is a hard one to report on. Poorest midweek business for some time. It seems to cover too much story and territory in 72 minutes. May be a good picture, but certainly can't rate as pleasant entertainment. However, we heard several favorable comments.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MAYTIME: Jeanette MacDonald—Played this in place of "Firefly." Went over great with the better classes. Some said the best we have played. Many fine comments. Was, however, a pain in the neck to those that only got as far as the fourth grade. I think it is the type that should be played once in a while even in the smallest towns.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MAN-PROOF: Myrna Loy, Franchot Tone—A disappointing picture to me, but in box office and entertainment. Just a program picture. Not a special. Running time, 73 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

NAVY BLUE AND GOLD: James Stewart, Robert Young—We cannot say too much for this picture. About the best thing we played for two years. A few more like this and we can live in our own home. Play it big and watch them come in. Running time, 92 minutes. Played January 2-4.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

NAVY BLUE AND GOLD: James Stewart, Robert Young, Tom Brown, Lionel Barrymore, Florence Rice —About the best picture that Metro has turned out for this town and it did a mighty good business. Not a sound in the audience during some scenes and when a picture can quiet them all, they are really being entertained. Grab it; boost it and be contented. It will deliver.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NAVY BLUE AND GOLD: James Stewart, Robert Young, Tom Brown, Lionel Barrymore, Florence Rice —You will notice I star Jimmy Stewart as he was outstanding in his role. A swell football picture and a story of the service that's hard to beat. Push it and you will be well rewarded. Running time, 94 minutes. Played January 16-17.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

PARADISE FOR THREE: Frank Morgan, Robert Young—Not a big picture and not a cheap picture, but just 80 minutes of swell entertainment. Not one adverse comment. Good enough for any change.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

ROSALIE: Nelson Eddy, Eleanor Powell—Grand picture. Different. Plenty action, audience appeal, nice story. Extended runs anywhere and music for the box office. But the producer takes it all. Exhibitors should live on love, anyway. Running time, 122 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

ROSALIE: Nelson Eddy, Eleanor Powell, Ray Bolger, Frank Morgan—This is a very lavish production that failed to click with those who have seen it. For some reason or other MGM lost its zip and the picture is very draggy. It does not compare with even the cheaper allocations of Paramount when it comes to zest and spiriteliness, and falls 'way short of "Varsity Show" of Warners. Powell still dances the old routines she did several years ago. Eddy as a singer is wonderful, but his acting is very wooden and forced. Bolger should have more dancing. The one bright spot of the show is Morgan, who steals the entire production. Running time, 122 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

THOROUGHBREDS DON'T CRY: Judy Garland, Mickey Rooney, Sophie Tucker—Nice little picture which agreeably surprised the customers. I played it two days and did not regret it. Should be worth more even later due to the publicity Judy Garland is now getting.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TRADER HORN (reissue): Harry Carey, Edwina Booth—The combination really did business. If your week-end crowd likes plenty of action and comedy, this combination will take the place of your double feature and with just a little advertising do plenty of business. Metro sells these worth the money.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOU'RE ONLY YOUNG ONCE: Lewis Stone, Mickey Rooney—Excellent picture. Along the lines of the Fox "Jones Family." No draw, but pleased.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

ANGEL: Marlene Dietrich, Herbert Marshall, Melvyn Douglas—I never could see this star and my patrons evidently think the same way because they were noticeable by their absence. Me and the usher kinda liked this picture, though.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BARRIER, THE: Leo Carrillo, Jean Parker—We did average business with this picture and a companion feature on our best days. Some action, but wonderful photography and scenery, just the dish for your amateur cameramaniacs and worth a plug in their behalf. Not a big picture, but a satisfying one for small town patrons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BARRIER, THE: Leo Carrillo, Jean Parker—Very good northern picture with beautiful scenes in it. Poor weather and bad roads made this lose money. Running time, 93 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

BORDERLAND: William Boyd—All to the good and above the average western pictures. Book it; you will not be sorry. Running time, 82 minutes. Played February 9.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

BORN TO THE WEST: John Wayne, Marsha Hunt —Paramount has done very well by the small town exhibitor with their out-of-door pictures. Their care in making these pictures evidences itself in the product. This one is excellent and received very favorable comment from all. Running time, 55 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

DAUGHTERS OF SHANGHAI: Anna May Wong, Charles Bickford—Well made and Anna May did her stuff very well, but did not especially please. Lacked 3,000 miles of Shanghai locale (which patrons expected). Was a throw-back to the old serial days when lady heroines did everything from cooking to killing the villain. The director in this had Anna May stand watching while her hero had a heck of a fight.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby—Did a fair business and pleased most of the customers.—W. H. Hardman, Royal Theatre, Frankfort, Kan. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye—This picture was good enough, but we couldn't make it do business. Maybe because people are fed up on musicals. Paramount got the receipts and while I enjoyed the picture, the price of the seat came high, no tax included.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DOUBLE OR NOTHING: Bing Crosby, Martha Raye—The customer enjoys this, goes out and then doesn't know what he has seen. However, it will do good business and please all who see it, even though it is not as good as ye olde time Crosby pictures, such as "Anything Goes" and lately, "Waikiki Wedding." Played November 24-25.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

EASY LIVING: Jean Arthur, Edward Arnold—Normal business for a well liked production. Both actors have a following in Sodus. Played February 5. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FORLORN RIVER: June Martel, Larry Crabbe, Syd Saylor—Wholly satisfactory in every department, this is a cinch for the western fans and consequently for the B.O. Syd Saylor gets a good many laughs as Nevada's sidekick. Another notch on Paramount's topnotch western staff. Played November 26-27.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—No good for me. The picture is not so bad but it lacks something. Too much singing for no good reason by Miss Dunne.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

HIGH, WIDE AND HANDSOME: Irene Dunne, Randolph Scott—There was one or two reels of this picture that were plenty good but the agony that has to be endured before the director got them on the screen. It drew just fair business. Nobody praised it but they didn't knock it, so will rate it just fair.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOLD 'EM NAVY: Lew Ayres, Mary Carlisle—Nice little program picture that gave me better than average business. Running time, 67 minutes. Played February 4.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

HOLD 'EM NAVY: Mary Carlisle, Lew Ayres—The producers changed the old football idea slightly when they made this one. Instead of the hero making the winning touchdown, he helps a pal, and gets the girl just the same. Those who like football pictures will like it but it isn't quite up to the standard of the oldtime football thrillers. Running time, 67 minutes. Played January 17.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

HOLD 'EM NAVY: Lew Ayres, Mary Carlisle—This was a good football picture, played on Christmas Day and was well received and appreciated by a good crowd of holiday patrons. Maybe not so seasonal right now but your younger people will enjoy it any time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOPALONG RIDES AGAIN: William Boyd—Everyone was pleased. Business fair; but very good western picture. Running time, 65 minutes. Played February 5.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

INTERNES CAN'T TAKE MONEY: Barbara Stanwick, Joel McCrea—Many compliments on this swell show. I ran it only one day, which was my mistake. It's old but worth the playing time you can give it. Average business, which would have been increased if I had run it two days and got the benefit of the word of mouth advertising. Running time, 79 minutes. Played February 2.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—Business normal and the picture proved satisfactory. Played January 29.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MOUNTAIN MUSIC: Bob burns, Martha Raye, Rufe Davis—One of the "nuttiest", "screwiest" features ever witnessed. There isn't anything to it but it kept our audience in a continued roar of laughter and after all that's what counts. Martha Raye and Bob Burns carry it along at top speed assisted by a capable aggregation of supports, with Rufe Davis and his guitar taking top honors. It's crazy, it's daffy, it's silly but what of it. Box office in any man's theatre. Running time, 75 minutes. Played February 12.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

MOUNTAIN MUSIC: Bob Burns, Martha Raye—As Martha would say with that tiny mouth, Oh Boy! The first night of this picture was o.k. but with the first night customers so pleased it sure did a swell at the B. O. second night. Thanks to Bob and Martha. Played January 31-February 1.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

NORTH OF THE RIO GRANDE: William Boyd, George Hayes—These Hopalong Cassidy westerns are the best on the market and if you can use westerns you will make no mistake in running these. I cannot get by with them here as my patrons do not care for them. Running time, 70 minutes. Played February 11.—F. L. Clarke, Cozy Theatre Hazen, Ark. Small town patronage.

NOW AND FOREVER: (Re-issue) Gary Cooper, Carole Lombard, Shirley Temple—We bought this picture in the lowest allocation from Paramount, and as a result of the drawing power of the three stars

we cleaned up on it. Not a very good ending to the picture and Shirley doesn't have so very much to do. I had a few mild complaints from patrons, but the box office was very happy. Played February 4-5.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

SOULS AT SEA: Gary Cooper, George Raft, Frances Dee—My people don't even know that there is an ocean, so sea stories don't go here. Then, they don't appreciate the brutality that some directors seem to think belong on the screen. Consequently, we had to take a rap on this and was Paramount sorry. We ask you.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SOULS AT SEA: Gary Cooper, George Raft—One of the Paramount bell ringers. Competent cast and effective treatment throughout. Cooper as good as ever and Raft surpassing anything he has ever done. A little above average business. Played November 28-29.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

TEXAS TRAIL: William Boyd, George Hayes—These Hopalong Cassidys are the one redeeming feature of the Paramount lineup. Without them they would be almost a washout. It'll be goodby Paramount after this year in this town.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

THIS WAY PLEASE: Buddy Rogers, Betty Grable—Picture is good entertainment. It pleased. Did some extra business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

THIS WAY PLEASE: Charles Buddy Rogers, Betty Grable, Ned Sparks, Mary Livingston—This is quite a pleasing little comedy, the outstanding part of which was Rufe Davis in his sound-effects-man role. In the opinion of many Mary Livingston will outshine her famous husband in the movies, if given good parts to play. Ned Sparks is just as good as ever and as usual produced most of the laughs. As for Fibber McGee and Molly, well, quite a few wanted to see what they looked like after hearing them on the air, but reported disappointment after the show. Running time, 63 minutes. Played February 5-6.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town patronage.

WAIKIKI WEDDING: Bing Crossby, Bob Burns, Martha Raye—Played late, account of theatre hasn't been open long. Business terrible. Not as good as "Double or Nothing". But it will do to trade in one of the new ones, for instance "Blossoms on Broadway". Running time, 90 minutes. Played February 6-7.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

WAIKIKI WEDDING: Bing Crosby, Bob Burns, Martha Raye—Picked this up for a midweek and was surprised that it didn't do any above average. Comments were not noticeable either pro or con. Was a little disappointed in this.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WELLS FARGO: Joel McCrea, Frances Dee, Bob Burns—Many favorable comments on this worthwhile entertaining picture.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

WELLS FARGO: Joel McCrea, Frances Dee—Just when you have about lost all hopes for the future of motion pictures Frank Lloyd crashes through with "Wells Fargo", a picture that is outstanding in every way, will rank as high now as "Cimarron" did in its time. You will forget there is a recession while this one is showing in your theatre. Play it extended time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Republic

GLAMOROUS NIGHT: Mary Ellis, Victor Jory—This is my first contribution to your column and I hate to start by griping but this one is too rare to do anything else but gripe about. While I sit here in the office typing this letter I can hear the crowd booing. We have a reputation for running an orderly house but tonight is their night to howl and I don't blame them a bit for I am half through the showing of "Glamorous Night". Republic led me into this one blindly and believe me they have taught me a lesson. If you don't hear from me in the future you'll know one of my customers committed justifiable murder on his way out of the show. Played February 1.—C. O. Farrar, Grand Theatre, Vienna, Ill. Small town and rural patronage.

MANHATTAN MERRY-GO-ROUND: Phil Regan, Ann Ovorak—Boy, oh, boy, here is a picture. Advertise it big and watch 'em come and go away with smiles. The print we used had excellent recording. Some of the scenes were rather dark but the main idea is it will please all. Running time, 84 minutes. Played January 28-29.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

OH, SUSANNA! Gene Autry—Autry is always good. Folks here are going blooey over him. This picture is about average for all Autry pictures we have played. Running time, 60 minutes. Played February 2-3.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette—Oh Boy, everything is smooth sailing when this boy hits town. Played January 29.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

PORTIA ON TRIAL: Frieda Inescort, Walter Abel—Good enough for any theatre to run and exploit, for it will give satisfaction. It's drama with a punch, simple and sincere. Business good and patrons pleased. Running time, 67 minutes. Played January 19-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

SPRINGTIME IN THE ROCKIES: Gene Autry, Smiley Burnette—Ours is not to reason why. All we know is that the announcement of an Autry picture means crowds, and in spite of the unusual weather, this one pulled them in. Patrons were pleased that the music in "Springtime" was generously sprinkled throughout the picture. All in all it seemed to be just what they wanted, so we were all satisfied. Running time, 60 minutes. Played February 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

YODELIN' KID FROM PINE RIDGE: Gene Autry—Just an average Autry picture. Thin story. He can sing, but he can't act. The kids start "booing" when we show an Autry slide on the screen and that proves he's all washed up here. Am glad the contract is finished.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

RKO-Radio

ANNAPOLIS SALUTE: James Ellison, Marsha Hunt—Very good program picture which drew below average business.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

ANNAPOLIS SALUTE: James Ellison, Marsha Hunt, Harry Carey—Good programmer which will make the grade in all situations. Harry Carey is good as the dyed-in-the-wool navy man. Played December 3-4.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns & Allen, Joan Fontaine—This has always been an Astaire town, but they did not come out for "Damsel", and those that did were not enthusiastic. Would say that a poor title, radio stars in support, Ginger Rogers lacking, and Fred himself mechanical were causes. The "drum dance", was an example of the lack of spontaneity. To us it lacked "it."—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns & Allen—Not half the show you might be led to believe from the studio publicity. Without Burns & Allen it would have been very poor indeed. With all his dancing ability, Fred Astaire cannot carry a picture alone. Pulled only fairly well and pleased to just about the same degree. Running time, 99 minutes. Played January 21-22.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, Burns & Allen, Joan Fontaine—Very good picture which pleased generally. Only average business at box office.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

DAMSEL IN DISTRESS, A: Fred Astaire, George Burns and Gracie Allen—Disappointing at the box office. Played on Sunday-Monday-Tuesday and am sorry. Received no expressions for or against the picture from my patrons. Personally thought it quite good. Running time, 98 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

FIT FOR A KING: Joe E. Brown—This is the kind of entertainment our people want and pleased all and did above average business. Running time, 73 minutes. Played December 31-January 1.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

FIT FOR A KING: Joe E. Brown—Just an average Joe E. Brown picture which flopped at box office. Joe's stories have not been so good since leaving Warner Bros.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

FIT FOR A KING: Joe E. Brown, Paul Kelly, Helen Mack—Although a little slow in the first two reels, this emerges as satisfactory entertainment for nearly any bill. Joe's wild bike and hayrack ride will bring the house down. In spots where Brown is popular, this will be a topnotch attraction. Played November 21-22.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

FORTY NAUGHTY GIRLS: James Gleason, Zasu Pitts—Lots of laughs in this murder mystery. However can't rate it any above an average programmer. —L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HIGH FLYERS: Wheeler and Woolsey—Personally I always liked these comedians and I thought this picture was plenty good, but they seem to have lost their following, though my business was nearly up to the Saturday average. If your people like this pair the show is all to the good for fun and frolic. Running time, 70 minutes. Played January 29.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

HIGH FLYERS: Wheeler and Woolsey—An average Wheeler-Woolsey picture which drew well. Advertised it as their last appearance.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

HITTING A NEW HIGH: Lily Pons, Jack Okie—Played this on bargaian night. It neither drew nor pleased. Strictly not a small town picture. Running time, 85 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

LIFE OF THE PARTY, THE: Gene Raymond, Harriet Hilliard—A clever comedy but business only average.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

LIFE OF THE PARTY, THE: Joe Penner, Gene Raymond, Harriet Hilliard, Parkyarkarkus, Victor Moore, Helen Broderick—A swell musical comedy that will take care of itself anywhere. Joe's one man band is a scream. Victor Moore and Helen Broderick help a lot, too. Songs are a little below par. Played October 17-18.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

MAKE A WISH: Bobby Breen, Marion Claire—Good clean little picture but no action and not much story. Business below average. Marion Claire is surprisingly good in her part and easy on the eyes. She deserves more and better parts.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

RIDING ON AIR: Joe E. Brown—As we used this picture on our Bank Night, I don't know whether it was the money or the picture which drew the crowd. However all those who came (and there were plenty) seemed to enjoy the picture thoroughly. Thrills and laughs rolled into a perfect little picture for any small town audience. Running time, 71 minutes. Played January 24.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

SATURDAY'S HEROES: Van Heflin, Marian Marsh—Interesting little program picture, designed for the lower brackets, which will please most anywhere. However, it should not be played out of the football season. Van Heflin is well cast and with care can be worked up to more important parts. Played November 16.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

SHALL WE DANCE: Fred Astaire, Ginger Rodgers, Edward Everett Horton—Very good, although not as good as "Swing Time". Horton very nearly stole this show. Songs and dances far above average. Satisfactory in every way. Played December 29-30.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

SHE'S GOT EVERYTHING: Gene Raymond, Ann

(Continued on following page)

SEVEN SHOWMEN JOIN REPORTERS

From seven states come as many new contributors to "What the Picture Did for Me" this week.

Reporting for the first time are these:

K. A. SPEARS, Roxy Theatre, Winlock, Washington

PRUITT SIMMS, Dale Theatre, Ozark, Alabama

RICHARD D. FISHER, Cozy Theatre, Cabool, Missouri

Returning to the far-flung army of reporters after being on furlough or A.W.O.L. for at least eight months are the following:

WALTER HOHLFELD, Elite Theatre, Greenleaf, Kansas

J. P. JOHNSON, Sons of Norway Theatre, Ambrose, North Dakota

M. R. HARRINGTON, Avalon Theatre, Clatskanie, Oregon

HOWARD B. LEE, National Theatre, Wilmington, Delaware

Read in the columns this week the comment of these showmen on what the pictures they played did for them.

(Continued from preceding page)

Sothern—Just another picture. Running time, 72 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

STAGE DOOR: Ginger Rogers, Katharine Hepburn —Plenty good, and was enjoyed by a better than average Sunday crowd. No walkouts, no kicks and many compliments. Running time, 90 minutes. Played January 9.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers—This is a darn good show that pleased all. Play it up big and you won't be sorry. Running time, 92 minutes. Played January 16-18.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

STAGE DOOR: Ginger Rogers, Katharine Hepburn, Adolphe Menjou—Good picture which did less than average at box office. Pleased the ladies but the men did not rate it highly. Altogether too much talk.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

STAGE DOOR: Katharine Hepburn, Ginger Rogers, Adophe Menjou—You could write pages about this picture and all you could say would be that it is grand. Many folks thought that Rogers stole the show. Personally I agreed with them. I never have seen so many pleased faces as folks left the theatre. Any exhibitor playing pictures like this does not have to find a good hiding place as we have had to do after playing some of them. Running time, 92 minutes. Played February 5-7.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Played this very late but it did not hurt it a bit. Did good business and personally still consider it the best of Astaire and Rogers series. Played December 8-9.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

THERE GOES THE GROOM: Burgess Meredith, Ann Sothern—Not much of a picture. Did average business. Too silly. Should be double featured. Looks like we'll all have to start this double billing much as I hate to do it.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

WISE GIRL: Ray Milland, Mariam Hopkins—Our prevue crowd seemed to be pretty well satisfied with this one. Running time, 70 minutes. Played February 5-6.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town patronage.

Twentieth Century-Fox

ALI BABA GOES TO TOWN: Eddie Cantor—Personally I thought pretty good, but business very poor. Pleased about 50%. Running time, 80 minutes. Played February 3-4.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

ALI BABA GOES TO TOWN: Eddie Cantor—Not so hot. It misses fire and patronage was only 50% of normal. Running time, 81 minutes. Played January 23.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

ALI BABA GOES TO TOWN: Eddie Cantor—We find Ed Cantor at his best in this picture. The colored stars were at their best. This had plenty of box office for us. Good entertainment. Running time, 81 minutes. Played February 9-11.—Howard B. Lee and John O. Hopkins, National Theatre, Wilmington, Del. General patronage.

ALI BABA GOES TO TOWN: Eddie Cantor, June Lang—Not quite up to Cantor standard but will do. Grand business first night. But due to Cantor comments did not draw on the second night. Played February 7-8.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

ANGEL'S HOLIDAY: Jane Withers—The first Jane Withers picture which ever flopped at the box office, and there was no reason, as it is a very good picture.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

BIG BUSINESS: Jed Prouty, Spring Byington—These do all right on a double bill but I don't even try to run them alone. Some of my patrons like these but most of them would rather be some place else and Fox has the nerve to ask plenty of money for them but I don't know why.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CAFE METROPOLE: Loretta Young, Tyrone Power—I did not hear one single good word from our audiences about this picture. It is a picture which has absolutely no place on the program of any small town theatre. At least that is my opinion, and my patrons seemed to agree with me. Yes, we certainly are forced to take plenty of "duds" just to get the Shirley Temples. Running time, 83 minutes. Played January 21-22.—George W. Pattengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

CALIFORNIAN, THE: Ricardo Cortez, Marjorie Weaver—This picture will take the place of your western and do a fair job of it. There is a certain amount of draw attached to the title and there is a certain amount of action that will please your thrill hunters and action seekers.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CHARLIE CHAN AT THE OLYMPICS: Warner Oland—Used on a double bill. About the average Chan and they are all well received.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

CHARLIE CHAN ON BROADWAY: Warner Oland, Joan Marsh—These Charlie Chans do have a following but not enough to justify the rental. Not big enough for anything but your bargain night and not worth more than your lowest allocation.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CHECKERS: Jane Withers, Stuart Erwin, Una Merkel—A satisfactory picture to satisfactory business. But with Jane Withers' showing in the recent poll, it would not seem too much to ask of Fox to give this star a break in future releases. Bigger stories, better parts and dialogue that will get away from the sameness that has been the rule in her past pictures. Running time, 78 minutes. Played February 6-7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

DANGER—LOVE AT WORK: Jack Haley, Ann Sothern—This picture was booked two days but patrons walked out on the first day so we cancelled it. This one is not worth double features. Running time, 81 minutes. Played February 7.—Howard B. Lee and John O. Hopkins, National Theatre, Wilmington, Del. General patronage.

45 FATHERS: Jane Withers, Thomas Beck—This little girl is beginning to mean something at my box office but not as much as Fox thinks because she isn't worth the allocation in this town, yet. On a par or better than any of her previous efforts and worth your best playing time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

45 FATHERS: Jane Withers, Thomas Beck—Everyone seemed to be of the same opinion that this is Jane's best picture. Business fair considering conditions, etc. Running time, 71 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage.

HAWAIIAN BUCKAROO: Smith Ballew, Evalyn Knapp—The unusual locale and the many laughs put this several notches above the average western. I played this brand new and found it refreshingly different. Very well received.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HEIDI: Shirley Temple—Probably the best Temple to date. How they went for it, but I hit a bad spell of weather, which was the only reason that I did not break Shirley's record in this town. This is as near a picture that will please everybody as you will ever get. If you have it coming get behind it for all you are worth. It will more than justify your efforts. Running time, 88 minutes. Played January 30.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

HEIDI: Shirley Temple, Jean Hersholt—This little girl still does business. A very good picture, next to the best she has made for some time. Running time, 88 minutes. Played January 7-8.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

HOT WATER: Jed Prouty, Spring Byington—They make up the other half of that weekend double bill and get a few laughs but about the only walkouts I get is on these: Phooey!—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

IT HAPPENED OUT WEST: Paul Kelly, Judith Allen—We join several other exhibitors in wondering if Fox will ever make a good western. We have run several of this series and every one is the same in that stories are weak, photography is poor, and the sound is terrible. Nuf sed. Running time, 56 minutes. Played January 31.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

JUDGE PRIEST: Will Rogers—These reissues are falling down with us. Business is not up to average.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

JUDGE PRIEST: Will Rogers—Will Rogers still brings in the dollars and sends the people out with a smile. This is the kind of entertainment people want. Running time, 79 minutes. Played February 2-3.—J. A. Fair, Elite Theatre, Laurens, Iowa. General patronage.

LANCER SPY: Dolores Del Rio, Peter Lorre, George Sanders—We used this on a double bill, even though Fox thought it was good enough for a higher allocation. Glad we did because it wasn't so hot and by itself would have lost money on it. Pass it, if you can.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

LIFE BEGINS IN COLLEGE: Ritz Brothers—While this show is rather silly, and has an overdose of the comedians, it went over fairly well with me, but if I had it to do over I would not use it on Sunday. Running time, 94 minutes. Played January 16.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

LIFE BEGINS IN COLLEGE: Ritz Brothers—Our patrons seem to enjoy the Ritz Brothers. A very interesting picture and plenty of fun. Running time, 81 minutes. Played January 31-February 1.—Howard B. Lee & John O. Hopkins, National Theatre, Wilmington, Del. General patronage.

LOVE AND HISSES: Ben Bernie, Walter Winchell, Simone Simon—A good picture but without the box office appeal of the first Winchell-Bernie release. Simone Simon has a pleasing voice and puts her numbers over in an entertaining manner, but for some reason the patrons failed to turn out. Pleased fairly well. Running time, 84 minutes. Played January 30-31-February 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

LOVE IS NEWS: Tyrone Power, Loretta Young, Don Ameche, Slim Summerville—Another Fox hit made to order for our audience. Don Ameche as the editor of a daily paper, Tyrone Power as a star reporter and Loretta Young as a spoiled heiress get together to give as breezy and refreshing a performance as we ever witnessed. The comedy situations are "sure-fire" and the jail scene with Loretta, Tyrone and Slim Summerville is a knockout. Play this and have no regrets. It's a Fox tonic for a run-down box office. Running time, 78 minutes. Played February 12.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

ROLL ALONG COWBOY: Smith Ballew, Cecilia Parker—This guy couldn't ride in a street car with both doors shut but he can sing a little. My chewers and spitters, the boys with the big hats, don't care for him and I can't blame them. Put him back on the radio; he can't hurt that much.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ROLL ALONG COWBOY: Smith Ballew—It is rather slow for a western. The singing is good and it did a fair business.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

SECOND HONEYMOON: Loretta Young, Tyrone Power—Very well liked by our audiences.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SECOND HONEYMOON: Tyrone Power, Loretta Young—We didn't break any house records with this picture and while it was in the top allocation we didn't gross expenses, but Fox did reallocate it, so that we showed a belated profit. Not strong enough for your best nights but better than a programmer. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SING AND BE HAPPY: Tony Martin, Leah Ray, Dixie Dunbar—A little class "B" musical from Fox which pleased our crowd. Business was off on account of subzero weather. However, the second night's business was better than the first, and that proves any picture's worth to us. Once again, a Fox picture had a very poor presentation because of the terrible print received from the exchange. Running time, 64 minutes. Played February 11-12.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

SING AND BE HAPPY: Tony Martin, Dixie Dunbar—A clever program picture. Not much draw but at least I did not have to hide when the customers came out. Wish we could get more "B" pictures as good as this.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—Very amusing. Dress your lobby like a jungle. My patronage ate this up. I think the monkey was the grandest actor of them all. Running time, 75 minutes. Played February 8-9.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

TARZAN'S REVENGE: Glenn Morris, Eleanor Holm—A poor carbon copy of the previous Tarzan pictures. Pulled O.K. the first night, but no click the second. As actors, these two are swell athletes and totally unconvincing on the screen. And a highly improbable story did not help matters much either. Running time, 70 minutes. Played January 26-27. —M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

THANK YOU, MR. MOTO: Peter Lorre, Pauline Frederick—Nothing outstanding, but seemed to please. At best, just another picture to make up a double bill. No pulling power and business just fair. Running time, 67 minutes. Played February 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

THIS IS MY AFFAIR: Barbara Stanwyck, Robert Taylor—Very good drama. Drew slightly better than average and pleased all.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

WAKE UP AND LIVE: Walter Winchell, Ben Bernie—A big flop at box office. Not a bad picture but my customers are getting tired of musicals. Bernie and Winchell may be OK on the radio, but not at the box office.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

WEE WILLIE WINKIE: Shirley Temple—Very good picture. Well produced. Shirley is only doing one-third to one-half of the business she did 18 months ago.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas. Small town patronage.

WIFE, DOCTOR AND NURSE: Loretta Young,

Warner Baxter, Virginia Bruce—Just what the customers here want. Enjoyed by all who saw it. Just my luck to have bad weather. Played January 24-25.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter, Virginia Bruce—You can go the limit on this fine production and your patrons will thank you for it. Our business way above average for this engagement. Running time, 85 minutes. Played January 2.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

WIFE, DOCTOR AND NURSE: Loretta Young, Warner Baxter, Virginia Bruce—Business was off on this one, but to those of us who saw it, it was a real treat to see this fine cast in action. Direction and photography are excellent, too, though one is not likely to be conscious of these while looking at the loveliest girl in Hollywood. Running time, 85 minutes. Played January 31-February 1.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

WILD AND WOOLLY: Jane Withers—We did very nice business, being favored by good weather, and our folks like Jane Withers. Played January 15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

YOU CAN'T HAVE EVERYTHING: Alice Faye, Don Ameche, Louise Hovick, Ritz Brothers—Pleased in a big way on Family Night. Doubtless Alice Faye's very best performance to date. Louise Hovick did well enough, but lately several things would seem to indicate that Fox is afraid its pictures will become too goody-goody. However, I know of several on the lot that I would be glad to trade off to get Janet Gaynor back. Incidentally, I think that Don Ameche tops any other male star. Running time, 99 minutes. Played February 3-4.—H. Wilson Young, Wahoo Theatre, Dubach, La. Small town and rural patronage.

United Artists

BULLDOG DRUMMOND STRIKES BACK: Ronald Colman, Loretta Young—Don't laugh. I had this paid for a long time before I used it but want to say that it is head and shoulders above 80 per cent of the present day washouts that come out of Hollywood, and on your bargain nights will do plenty of business. The print I had was in very good shape out of Kansas City.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

DEAD END: Joel McCrea, Sylvia Sidney, Humphrey Bogart—Another hit from Samuel Goldwyn which with very few exceptions was well accepted here. However, it didn't do as much business as we expected. Played December 5-6.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

52nd STREET: Leo Carrillo, Pat Paterson, Kenny Baker—Good entertainment. Carrillo outstanding and Baker can really sing. Play it any date. You can't go wrong. The outstanding number being Kenny singing "I'd Like to See Samoa of Samoa", with Pat going Hawaiian. Running time, 81 minutes. Played February 6-7.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—A hurricane in every way, especially at the box office. Gave me the highest gross to date in my new theatre. I consider this excellent evidence that stars are not always necessary to bring in the business. Certainly this picture has no outstanding characters. Business far above expectations. Did not spend 10c for extra advertising.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

HURRICANE, THE: Dorothy Lamour, Jon Hall—The hurricane scene worth the price of admission, with the whole picture building up to it. Dorothy Lamour a natural for the role although many of the patrons disappointed because she didn't sing. The publicity men behind this picture must be tops. For a picture that lacked in cast names as much as this one, it did a terrific business. It's presold, and how! Running time, 104 minutes. Played February 9-13.—Peter Panagos, Sipe Theatre, Kokomo, Ind. General patronage.

NOTHING SACRED: Carole Lombard, Fredric March—Clever as they come and played for every hit of comedy and fun by March and Lombard. Business not up to expectations but those who came had a swell time. Running time, 75 minutes. Played January 28-29.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

NOTHING SACRED: Carole Lombard, Fredric March—For some unexplainable reason, and in spite of the color, this did not go over especially big. Both the box office and the comments said so. Personally I thought it unusually fine entertainment. I think the title kept the attendance below normal and the word of mouth advertising did nothing to bring them in the second and third nights.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

PRISONER OF ZENDA: Ronald Colman, Madeleine Carroll—This picture did above average business We find all of United Artist pictures good and we urge you to book it. Running time, 101 minutes. Played February 4-5.—Howard B. Lee and John O. Hopkins, National Theatre, Wilmington, Del. General patronage.

PRIVATE LIFE OF HENRY VIII: Charles Laughton (Re-issue)—Aside from the superb acting of Charles Laughton the picture is poor. However, the array of stars brings them in.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RED SALUTE: Barbara Stanwyck, Robert Young, Cliff Edwards—Played this on Saturday midnight return engagement. Pleased everyone both young and old. Cliff Edwards turns in a standout performance. Played September 18.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

SKY DEVILS: Spencer Tracy, Ann Dvorak—Played a return engagement on this and it certainly did go over with my Saturday audience. Sound recording was a little ragged but it got by. Played July 31.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

STELLA DALLAS: Barbara Stanwyck, John Boles, Anne Shirley—A natural for any spot. Down to earth drama that all will understand and thrill to. Did exceptionally good business here and understand it did the same elsewhere. Running time, six reels. Played November 7-8.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

WOMAN CHASES MAN: Mariam Hopkins, Joel McCrea—A delirious, delightful comedy from Samuel Goldwyn. Although not "Big", the cash customers will have no kicks coming as the picture does not have a dull moment. Played August 8-9.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

Universal

BREEZING HOME: Binnie Barnes, Wm. Gargan—Very ordinary racing picture with the long shot managing to bring home the bacon. Poorly received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MERRY-GO-ROUND OF 1938: Alice Brady, Bert Lahr—This did not draw. No stars in it was the reason, I guess. The picture is a good comedy and pleases if you can get them in. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

100 MEN AND A GIRL: Deanna Durbin—We did very well for this exceptional feature as we placed our personal guarantee back of the offering. Played January 21-22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

100 MEN AND A GIRL: Deanna Durbin, Adolphe Menjou—I was late running this picture, but it is worth going back for if you have a chance to get it. Gave general satisfaction to average Sunday business. Running time, 84 minutes. Played February 6.—F. L. Clarke, Cozy Theatre, Hazen, Ark. Small town patronage.

ROAD BACK, THE: John King, Richard Cromwell, Andy Devine—In spite of the adverse reviews and criticisms, I consider this a wonderful picture and the paying public evidently thought so too, for they certainly turned out in droves. Didn't hear any remarks about this picture that were not favorable. Gave this top playing time and was well repaid for doing so. Played August 20-30.—R. D. Fisher, Cozy Theatre, Cabool, Mo. Small town and rural patronage.

ROAD BACK, THE: John King, Richard Cromwell—Was a little afraid of this one, but everything came out O.K. It is a big little picture and has everything for entertainment. Did not overdo the advertising. With the weather down to 10 below what can you expect. Running time, 103 minutes. Played January 30-31-February 1.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

SINGING OUTLAW, THE: Bob Baker, Joan Barclay—This is Bob Baker's first western and pretty good. If Bob keeps on improving I think he will make a good western star. The fight in this one was poor. It didn't look real. The action a little slow, the story a little weak. I hope the second one will be better. Running time, 57 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

YOU'RE A SWEETHEART: Alice Faye, George Murphy—Swell. Everybody raved about this picture. There is nothing cheap or nothing spectacular about it, but just plain 100% entertainment. Business slightly above the three previous Sunday changes. Running time, 96 minutes.—K. A. Spears, Roxy Theatre, Winlock, Wash. Small town patronage

Warner Bros.

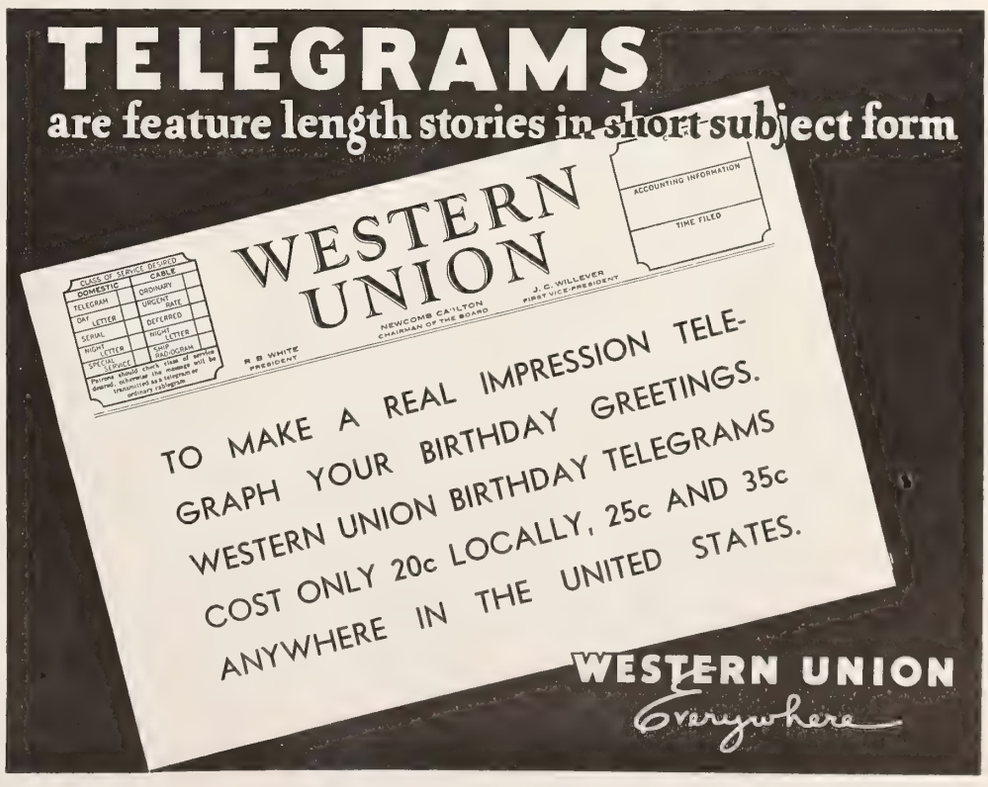
ANTHONY ADVERSE: Fredric March, Olivia de Havilland—An outstanding picture that proved to be a topnotcher for our theatre in 1937. A wonderful story and two great stars at their best. Pleased 100 per cent. Running time, 136 minutes.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

CHARGE OF THE LIGHT BRIGADE: Errol Flynn, Olivia de Havilland—This picture was one of our best drawing cards and pleased 100 per cent. Story, filming and stars absolutely tops with our patrons. Running time, 113 minutes.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

FIRST LADY: Kay Francis, Preston Foster—An awful bust with the men. Too much talk. It is a smart picture but no good for us. Kay Francis has been out of luck lately with the kind of stories she plays in.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

GREEN PASTURES, THE: Rex Ingram—This picture did not click so good with our patrons. Most

(*Continued on following page*)



(Continued from preceding page)
of them, after it was all over, was wondering what it was all about. Running time, 93 minutes.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

IT'S LOVE I'M AFTER: Leslie Howard, Bette Davis, Olivia DeHavilland—Very poor draw but picture is funny and pleased.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

LIFE OF EMILE ZOLA, THE: Paul Muni—A very excellent picture but it did not draw us a box office. If you have not played this, then book it now. Running time, 116 minutes. Played February 2-3.—Howard B. Lee and John O. Hopkins, National Theatre, Wilmington, Del. General patronage.

MIDNIGHT COURT: Ann Dvorak, John Litel—Just a good programer. Use it in a double bill, that is, if you still run them. Running time, 66 minutes. Played February 4-5.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

TOVARICH: Claudette Colbert, Charles Boyer—After playing "Tovarich," I understand now why Claudette Colbert sailed for Europe. Very many unfavorable comments from the customers. I sincerely hope Charles Boyer will speak more distinctly in his next picture.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

TOVARICH: Claudette Colbert, Charles Boyer—A poor one day picture. Pleased no one and will not please anyone. Lay off. If you have to play it, buy it cheap and don't run it long. Running time, 94 minutes.—W. E. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WINE, WOMEN AND HORSES: Barton McLane, Ann Sheridan—Only a fair program picture. Barton McLane doesn't mean a thing here. Running time, 64 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

Short Features

Columbia

BOY WHO SAVED A NATION, THE: Strange As It Seems—This was a last minute substitution by the exchange which we wish they had kept in the can. All right for students of history but as a theatrical subject it seemed like a flop to us. Several people told us so.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

CALLING ALL CURTAINS: Broadway Comedies—Very unfunny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CASH AND CARRY: Three Stooges—The only funny two-reelers on the market and these boys can find more ways to make people laugh than a farmer has coming to town.—Mayme P. Musselman, Princess Theatre, Lincoln, Kans. Small town patronage.

COMMUNITY SING: No. 4—Let's have more just like this. While they are all good, this was particularly pleasing. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIDDLING AROUND: Collins-Kennedy—Got the laughs. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FISHING THRILLS: New World of Sport Series—This will warm the blood of any fisherman or those who have never seen a fish. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GRACIE AT THE BAT: Andy Clyde—Andy and his girls' softball team get going when his missus comes in to pitch. It has its funny moments. Book it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KNEE ACTION: Andy Clyde—An excellent Andy Clyde two-reel slapstick comedy. Kids loved it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAN BITES LOVE BUG: Charlie Chase—why don't you bring back that soldier quartet, Charlie? If you can't be funny any more, maybe you can still entertain. This comedy wasn't funny enough.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SITTED DOWNERS, THE: Three Stoges—These comedies are favorites with most of our patrons and this was up to the standard of others we have played. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

STORK TAKES A HOLIDAY, THE: Color Rhapsodies—This one is a wow. Running time, 9 minutes.—R. W. Chickmore, Rainbow Theatre, Newport, Wash. General patronage.

Educational

BIG APPLE, THE: Arthur Murray—This short was good and enlightened my patrons on this subject. The boys and girls who demonstrated their ability were good and the little story nicely handled.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BASHFUL BALLERINA: Imogene Coca—Not any good. Running time, 19 minutes.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

GOING, GOING, GONE: Buster West, Tom Patricola—Plenty laughs. Running time, 18 minutes.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

GOING, GOING, GONE: Buster West, Tom Patricola—These boys don't make them poor and this is good enough for most any program. Will fit most any spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOW TO SKI: Treasure Chest—A very timely and interesting short subject which was enjoyed by everyone who saw it. Running time, nine minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

JAIL BAIT: Buster Keaton—A fair two-reeler and that is saying a lot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

KOO-KOO CORESPONDENCE SKOOL, THE: Two Reel-Comedies—Not as good as some of this series. Best bit was a tap routine by an unnamed team. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LION HUNT, THE: Terry-Toon—An excellent black and white cartoon and good any place.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OFF THE HORSES: Bert Lahr—Pretty good comedy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

SLACKS APPEAL: Niela Goodelle—Excellent. Running time, 19½ minutes.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

TERRY-TOONS: Most of these are quite good although our audience does not like them as well as color cartoons. Running time, seven minutes.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

WILL YOU STOP!: Tim and Irene—Very unfunny. Who told this pair they were comedians?—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

WHO'S WHO?: Niela Goodelle—Another two-reel tragedy. No subtitles to tell the patrons when to laugh.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas.

Metro-Goldwyn-Mayer

BEAU HUNKS: Laurel and Hardy—It was just as funny as ever and my patrons really did enjoy it. I don't know why these boys didn't stay with two-reelers because we could use some good two-reelers, if they were funny.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

BEAU HUNKS (reissue): Laurel and Hardy—A humdinger. Pleased everyone. The adventures of Laurel and Hardy in the Foreign Legion. Good in any spot. Running time, 37 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

CHILE, LAND OF CHARM: FitzPatrick Travel Talks—My patrons like these travelogues in color and we like to run them because they really picture the country and people as they really are.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CHILE, LAND OF CHARM; COPENHAGEN; STOCKHOLM, PRIDE OF SWEDEN: FitzPatrick Travel Talks—All good travelogues in color. The music scores of these are generally an outstanding feature. Running time, 10 minutes each.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DECATHLON CHAMPION: Pete Smith Specialties—Events leading up to the making of a champion, narrated by Pete Smith, making a very good short subject—worthy of a good spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FRAMING YOUTH: Our Gang—On a par with the other Gang Comedies. They have a following and they are usually good enough for most any spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FRAMING YOUTH: Our Gang—One of the best with Alfalfa crooning. They get the laughs. Running time, 11 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

FRIEND INDEED: Pete Smith Specialties—A very fine Pete Smith. Story of a blind man and a dog.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOW TO START THE DAY: Robert Benchley—Plenty good as are all of the Benchleys.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOW TO START THE DAY: Robert Benchley—About like all the "How to" series. Just fair. Running time, 10 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—This is a dandy reel. It brought back memories of the oldtimers and was well received.—W. H. Hardman. Royal Theatre, Frankfort, Kansas. Small town patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—This short will get some extra dough and please. Book it and advertise it now, while he's hot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

JIMMY FIDLER'S PERSONALITY PARADE: Special—A grand short. Give it your best time. Audience applauded it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KING WITHOUT A CROWN, THE: Historical Mysteries—A welcome addition to your program. Not much comment but plenty of attention while this was on the screen.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MAIL AND FEMALE: Our Gang—This Gang is not up to standard but as a rule they satisfy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MAN IN THE BARN, THE: Historical Mysteries—This historical sketch will give you something to think about and it is worth a spot on your best program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kans. Small town patronage.

NATURAL WONDERS OF THE WEST: Fitz-Patrick Travel Talks—Very beautiful. Worth showing.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

NEWS OF THE DAY: No 229—Well, boys, horse race season is here. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

NIGHT AT THE MOVIES A: Robert Benchley—Grand fun and patrons enjoyed it enough to comment. Running time, 11 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NIGHT AT THE MOVIES, A: Robert Benchley Robert Benchley at his best. Pleased our audience immensely.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUR GANG FOLLIES OF 1938: Our Gang—Just a comedy that failed to register very heavily with our patrons. Keep the Gang in juvenile situations where they can be more natural. Runinng time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OUR GANG FOLLIES OF 1938: Our Gang—We gave it extra billing and drew in some extra business, which is about all you can say except that the audience enjoyed their efforts to entertain.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PACIFIC PARADISE: M-G-M Miniatures—A very entertaining short with Hawaiian music. Running time, 10 minutes.—Pruitt Simms, Dale Theatre, Ozark, Ala. General patronage.

PERFECT DAY, THE: Laurel and Hardy—These old two-reelers fill a long felt need, and with plenty of good comedies, we could ship this double bill stuff to the dump.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

PIGSKIN PALOOKA: Our Gang—A good comedy and that run for touchdown just gets them. You just try to keep the kids quiet.—Mayme P.Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ROMANCE OF RADIUM: Pete Smith Specialties—This is without a doubt one of the outstanding pictures of the year and I compliment Pete Smith on the achievement. Play it and advertise it. You can't go wrong.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

Paramount

AQUABATS: Grantland Rice Sportlights—Pretty good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

CANDID CANDIDATE, THE: Betty Boop Cartoons—Good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

EDUCATED FISH: Color Classics—A good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FOUR SMART DOGS: Ted Husing—We take our hats off to this Husing man with his comments and material in his subjects. This is about the best he has made. The sheep dog was wonderful. Every one enjoyed this immensely. Running time, seven

(Continued on following page)

(Continued from preceding page)
minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

FOUR SMART DOGS: Grantland Rice Sportlights—Any dog lover will get a kick out of watching these dogs do their stuff, especially the sheep herder.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FOWL PLAY: Popeye the Sailor—Very good but I think Popeye let the parrot steal the show. Running time, seven minutes. Played February 7-8.—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

FOXY HUNTER, THE: Betty Boop Cartoons—Good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HOSPITALIKY: Popeye the Sailor—Not as good. not as bad as some of the Popeye Cartoons.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

HULA HEAVEN: Eddie Peabody—Eddie is a new personality here but won't be any more. This is one short that has plenty of entertainment. Book this one by all means. Running time, 11 minutes. Played February 3-4—W. M. Pinckard, Princess Theatre, Carthage, Tenn. Small town patronage.

INVENTOR, THE: Paragraphics—The first poor short that Paramount has made this season. We cannot complain as their shorts have been tops with us, and this one is better than most companies' best. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

KILLER OF THE TONTO: Paragraphics—Not so hot because they just can't film this chase of a mountain lion, without the faked shots becoming too evident.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

ZULA HULA: Betty Boop Cartoons—A good cartoon with Grampy doing his stuff. Will get a lot of laughs.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

RKO-Radio

BOAT BUILDERS: Mickey Mouse—Up to standard of Disney releases and that is sufficient praise in itself. Disney cartoons are so far ahead of any others there is no comparison to be made. Running time, seven minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BRIDAL GRIEFS: Ford Sterling—Just an average comedy. Running time, 19 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

DONALD'S OSTRICH: Mickey Mouse—Donald Duck causes many of our patrons to become slightly hysterical, and this one sure had them rolling. Running time, 10 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

LONESOME GHOSTS: Mickey Mouse—As usual, another knockout. Running time, 9 minutes.—R .W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

MARCH OF TIME: No. 5—One of the most interesting of this series we have run. The three subjects, Finland, Laugh Trust and Kennedy are excellent. The last is most timely, especially with Kennedy now Ambassador to England. Our audiences are taking to these more and more. Running time, 18 minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PRAIRIE SWINGEROO: Pinky Tomlin—A very nice little musical that went over good here. Tomlin is very popular here. Running time, nine minutes. —A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

Twentieth Century-Fox

FILMING MODERN YOUTH: Adventures of the Newsreel Cameraman—These usually satisfy.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

FILMING MODERN YOUTH: Adventures of the Newsreel Cameraman—Although I have sent in hundreds of reports on features, my reports on shorts wouldn't total a half dozen. This short is so unusually good that I felt I had to mention it. Although in no sense a comedy, it drew more laughs than a dozen comedies combined. Excellent!—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Vitaphone

DOG DAZE: Merrie Melody—Good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Small town patronage.

DOUBLE TALK: Edgar Bergen, "Charlie McCarthy"—This one is not as good as some that Bergen has made, but with his popularity on the air it got by nicely. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

GATEWAY TO AFRICA: Colortour Adventure—A better travel tour very interesting and novel. These travel tours take the audience to places they will in all probability never have seen and are all absorbing in audience interest. Running time, eight minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

LAND OF THE MIDNIGHT SUN: Colortour Adventure—Depicting everyday life of Eskimos. Not very well received, but colors received favorable comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LIFERS OF THE PARTY, THE: Yacht Club Boys—I can't give these guys much and my patrons think pretty much the same.—Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

MAIL AND FEMALE: Ken Murray and Oswald—More or less slow-moving comedy. But dialogue good. Oswald always good for a laugh. They liked this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAL HALLETT AND ORCHESTRA: Melody Masters—Very ordinary.—W. H. Hardman, Royal Theatre, Frankfort, Kansas. Small town patronage.

MAN WITHOUT A COUNTRY, THE: Broadway Brevities—Very good historical short in color. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

POETS OF THE ORGAN: Mr. and Mrs. Jesse Crawford—Good music is always well received.—This one no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PORKY'S DOUBLE TROUBLE: Looney Tunes—A nice black and white but do not think that they are in a class with Popeye or Betty Boop. Running time, seven minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

PORKY'S ROAD RACE: Looney Tunes—This is an extra good black and white cartoon. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SUNDAY ROUND-UP, THE: Dick Foran—One of the best two-reelers in a long time. (I don't play many two-reelers though.) Foran is my best western star. I booked this, got some one-sheets and 11x14s and advertised it big, but at the same time making it clear that it was only a two-reel subject and not a feature picture. I think it greatly helped by box office receipts and the people really liked it. If you haven't played it, do so and satisfy your patrons. Warner, can't you make a few westerns with Foran next season? I need him!—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SEPTEMBER IN THE RAIN: Merrie Melodies—This series is about as good as anyone could ask for and this is swell with the subject matter very clever. Good any day in the week. It's good. Running time, nine minutes.—A. J. Inks, Crystal Theatre, Ligonier, Ind. Small town patronage.

TWO BOOBS IN A BALLOON: Edgar Bergen & Charlie McCarthy—Very good. Pleased all who saw it. Running time, 11 minutes.—R. W. Crickmore, Rainbow Theatre, Newport, Wash. General patronage.

Miscellaneous

BRADDOCK-FARR FIGHT: Pictures OK but have no draw. Did not gross cost.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Serials

Republic

DICK TRACY: Ralph Byrd—Plenty good so far. Business building up every Saturday.—Ouida Stephano, Grove Theatre, Groveton, Texas. Small town patronage.

Universal

JUNGLE JIM: Grant Withers—We finished this serial recently and wish to report favorable reaction from our patrons. The interest seemed to hold throughout the entire footage. Good prints from the Boston exchange. 12 chapters.—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

RADIO PATROL: Grant Withers—We are at the end of the first three chapters and going strong. Audience opinion is that this is better than "Jungle Jim" or "Flash Gordon." Why doesn't somebody make another railroad serial!—George W. Pettengill, Jr., Cameo Theatre, Mattawamkeag, Maine. Rural patronage.

TIM TYLER'S LUCK: Frankie Thomas, Jr., Frances Robinson—We are half way through this serial and the kids like it fine. Not any better than the rest of the serials that are being made but the serial fans are staying with it better than most serials. —Mayme P. Musselman, Princess Theatre, Lincoln, Kansas. Small town patronage.

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U. S. STEEL SPENDING $200,000 FOR 3 FILMS

One and Four-Reel Subjects in Color; Third Will Be in Six Reels

The United States Steel Corporation and its far-flung subsidiaries have turned their attention to the theatre screens to supplement their "good will" and "institutional" advertisements.

Production is virtually completed on three films, two of which are in color. The third, a six-reeler in black and white, contains more technical and detailed information about "the story of steel" than the color films, which are one reel and four reels in length.

The one-reel film is being produced expressly for theatrical showings while the four-reeler is intended for cities and towns where steel mills and plants are located. Edwin C. Hill, radio and former newsreel commentator, delivers the narrative for the two color films but no decision has been reached as to whether he will do the commentary for the six-reel production.

Sponsor Mentioned Once

One point emphasized by officials discussing the motion picture venture was that the films will "contain no direct advertising" mention. Stephen Dickinson, a member of the U. S. Steel Corporation's publicity department, said that on the main title there will be "some such line as 'produced with the cooperation of U. S. Steel Corporation' and at the end there will be a notice that the contents are copyrighted by the corporation."

Only once is the sponsor mentioned by commentator, Mr. Dickinson said. In telling the story of steelmaking, Mr. Hill reports "more than 500,000 persons are employed in the steel industry and more than half of them are employed by the United States Steel Corporation and its subsidiaries."

Although no definite distribution plans have been made, Mr. Dickinson explained that officials of the company expect 10,000,000 persons to see the color films, mostly in motion picture theatres. Also, the six-reel film will be loaned to various organizations, clubs, schools, colleges and any other groups interested.

No attempt will be made, Mr. Dickinson said, to have one of the large motion picture companies handle distribution; instead, the prints will be turned over to an industrial-film distributor.

$200,000 Estimated Cost

Production of the films started several months ago. Through the company's advertising agent, Barton, Batten, Durstine and Osborne, the Hollywood Industrial Picture Company, headed by Rowland Reede, was engaged to produce the films. It is estimated the total cost of the films will be more than $200,000.

The color films will be released early in April, the one-reel under the title "Men Make Steel" and the four-reel under the title "Steel—Servant of Man." No title has been chosen for the black and white picture.

In a recent issue of *US Steel News,* monthly publication of the corporation, the production of the films was featured, and the purpose explained as follows: "most people think the other fellow's job is easier. That is human nature. It helps to explain, too, why so many people have a distorted idea of iron and steel making. 'Sure, it is one of those mass production industries,' they say, putting the emphasis on 'mass.'"

The industry is "massive" but not one of mass production, said the article, ". . . .The many millions outside our industry will never know until they can see with their own eyes and hear with their own ears" that the making and distributing of steel and iron products "call for the combined efforts of many thousands of people with many different kinds of skill and training, and require heavy investments in mines, plants and equipment."

In offering the films to exhibitors, the corporation plans neither to ask for a rental fee nor pay for showings, as is customary. No attempt will be made to rent halls or theatres.

National Decency Legion Classifies 18 Productions

Of 19 pictures reviewed and classified by the National Legion of Decency in its listing for the current week 11 were approved for general patronage, four were listed as unobjectionable for adults, two were cited as unobjectionable in part, and one was condemned. The pictures and their classification follows.

Class A-1, Unobjectionable for General Patronage: "Adventures of Tom Sawyer," "Alberto di Adamo" (Italian), Arsene Lupin Returns," "Blondes at Work," "Border Wolves," "Daredevil Drivers," "El 113" (Spanish), "Ihr Groesster Erfolg" (German), "Making the Headlines," "Painted Trail," "Sieben Ohrfeigen" (German). Class A-2, Unobjectionable for Adults: "Affairs of Maupassant" (German), "No Basta Ser Madre" (Spanish), "Zweimal Zwei in Himmelbett" (German), "Manhattan Melodrama" (reissue). Class B, Objectionable in Part: "Baroness and the Butler," "Big Broadcast of 1938." Class C, Condemned: "Assassin of Youth."

Seligman Representing Italian Co.

Leo Seligman of Cinepix Company, New York, said this week that he has been given sole distribution in the eastern territory of the United States of all products of the I. C. I. Cinema Industries, Inc., Rome, Italy. At the present time Mr. Seligman is releasing three Italian films, "Il Destino," "Comtessa Di Parma" and "Cavalleria." Mr. Seligman said that there are six additional features on their way here from Italy.

Warners Complete Studio Laboratory

Warner Brothers' new $500,000 laboratory at the Burbank studio was opened last week to some 200 journalists, educational and civic leaders invited for a tour of inspection conducted by Fred Gage, head of Warner laboratory activities, and luncheon in the studio cafe. The new laboratory which will replace in function the Sunset Boulevard unit used by the company for several years, is equipped to handle all studio and west coast prints up to any predictable increase in company output, other exhibition prints continuing to be printed in the east as formerly.

The building, designed for utilitarian purposes, is strictly modern consisting of two stories and basement with two projection rooms on the upper floor. It covers 19,000 square feet of ground, is of fireproof construction, and temperature is controlled to within one-tenth of a degree. Capacity is given as 1,000,000 feet of film per 24 hours. A 24-unit film storage vault is housed in a separate building.

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900 Film Critics Now; 30 Radio Commentators

An all-time high in press attention to motion pictures has been reached, with 900 film editors and critics writing on magazines and newspapers throughout, 30 radio commentators talking about films, and 312 accredited news and magazine writers covering Hollywood today.

The press of the nation is running favorable to motion pictures, in its mention of the industry and industry affairs, some 73.5 per cent of the editorials, columns and news stories dealing with picture trends in 1937 being "complimentary," according to the Motion Picture Producers and Distributors of America. In addition, 9 per cent of the comment was neutral and only 17.5 per cent was adverse, a total improvement of 7.4 per cent over 1936, when 66.1 per cent of the press comment was favorable.

The MPTOA added that in "the field of industry affairs," the press showed 61.2 per cent support of present policies, 17.7 per cent of the comment was neutral and 21.1 per cent was adverse in its criticism, a total improvement of 13.6 per cent over 1936.

There was comparatively little press demand for censorship, due, it was said, "to the industry's efficient self-regulation." Of comment on government control or governmental censorship, the MPPDA found 55 per cent favored a continuance of present industry policies, 9.9 per cent was neutral and 35.1 per cent preferred regulation in some form.

Criticsm or comment on individual pictures was not included in the survey. High points of press comment of 1937 were Will Hays' presidential report on the "progressive advancement of the industry," and his discussion of 50 "outstanding" pictures.

Leo Meehan With Cultural Project

Leo Meehan has been appointed publicity director of all Federal Cultural Projects of the WPA in Southern California.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended Feb. 19, 1938, from 64 theatres in 13 major cities was $890,007, a decrease of $15,309 from the total for the preceding week ended February 12, 1938, when 64 theatres in 13 large cities aggregated $905,316.

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Theatres (Average weekly grosses for 66 week period from January 4, 1936, to April 3, 1937)	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Boston							
Boston	3,246	25c-55c	17,700	"Happy Landing" (20th Cent.-Fox) and "Charlie Chan at Monte Carlo" (20th Cent.-Fox)	8,000	"Double Danger" (RKO) and "International Settlement" (20th Cent.-Fox)	8,000
RKO Memorial	2,907	35c-65c	13,600	"Snow White and the Seven Dwarfs" (RKO) (plus stage show)	42,500	"Happy Landing" (20th Cent.-Fox) (plus stage show)	25,000
Loew's Orpheum	2,970	25c-55c	14,500	"Man-Proof" (MGM) and "I'll Take Romance" (Col.)	13,000	"The Last Gangster" (MGM) and "You're Only Young Once" (MGM)	16,000
Metropolitan	4,332	35c-65c	26,000	"Checkers" (20th Cent.-Fox) (plus stage show)	9,000	"The Buccaneer" (Para.) (plus stage show)	26,000
Paramount	1,793	30c-55c	8,000	"The Kid Comes Back" (W.B.) and "Sh! the Octopus" (F.N.)	5,500	"Hollywood Hotel" (F.N.) and "Invisible Menace" (W.B.)	6,000
Chicago							
Apollo	1,400	75c-$1.50	7,100	"In Old Chicago" (20th Cent.-Fox) (3rd week)	15,000	"In Old Chicago" (20th Cent.-Fox) (2nd week)	15,200
Chicago	4,000	35c-75c	35,500	"Man-Proof" (MGM) (plus stage show)	30,000	"The Buccaneer" (Para.) (stage: Wm. Hall and revue) (3rd week)	26,700
Garrick	900	35c-65c	6,800	"The Hurricane" (U.A.) (2nd week)	6,000	"The Hurricane" (U. A.) (1st week)	7,000
Oriental	3,490	35c-75c	17,500	"The Buccaneer" (Para.) (stage: Wm. Hall and revue)	17,200	"Paradise for Three" (MGM) (stage: Herbie Kaye and Orch.)	19,200
Palace	2,509	35c-75c	19,900	"Stage Door" (RKO) (plus stage show)	24,000	"Radio City Revels" (RKO) (stage: Jimmy Dorsey and Orch.)	20,000
Roosevelt	1,591	35c-75c	13,000	"Of Human Hearts" (MGM)	8,000	"Happy Landing" (20th Cent.-Fox) (2nd week)	10,800
State-Lake	2,776	20c-55c	14,800	"45 Fathers" (20th Cent.-Fox) (plus stage show)	14,600	"When Thief Meets Thief" (U. A.) (stage: Milt Britton and Orch.)	13,000
United Artists	1,700	35c-75c	17,500	"Mannequin" (MGM) (2nd week)	14,300	"Mannequin" (MGM) (1st week)	18,700
Cleveland							
Allen	3,000	30c-55c	5,700	"Happy Landing" (20th Cent.-Fox) (5 days)	4,000	"Penitentiary" (Col.) (9 days)	7,000
Hippodrome	3,800	30c-55c	12,700	"Snow White and the Seven Dwarfs" (RKO)	25,000	"Happy Landing" (20th Cent.-Fox) (2nd week)	10,000
RKO Palace	3,100	30c-75c	17,800	"Boy of the Streets" (Mono.) (stage: Tim and Irene and vaudeville)	15,000	"Swing Your Lady" (W. B.) (stage: Jane Withers and vaudeville)	18,000
State	3,500	30c-55c	17,200	"Man-Proof" (MGM)	11,000	"The Buccaneer" (Para.)	16,000
Denver							
Denham	1,500	25c-40c	6,700	"The Buccaneer" (Para.) (2nd week)	6,000	"The Buccaneer" (Para.) (1st week)	12,000
Denver	2,500	25c-50c	9,600	"You're a Sweetheart" (Univ.)	8,500	"Happy Landing" (20th Cent.-Fox)	13,500
Orpheum	2,600	25c-40c	7,300	"Of Human Hearts" (MGM) and "Paradise for Three" (MGM)	7,500	"Radio City Revels" (RKO) and "You're Only Young Once" (MGM)	7,500
Los Angeles and Hollywood							
Carthay	1,518	50c-$1.50	11,800	"Snow White and the Seven Dwarfs" (RKO) (8th week)	12,678	"Snow White and the Seven Dwarfs" (RKO) (7th week)	12,304
Chinese	2,500	30c-75c	11,600	"Everybody Sing" (MGM) and "Arsene Lupin Returns" (MGM)	12,697	"Mannequin" (MGM) and "Change of Heart" (20th Cent.-Fox)	12,589
Four Star	900	50c-$1.50	4,000	"In Old Chicago" (20th Cent.-Fox) (5th week)	6,932	"In Old Chicago" (20th Cent.-Fox) (4th week)	7,800
Hillstreet	2,700	30c-65c	8,000	"Radio City Revels" (RKO) and "The Jury's Secret" (Univ.)	6,500	"Penitentiary" (Col.) and "Wise Girl" (RKO)	6,500
Loew's State	2,500	30c-75c	14,700	"Everybody Sing" (MGM) and "Arsene Lupin Returns" (MGM)	11,650	"Mannequin" (MGM) and "Change of Heart" (20th Cent.-Fox)	14,458
Pantages	3,595	30c-65c	8,100	"Radio City Revels" (RKO) and "The Jury's Secret" (Univ.)	7,000	"Penitentiary" (Col.) and "Wise Girl" (RKO)	6,100
Paramount	3,595	30c-65c	18,400	"The Buccaneer" (Para.) (plus stage show) (2nd week)	16,300	"The Buccaneer" (Para.) (plus stage show) (1st week)	25,000
W. B. Hollywood	3,000	30c-65c	10,400	'Swing Your Lady" (W.B.) and "The Invisible Menace" (W.B.)	11,200	"Hollywood Hotel" (F. N.) (2nd week)	10,900
Minneapolis							
Minnesota	4,000	25c-55c	12,200	"Man-Proof" (MGM)	9,000	"The Bucanneer" (Para.)	10,000
RKO Orpheum	2,900	25c-40c	7,200	"Paradise for Three" (MGM)	6,500	"Wise Girl" (RKO)	6,000
State	2,400	25c-55c	5,600	"The Buccaneer" (Para.)	4,000	"Happy Landing" (20th Cent.-Fox)	4,000

[THEATRE RECEIPTS—CONTINUED]

Theatres	Seats	Price	Average Receipts Per Week	Current Week — Picture	Current Week — Gross	Previous Week — Picture	Previous Week — Gross
Montreal							
Capitol	2,547	25c-60c	9,300	"Mannequin" (MGM) and "She Loved a Fireman" (F.N.)	8,500	"I Met My Love Again" (U.A.) and "A Girl with Ideas" (Univ.)	8,500
Loew's	3,115	25c-50c	11,000	"Manhattan Merry-Go-Round" (Rep.) and "Danger Patrol" (RKO)	6,500	"It Happened in Hollywood" (Col.) and "Paid to Dance" (Col.) (plus stage show)	7,000
Palace	2,600	25c-65c	10,500	"The Buccaneer" (Para.) (2nd week)	7,000	"The Bucanneer" (Para.) (1st week)	13,000
Princess	2,272	25c-65c	7,600	"Bad man of Brimstone" (MGM) and "Love Is a Headache" (MGM)	7,500	"Swing Your Lady" (W.B.) and "They Won't Forget" (F.N.)	6,000
New York							
Astor	1,142	55c-$2.20	15,600	"In Old Chicago" (20th Cent.-Fox) (6th week)	10,800	"In Old Chicago" (20th Cent.-Fox) (5th week)	14,300
Capitol	4,700	25c-85c	33,400	"Bad Man of Brimstone" (MGM) (2nd week)	25,000	"Bad Man of Brimstone" (MGM) (1st week)	36,000
Criterion	1,700	25c-75c	12,000	"The Girl Was Young" (GB) and "The River" (Para.) (2nd week)	13,000	"Scandal Street" (Para.) and "The River" (Para.) (1st week)	8,000
Paramount	3,700	25c-99c	36,100	"The Buccaneer" (Para.) (stage: Mitzi Green-C. McCoy's Orch.)	60,000	"Every Day's a Holiday" (Para.) (stage: B. Goodman's Orch.) (3rd week)	28,000
Rialto	594	25c-55c	7,700	"Paradise for Three" (MGM)	7,000	"Double Danger" (RKO) (6½ days)	5,000
Rivoli	2,200	25c-99c	23,100	"The Hurricane" (U.A.) (5th week)	20,000	"The Hurricane" (U.A.) (4th week)	21,000
RKO Music Hall	6,200	40c-$1.65	79,000	"Snow White and Seven Dwarfs" (RKO) (plus stage show) (5th week)	100,000	"Snow White and the Seven Dwarfs" (plus stage show) (4th week)	111,000
Roxy	5,954	25c-75c	35,400	"Happy Landing" (20th Cent.-Fox) (plus stage show) (4th week)	33,000	"Happy Landing" (20th Cent.-Fox) (plus stage show) (3rd week)	42,000
Strand	3,000	40c-99c	20,800	"Gold Is Where You Find It" (F.N.)	28,000	"The Kid Comes Back" (W.B.)	20,165
Oklahoma City							
Criterion	1,500	10c-40c	5,300	"Paradise for Three" (MGM) (stage: Major Bowes' "Jamboree") (10c-55c)	6,100	"The Buccaneer" (Para.)	5,900
Midwest	1,500	10c-40c	4,300	"Radio City Revels" (RKO)	2,700	"Mannequin" (MGM)	4,100
State	1,100	10c-40c	....	"The Hurricane" (U.A.) (3rd week)	3,000	"The Hurricane" (U.A.) (2nd week)	4,000
Omaha							
Brandeis	1,200	25c-40c	4,900	"Manhattan Merry-Go-Round" (Rep.) and "She Married an Artist" (Col.) (6 days)	3,000	"I'll Take Romance" (Col.) and "Paid to Dance" (Col.)	3,800
Omaha	2,200	25c-40c	6,900	"The Hurricane" (U.A.) and "Love on Toast" (Para.)	10,360	"The Buccaneer" (Para.) and "Prescription for Romance" (Univ.)	9,200
Orpheum	3,000	25c-40c	9,200	"Happy Landing" (20th Cent.-Fox) and "Tarzan's Revenge" (20th Cent.-Fox)	13,100	"Walter Wanger's Vogues of 1938" (U.A.) and "Stand-In" (U.A.)	9,500
Philadelphia							
Aldine	1,300	40c-65c	9,200	"The Goldwyn Follies" (U.A.) (40c-75c)	18,000	"Paradise for Three" (MGM) (4 days-2nd week)	3,000
Boyd	2,400	40c-65c	14,800	"A Yank at Oxford" (MGM)	14,000	"Hitting a New High" (RKO)	9,500
Fox	3,000	40c-65c	17,000	"Radio City Revels" (RKO)	10,500	"Happy Landing" (20th Cent.-Fox) (2nd week)	13,000
Stanley	3,700	40c-65c	15,700	"Everybody Sing" (MGM)	12,000	"The Buccaneer" (Para.) (2nd week)	14,000
San Francisco							
Fox	5,000	15c-75c	11,000	"International Settlement" (20th Cent.-Fox) and "Paradise for Three" (MGM)	6,000	"The Buccaneer" (Para.) and "The Kid Comes Back" (W.B.)	22,000
Golden Gate	2,850	15c-55c	16,600	"Radio City Revels" (RKO) (plus vaudeville)	13,500	"Double Danger" (RKO) (plus vaudeville)	15,000
Orpheum	2,440	15c-75c	8,200	"Wide Open Faces" (Col.) and "Boy of the Streets" (Mono.)	8,500	"Penitentiary" (Col.) and "No Time to Marry" (Col.)	8,700
Paramount	2,740	15c-75c	13,300	"The Buccaneer" (Para.) and "The Kid Comes Back" (W.B.)	9,000	"Mannequin" (MGM) and "Change of Heart" (20th Cent.-Fox) (2nd week)	9,000
United Artists	1,200	15c-65c	6,900	"The Hurricane" (U.A.) (3rd week)	7,250	"The Hurricane" (U.A.) (2nd week)	8,500
Warfield	2,680	15c-75c	15,300	"A Yank at Oxford" (MGM) and "Love Is a Headache" (MGM)	15,000	"Everybody Sing" (MGM) and "Bulldog Drummond's Revenge" (Para.)	10,000
Seattle							
Fifth Avenue	2,500	30c-55c	7,700	"The Buccaneer" (Para.) (2nd week)	6,900	"The Buccaneer" (Para.) (1st week)	8,900
Liberty	1,800	30c-55c	7,700	"Stand-In" (U.A.) and "Paid to Dance" (Col.)	5,250	"I'll Take Romance" (Col.)	4,600
Orpheum	2,450	30c-40c	6,000	"Of Human Hearts" (MGM) and "Hitting a New High" (RKO)	5,200	"Swing Your Lady" (W. B.) and "The Adventurous Blonde" (F. N.)	5,100
Paramount	3,050	30c-40c	5,200	"Paradise for Three" (MGM) and "Checkers" (20th Cent.-Fox)	5,850	"Happy Landing" (20th Cent.-Fox) and "Bulldog Drummond's Revenge" (Para.) (2nd week)	6,300

IN COURTS

Court Decision on Chain Tax Awaited

Following the ending of arguments in Dauphin county court, Harrisburg, Pa., contending interests now are awaiting the court's decision in the fight of about 40 chain store and theatre companies who have opposed as unconstitutional the recently enacted Pennsylvania law imposing a tax ranging from $1 to $500 each annually on chain enterprises, according to the number of individual units in a chain.

In the meantime the court's injunction preventing the State Department of Revenue from enforcing penalties against companies not paying the tax will continue. It is fairly certain that whatever way the county court rules the case will be appealed to the state supreme court. Payment of the tax, which became effective June 1st, has been suspended.

Circuit Court Upholds Plagiarism Decision

The United States circuit court of appeals, New York, on reargument has affirmed a decision in favor of Bud Wilkie of Hollywood against Santly Brothers, music publishers, and Bernice Petkere, involving copyright infringement of a song. The suit was held in the United States district court in New York originally, the decision was upheld by the circuit court and the United States supreme court and then sent back to the circuit court for reargument on motion of the plaintiff. Affirmations were given in all instances.

It was alleged the melody of "Confesing" was infringed in the song, "Starlight." Damages are to be computed by a referee.

Fox West Coast Litigation Ended

The litigation arising from the bankruptcy proceedings of Fox West Coast Theatres brought by T. L. Talley and the Corbar Corporation ended this week after years of court battles which carried to the United States supreme court the suit to reopen the bankruptcy case. William G. Neblett, attorney for Talley and Corbar, filed a petition of dismissal in superior court in Los Angeles where the suit, which charged illegal invalidation of leases and other allegedly improper acts, was taken after the supreme court refused a writ of review.

Stokes Replaces Garrett

Warren Stokes has been signed by Station KEHE to replace Bob Garrett, film gossiper, who was ousted on "Pick of the Pictures" program when the Motion Picture Producers and Distributors of America, Inc., rescinded his credentials following Mr. Garrett's airing of the story that Metro-Goldwyn-Mayer propped up a dead actor to make the final sequence for "Of Human Hearts."

MARCH OF TIME ENDS THIRD YEAR

The March of Time this month rounded out the third year of its existence. According to RKO Radio, who release it, the reel is now seen monthly by 18,000,000 persons in 11,074 theatres through the medium of English, French and Spanish.

In 1937 March of Time received the special award of the Academy of Motion Picture Arts and Sciences "for revolutioning one of the most important branches of the industry — the newsreel"; the Jay Emanuel Grand Shorts Award; the Clement Cleveland Memorial medal for "conquering cancer," and the listing on the honor roll of the Civil Service Assembly of the United States and Canada for "The Spoils System."

Set "Fugitive" Hearing

Hearing of Judge Vivian L. Stanley's $200,000 damage suit against Warner Brothers and various distributors and exhibitors has been set for March 21st in Fulton superior court, Atlanta, Ga. Judge Stanley, a member of the Georgia Prison Commission, charges that the Warner picture, "I Am a Fugitive from a Chain Gang," was based on Robert Elliott Burns' book, "I Am a Fugitive from a Georgia Chain Gang," and held Georgia prison officials up to ridicule.

OBITUARIES

Murray Roth Dead; Writer and Director

Murray M. Roth, writer and director, who retired in 1936 due to ill health, died in Hollywood February 17th. He was 44 years old. Mr. Roth started as a composer of popular melodies for shows and musicals. In 1921 he went to the coast as a scenario writer for Fox and later joined Warner Brothers, working at both their Hollywood studio and the Vitaphone studio in New York. He was the author of the scenario of "The Lights of New York," the first all-talking film.

Ethel Smith

Ethel Smith of RKO Radio's foreign department died Sunday in St. Mary's Hospital, Brooklyn, N. Y., of pneumonia after an illness of two weeks. Miss Smith was assistant to foreign sales manager Phil Reisman and one of the few women ever to hold a major sales executive position in the foreign department of the industry.

Tom Savor

Tom Savor, 65, proprietor of the Savoy theatre, Cardinal, Ont., died February 18th. He had been in the theatre industry for about 30 years.

Richard Whiting, 46, Warner Brothers' composer, died Sunday at his home in Beverly Hills, Cal.

20,000,000 Catholics are awaiting

Monastery

100,000,000 Others will want to see

Monastery

"to satisfy curiosity as to just what happens within the mysterious walls of a monastery."

From review in Motion Picture Herald

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EXHIBITOR, MANAGERS DENY FILMS ARE CUT

Answer Nugent by Pointing Out That Practice Is Barred By Copyright Law

Charging that independent exhibitors were slandered in a recent New York *Times* story concerning double features, Paul Josephs, operator of the West End Theatre, Newark, this week called upon Frank Nugent, *Times* film critic, either to publish a retraction or produce documentary evidence to substantiate his claim that many exhibitors "have resorted to the iniquitous practice of cutting the feature films."

In a letter to the film critic, Mr. Josephs pointed out that under the copyright law exhibitors are forbidden to cut or edit films, because they do not own the films. Mr. Josephs' contention was supported by exchange managers in New York.

"Exhibitors have no right to change a film at all," Herman Gluckmann, manager of the Republic Film Exchange, declared. "In rare instances, after a picture is shown to Broadway audiences, a scene may be eliminated because it detracts from the picture, but this is done by the distributor, not the exhibitor."

Harry H. Buxbaum, exchange manager for Twentieth Century-Fox, was even more emphatic in his denial that Mr. Nugent had presented a true picture. "He's talking through his hat," Mr. Buxbaum said. "It's a violation of the copyright laws for an exhibitor to cut a picture." Mr. Buxbaum offered the same opinion as Mr. Gluckman on the cutting of films by distributors, saying that such action is taken only rarely.

J. Bowen, Metro-Goldwyn-Mayer exchange manager, elaborated on the general denials by declaring that if exhibitors should eleminate even credit lines, to say nothing of sccenes, the distributor would object.

Both S. S. Krellberg, of Principal Film Exchange, Inc., and Philip M. Brown of Central Film Company, concurred in the viewpoint expressed by other exchange managers.

Urges Exhibitors to Act

Mr. Josephs, viewing the matter from an exhibitor's standpoint, in a letter to MOTION PICTURE HERALD said: "The effect of such a slander on independent exhibitors is too strong to be overlooked. Our business is bad enough as it is without fostering the idea in the minds of the public that they do not get the same picture in the neighborhood houses as in the first-run theatres.

"I think exhibitors all over should get behind a movement to stop this pernicious slander of independent exhibitors wherever it crops up."

Cites Other Reasons

In his letter to Mr. Nugent, Mr. Josephs cited two other reasons besides the alleged practice being a violation of copyright laws.

"Secondly," Mr. Josephs wrote, "most exhibitors in neighborhood theatres receive the film about an hour before it has to go on the screen and sometimes less. Not much time for editing there. Thirdly, it would be darn poor business for an exhibitor to cut the film. Too much cutting would detract from the enjoyment of the picture and too little would not do any good.

"My suggestion is that you check very carefully into this matter and produce documentary evidence or other conclusive proof of your statements. Then either publish a retraction, giving it as much space as you gave to the slander, or publish your proof and I will shut my mouth.

"The only cutting that takes place is done by the distributor. After films are run in first run houses they may become buckled or damaged in spots. The distributor, before sending out the print, will cut a few frames here and there in order to insure that there will be no trouble in running the print. In my experience I have never seen any print cut more than one or two minutes from the original running time."

This point was upheld by exchange managers, who said that frames are cut only when the print is very old and that even then the cuts are not noticeable to theatre goers.

What Nugent Said

Mr. Nugent's charge was contained in an attack on double features.

"Theatre operators themselves," he wrote, "admit the undesirability of a four-hour show. It permits only three audience airings a day. Seeking to hasten matters, many of them have resorted to the iniquitous practice of cutting the feature films. It is true that few two-hour films cannot be edited down; it is also true that few exhibitors are skilled editors. Sound tracks in the neighborhood houses have a habit of trailing unfinished sentences and superimposing one line upon another. Telling sequences, too, have the unhappy faculty of being the first ones sacrificed to expediency. Few of the two-hour first-run films tour the neighborhood chains except as abridged versions. . . .

"There is yet another ostrich-like device of the exhibitor. Since trimming the feature films still does not condense his program sufficiently, and since he cannot omit his newsreel trailers, he discards the short subjects."

Arkansas ITO to Elect; Wisconsin Meeting Delayed

The board of directors of the Independent Theatre Owners of Arkansas has set Sunday and Monday, April 10th and 11th, as the date for the organization's annual convention in Little Rock. Officers will be elected and vacancies in the board will be filled at the session.

The directors of the Independent Theatres Protective Association of Wisconsin and Upper Michigan have failed to set dates for an anticipated conference in Milwaukee. Indications are that the meeting will be held later in the year, probably after the National Allied convention.

FROM READERS

QUESTIONS 'NECESSITY' OF BOARD OF REVIEW

TO THE EDITOR OF THE HERALD:

I was much surprised to read about myself in the Feb. 12th issue of the MOTION PICTURE HERALD. As long as there has been this publicity won't you do me the extreme courtesy to print an explanation of the statements credited to me.

Our meetings, although held in the building owned by the New Century Guild, are in no way a part of that group. I am sure that they would not care to be mixed up with our meeting. We always refer to our meetings taking place at 1307 Locust St.

Now—more important—the statement "I have been suspicious of the National Board of Review" is a misinterpretation. I meant that I have been "questioning" the "necessity" of the Board in view of the fact that we have the state censor boards, local censorship in various cities, and the Breen committee of the Hays Organization. In order not to be misquoted, I referred all the group to your issue of January 29th.

Your answer to the National Board in this issue states clearly what I personally feel. I am in no way trying to belittle its onetime necessity or in the slightest reflect on anyone connected with its operation.

I have been misquoted so much in our local papers that it is causing me annoyance just at the time when the group that I represent is trying to put through a constructive program—not one of destruction.

You may not know this, but I read the HERALD from cover to cover, and refer to the back issues on file since 1934.—MARGUERITE SESSLER GOLDSMITH, Chairman, Philadelphia Motion Picture Preview Group, Penn Valley, Narberth, Pa.

HE PREFERS "B" PICTURES

In your issue of January 1st we read a very interesting article of W. H. Brenner of the Cozy Theatre, Winchester, Ind. In his article he states that he wants more class "A" pictures and not so many "B" and "C" pictures, from which he suffers at the box office. In our humble opinion we beg to differ, as our situation in a town of 1,800 with a 500 seat house is quite different. We found that if it weren't for the "B" and "C" pictures of action type played on the weekends where we enjoy 50 per cent of our business, we would not show profits, and could not exist without these program pictures. We would like a better class of these pictures and less roadshows and "A" pictures.

We are quite convinced that there is no picture worth a million dollars, and that "B" product could be improved by taking some of the money squandered on super colossal epics and added to "B" budgets in making more family pictures.—HARLAND RANKIN, Plaza Theatre, Tilbury, Ont., Canada.

Emanuel Cohen to Europe

Emanuel Cohen, producer, plans to sail on Saturday on the Rex with Mrs. Cohen for a two-month vacation in London, Paris and the Mediterranean.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ANNOUNCEMENT

On Tuesday March 8th, a luncheon will be held for the Quigley Awards judges who will determine the Grand Awards Winners for 1937.

Arrangements have been completed for the two winners to go to Hollywood, via United Airlines. The week's stay will embrace a multitude of activities with all expenses paid. Plans are being completed for a gala round of sight-seeing in movieland and honors will be bestowed upon the Grand Awards winners in a manner quite befitting their eminent position as premier showmen.

The list of judges reads like a Who's Who from the blue book of Showmanship. These important industry leaders have eagerly signified their desire to forsake their important duties of the moment to participate in this momentous event.

Extremely gratifying also, is the proud boast of United Airlines through their emissary of good will Bob Neff, that this pioneer air line has just purchased a million dollars' worth of new "Mainliners" containing new comforts, conveniences and engines. The Quigley Grand Awards Winners will be among the first to enjoy the luxury of these new Mainliners.

Twenty-two men are participating in this final judging. The eyes of the Industry are upon these men. Under the new system of Quigley Awards for 1938 you and you and you have a great opportunity. Whether or not you are content to let it slip by or get busy and really *do* something about it remains with you and you alone. Certainly the reward, plus self-satisfaction, is worthy of the effort.

▽ ▽ ▽

A REAL HELP

The Home Offices of the various film companies are getting "down to earth" in their aid to men in the field for the exploitation of their product. A complete exploitation campaign in neat, orderly fashion has been devised by Frank McGrann, exploitation chief for Columbia Pictures.

As a test for the effectiveness of one of these campaigns, McGrann selected "Penitentiary." This campaign was sent to three men in the field; namely, Lester Stallman in Bethlehem, George Tyson in Pittsburgh, and W. W. Ackerman in Altoona, all in Pennsylvania.

We all are aware of the multitude of material which a theatre manager receives and cannot use; this material is usually gotten up at a great cost, and finds its way to the waste basket in many instances. Many times managers receive too little aid on pictures which they are endeavoring to "sell."

It seems to us that McGrann has hit on a practical and effective way of combatting these two evils, and has found a happy medium. Included in the "Penitentiary" campaign are a press book, a folder for special art, a folder for special mats, proofs of a newspaper serialization, a proof of a special tabloid, and national exploitation aids.

Press books are usually planned far in advance of release of a picture, and in practically all cases, many ideas are formulated after the press book has been printed. All these additional ideas and angles are also incorporated in these special exploitation campaigns, as well as specific campaigns used by men in the field, who had played the picture in advance of the national release date.

Congratulations are in order for McGrann for saving a lot of money for his company and for saving a theatre manager a lot of time. Most importantly, his material is thorough, effective, and complete. He practically "lays the campaign in your lap," for you to adapt and follow according to what experience in your own community has taught you to be the best method of reaching your particular patronage.

▽ ▽ ▽

OFF TO INDIA

Appropriately termed "A Night In India Dinner," Ben Cohen, manager of the College Theatre in New Haven, Connecticut, was honored last Saturday night at a testimonial at the Taft Hotel. The occasion was inspired by the announcement that Ben had been selected as the Managing Director for Loew's new M-G-M Theatre in Bombay, India. Ben's promotion is deserved. His clean record embellished with spirited showmanship made him an outstanding man for the post. Ben's parents were present at the dinner; his father, after hearing many leaders of the theatre and civic affairs heap praise of glory on Ben's shoulders, was visibly impressed with the laudatory remarks from these "strangers." He slyly remarked that *he* knew Ben before he was born.

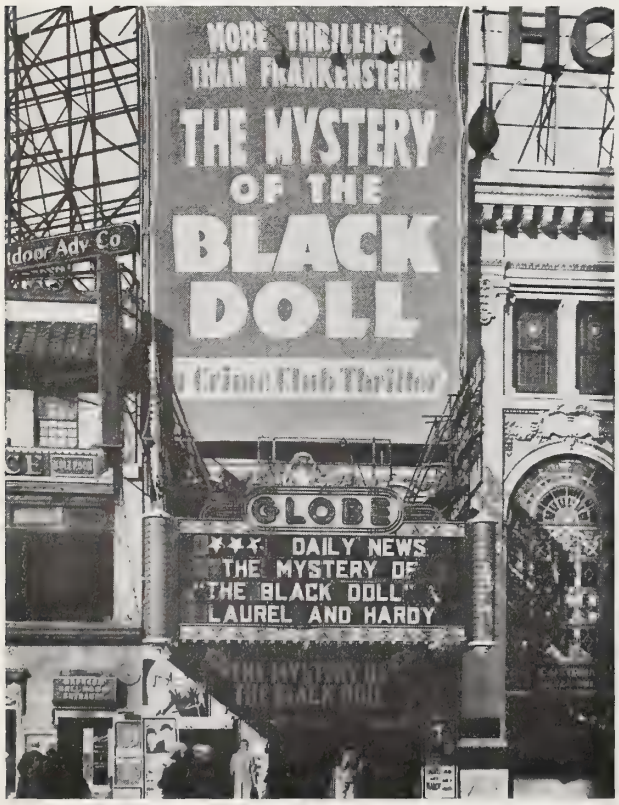
Mr. Cohen, we think you've got something there.

Jack Goldstein

Round Table In Pictures

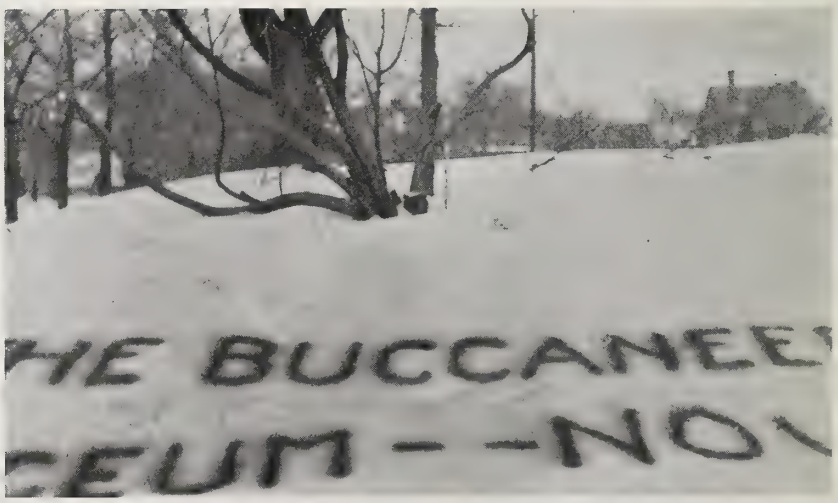


Jackie Cooper, star of "Boy of the Streets," receives from Stewardess Nell Timonen of United Airlines at Burbank, Cal. the first of the breakfasts named in his honor by D. L. Toffenetti, president of the Chicago Restaurateurs and featured in all restaurants during the films' engagement at the Garrick, Chicago. Tieup was effected by Chicago Branch Manager Henri Elman.



Novel lobby display shown below was conceived and executed by manager Pat Argust and assistant Ken Thornton, for their "Swing Your Lady" lobby display at the Spreckels Theatre, San Diego, Cal. Hill Billy singer planted at display strummed and sang hit tunes from the picture. For street ballyhoo, display was planted atop flat truck with singer and toured entire city.





For the date of "The Buccaneer" at the Lyceum Theatre, Duluth, Minn. Round Tabler George Irwin cashed in on recent snow storm to print title letters and theatre name in snow in nearby field. Irwin reports the idea as clicking favorably with his patrons.

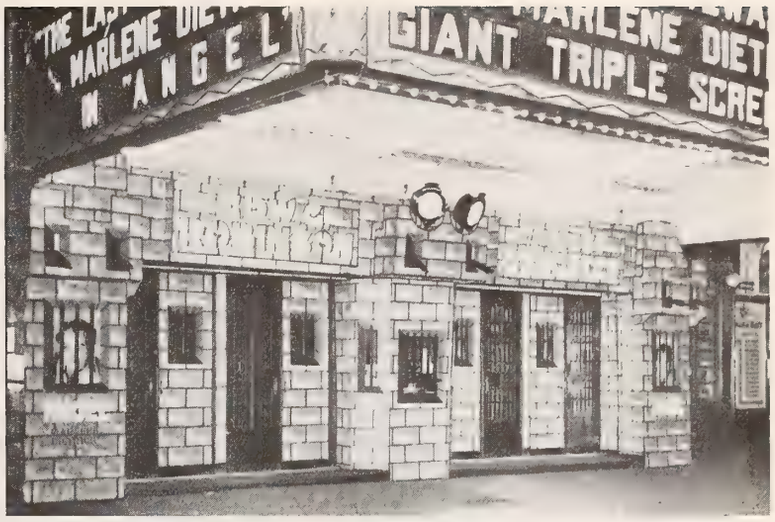
Smash "Black Doll" front at left, featuring giant banner and colorful cut-outs atop New York Globe Theatre marquee were planned and executed by manager Lou Brandt. Real pollywog dolls were spotted around the displays and could be seen from blocks away.



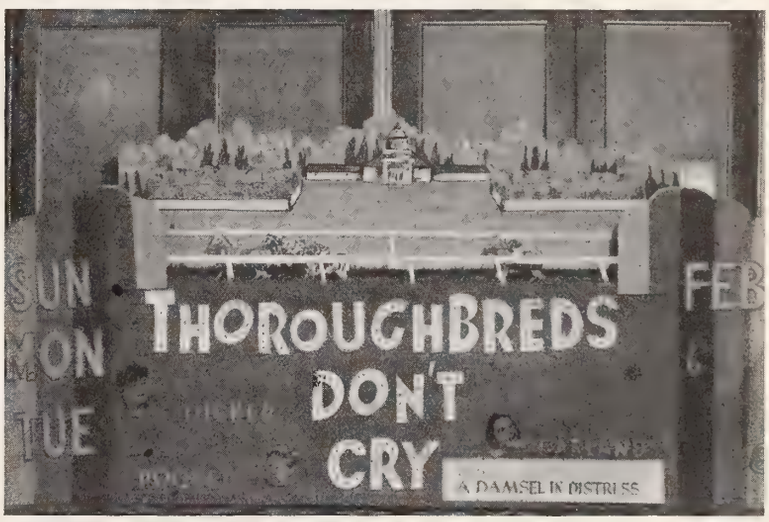
Matt Saunders, Loew's Poli, Bridgeport, designed this lobby setpiece, center of which was a turn-table divided into four compartments, each displaying a coming attraction. Rail was chromium and base of marble. Behind on the arch were colored panels and in the rear on both sides were illuminated pillars. Entire display revolved constantly.

Frank K. Eldridge, manager of the Capitol, Concord, N. H. acted as Gov. Murphy's representative and extended New Hampshire official greetings of welcome to Sonja Henie at her hotel in Boston, in which city she was appearing. Concord papers carried photo and stories.





Eye-arresting indeed was Albert Gutterman's "The Last Gangster" display at Loew's Delancey Theatre, N. Y. C., representing a prison with large headlights and dummy machine guns mounted over all. Display was designed and created by H. Cooke of Gutterman's staff.



Above is shown how L. R. Davis, Berkshire Theatre, Brooklyn, N. Y. dressed his lobby for his "Thoroughbreds Don't Cry" engagement. Animation was supplied by horses and jockeys shown at front, which moved along track at intervals.



Executed by Manager J. D. Johnson, Assistant James Martin and relief projectionist Douglas Martin was this "Hurricane" front for that date at the Fox Lyric Theatre, Boonville, Mo. Thatched hut, trees and boats provided additional atmosphere.

QUICK REPORTS FROM THE FIELD

Theatre News

So successful has become E. E. Bair's house organ, "The Wind-a-Meer Theatre News," distributed at the Windameer Theatre, Cleveland, that the theatreman enlarged the size of his magazine, bringing it up to a three-column affair. In a front page editorial, Bair thanks his patrons for their support and encouragement which enabled him to increase the size of his book.

Newspaper Ad

Unusual in a holdover ad was that used for the "Hurricane" date by Manager Earl Hayter of the Plaza Theatre, Vancouver, B. C., Canada. His copy reads: "We really intended to close this engagement today, but Vancouver just won't let it go." Also unusual for a small theatre like the Plaza was the publication of their time schedule in the ad.

Editorial

Bert Greer, sports editor of the Calgary Daily Herald, running a series of interviews on prominent Calgarians, devoted his column to Round Tabler Pete Egan, manager of the Palace Theatre there. Under the heading "Give the Youngsters a Chance," Greer editorialized on Pete's work in the sports field, having formed the first Junior Hockey Association in Regina in 1927, is now the president of the Calgary Junior Hockey Association and Senior Softball League executive of the Calgary Bronks football team and has been vice president of 30 sports bodies in past years.

Exclusive

Tom Soriero, manager of the United Artists Theatre, Los Angeles, for the past eight weeks has been giving away to his patrons 8,000 copies of the current issue of nationally known magazines, the covers of which are used to advertise the current program at the theatre.

This exclusive tieup was arranged by Soriero who also places the magazines in barber shops throughout the city and at the end of the week distributes them in downtown markets. Tom reports this form of advertising as very effective because the books are taken home, looked at by at least four people thus giving him a circulation of approximately 32,000.

WATCH NEXT'S WEEK'S ROUND TABLE SECTION!

An important announcement concerning the 1937 Grand Awards will be printed in next week's Round Table Section.

On Tuesday, March 8th, the Quigley Awards Judges will hold a session at a special luncheon at the Hotel Astor to determine the Grand Awards Winners for 1937.

A complete listing of the judges invited to attend will be published in this section also, next week.

Contestants for Awards for 1938 are reminded that in addition to the Quarterly Plaques, the Grand Awards will be continued.

Stage Coach

Bill Harwell, Roxy Theatre, Logan, Utah, set up his public address system on top of building on Main Street three days ahead of opening of "Wells Fargo" broadcasting the following message at two minute intervals: "Hear Ye! Hear Ye! 'Wells Fargo' is coming." No mention of theatre was made. For street bally, old stage coach properly bannered and pulled by horses was driven by man in Western outfit with gun and made all sections of town.

Harwell secured permission from post office for regular postman to ride the stage coach to city hall and delivered invitation to Mayor to attend special preview. Papers picked up the gag thus giving Bill further publicity.

Live Baby

Considerable was the excitement in the Brooklyn sector when Paul Binstock, Marboro Theatre, advertised his "live baby" giveaway. Tieing up local baby shop, the showman promoted complete outfit in exchange for credit card in lobby. Through distribution of heralds, cooperating merchants' ads, and his screen Paul plugged the giveaway week ahead building up the gag.

On night of drawing, girl in nurse's uniform holding the baby, which was a live puppy, wrapped in blankets, was introduced on stage by emsee who went through his regular routine of "picking" the lucky mother. Winner was first presented with the layette with due ceremony and then the piece de resistance was the uncovering of the baby, revealing the pooch.

Pony Express

Claude Motley, manager of the Griffith Theatres in Pampa, Texas and Jarrell Rhea, assistant at the La Nora Theatre there performed an unusual publicity gag for "Wells Fargo." Rhea, dressed in cowboy regalia with sideburns and long hair, rode a pony from film row in Oklahoma City to Pampa, a distance of 250 miles carrying the film on horseback, significant of the olden days' pony express. Rhea travelled about fifty miles a day, taking four and a half days to make the trip and the event was tied up with an old settlers' reunion held in Pampa at the time. Papers carried stories and photos.

Anniversary

Recently celebrating his second anniversary at the Majestic Theatre, Mansfield, Ohio, Wayne Williams promoted local baker for large birthday cake which was displayed in lobby, later cut and distributed to patrons. Cooperating store also took full page ad in local paper. Through tieup with printer, Williams promoted memo pocket pads with theatre name at top and merchant's at bottom; these were distributed at theatre during anniversary week. Congratulatory star wires were received from the coast and blown up for lobby display.

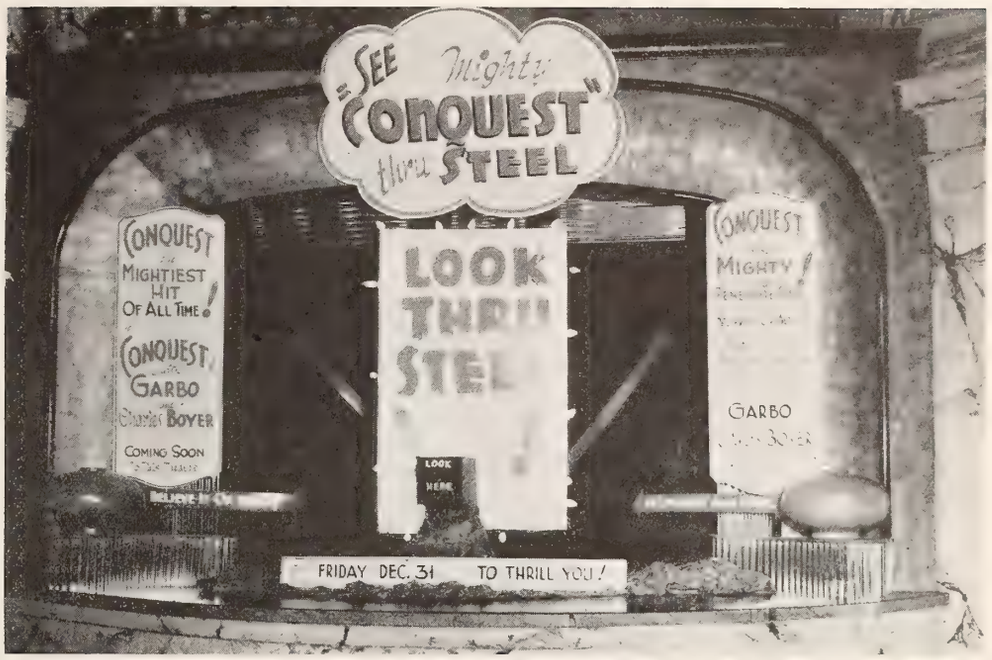
Radio

To sell "Ali Baba" at the State Theatre, Harrisonburg, Va., Manager Bill Smith talked over local Cantor birthday celebration broadcast, getting in his plug for the picture and theatre. Spot announcements were also secured week ahead, and four consecutive days before opening, playlet of picture was given over WSVA "Hollywood Newscast" program. Heralds were distributed and inserted in newspapers, large valances and flags dressed the marquee and an extensive outdoor advertising display was used.

"Dallas" Supplement

Reported as a first time for his town's leading newspaper to give such cooperation, George Brandhorst, Rivoli Theatre, Rutherford, N. J., secured the gratis insertion of 3,000 "Stella Dallas" supplements in all papers. Theatre paid for cost of printing which amounted to about a cent a piece, otherwise there was no cost involved, and Brandhorst says it proved highly effective.

Spectators Look Through Steel In Hartford



Jack Simons created an eye-arresting attention-getting display for his showing of "Conquest" at Poli's Theatre in Hartford, Connecticut. The illustrations on the right are explained as follows:

This effect is for apparently seeing through a sheet of steel, wood, or brick wall. The construction is nothing more than two oblong shaped wooden boxes, connected by wooden tubing as per diagram. The dimensions can be any desired, but must be the same throughout.

AA is open and in front of which the spectator stands and looks into.

A Also is open.

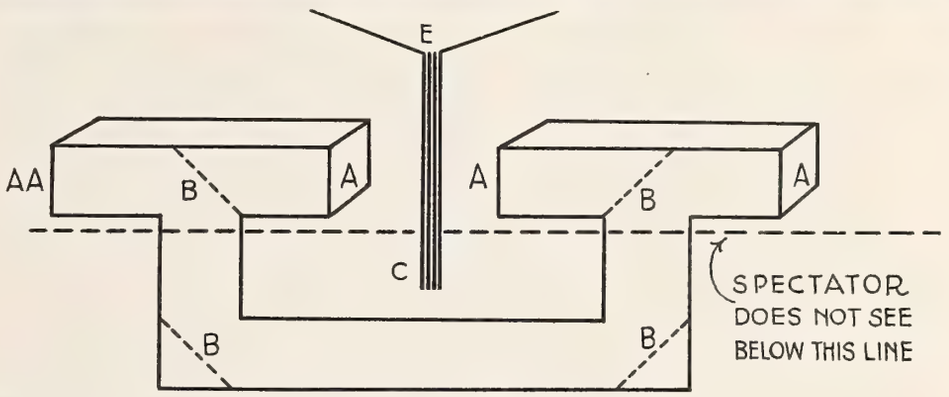
B Mirrors.

C Sheet of steel, iron, brick wall, etc.

D Rear wall in front of which the apparatus stands.

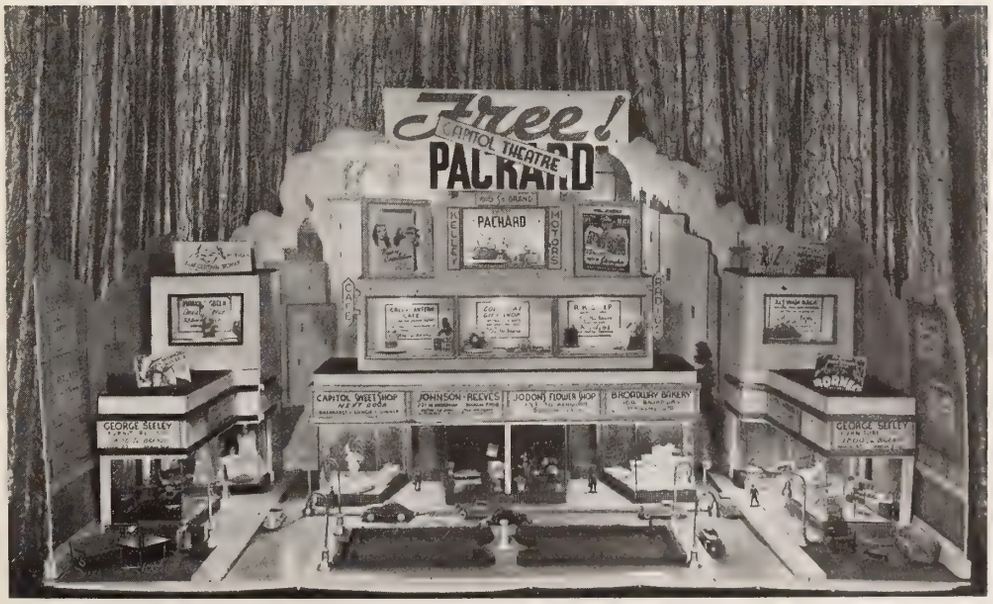
E Still or anything else you want them to see fastened to the wall.

A spectator standing in front of the apparatus looks into opening AA and right through the sheet of steel D and through the second box, both ends of which are open, and beholds the still on the wall. He has apparently seen the object on the opposite side of a sheet of steel. He can walk around all sides of it to convince himself that the boxes are open at the ends A as indicated in the drawing. The explanation is apparent, reflection.



The entire affair is painted black, water color, both inside and outside, and it is best to paint it before adjusting the mirrors in place. Ordinary ten cen store mirrors are used. To complete the illusion, when it is set in place, it is draped up to the bottoms of the two boxes. In other words, the lower or U shaped part of the apparatus is not seen. What you then see is two oblong boxes, open at each end and with a sheet of steel between them. The distance between the two boxes is immaterial and it is best to have at least 8 or 10 inches so that the sheet of steel will hang away from the ends so that they can plainly see there is no opening in the steel.

Miniature Street Scene Shows Off Merchants' Wares



JACK CLELAND'S MERCHANTS' MINIATURE STREET SCENE

One of the most original lobby displays we have yet seen, besides being productive of revenue for the theatre, is illustrated on the left, as created by Publicity Director Jack Cleland of the Fox Capitol Theatre in Glendale, California.

Cleland was handicapped for material to use in his lobby, since he had to wait for the two first-run downtown houses to finish their engagements on pictures before he could advertise them in his lobby.

He put on his thinking cap and his miniature street scene was the result. The display shows off small restaurants, dry goods, hardware, furniture store, etc., windows, fully illuminated and equipped with tiny lawnmowers, cakes and pastries and the like.

The display is sold to merchants by windows. When they are filled, billboards atop the shops are sold. In the remaining space the theatre uses what they wish.

This unusual set-piece was built by members of the staff and friends. It contains a well-lighted street, small cars, a park, benches, etc.

SHOWMEN'S LOBBY LAFFS



This cartoon was created by Round Table Cartoonist Milt Rosenfeld.

Three Campaigns For Putting Over "Penitentiary"

Lester Stallman of the College Theatre, Bethlehem, Pa., built a special prison wall front for his showing of "Penitentiary." All newspaper editors and prison officials were present at a special preview.

Included among his activities were the following: comments of prominent police officials were used in teaser newspaper ads in advance; an eye-arresting street ballyhoo the day before the opening consisted of two "prisoners" shackled together, with a prison guard in uniform and carrying rifle, behind them. Sandwich signs on "prisoners" advertised the picture.

Two city policemen were posted in front of the theatre for the first two days of the engagement; a police siren was used every few minutes in front of the theatre attracting much attention.

Buss and Bull, the leading department store of the town, was promoted for a full window of Jean Parker fashion art with appropriate theatre credit. Woolworth's and McCrory's also carried window displays.

Stallman distributed four thousand special tabloids, house to house; also one thousand candy bags, properly stamped, were distributed by McCrory's; an unusual tieup was secured whereby all the salesgirls in the store wore silk banners three days in advance of the opening.

PITTSBURGH

George Tyson of the Alvin Theatre, Pittsburgh, dramatized a trailer presentation the week in advance of showing "Penitentiary." This was made most effective by the use of special sound effects, simulated machine gun shots and police sirens preceding the start of the trailer.

Trailers advertising this attraction also ran in six associated theatres, carrying an endorsement by Senator Harris.

An unusual lobby exhibit consisted of prison antiques featuring ancient doors, guns, ball and chains, huge keys, locks, prison chairs, etc.

Street ballyhoo of five boys in prison-striped uniforms followed by prison guard carrying shotgun paraded main streets three days in advance of opening. The same unit of boys, after opening day, visited restaurants at meal time with sign on backs reading "Don't get excited, we are only advertising 'Penitentiary' at the Alvin."

Five thousand tabloid "News Flashes" distributed by news boys shouting "Here's biggest prison story . . ." etc. One-sheet streamers on eleven circulation wagons tied in the picture with Detective magazines.

One hundred girls in McCrory's and 30 girls in Woolworth's all carried silk badges; both stores were also promoted for full window displays.

His billing consisted of 200 jumbo window cards, 50 window streamers, special cards in lobbies of hotels, one-sheet cards with stills in Grant's and Murphy's store windows, and 35 twenty-four sheets were posted along main arteries.

Radio was covered with a fifteen minute interview over station KDLA day before opening, accompanied by spot announcements of program. Two five-minute dramatic announcements preceded by sirens and shots were broadcast over station WWSW.

ALTOONA

Besides using the dramatized trailer effect and special prison front for his showing of "Penitentiary," W. W. Ackerman of the Olympic Theatre had several unusually effective angles worked out. He used the prison ballyhoo parading the main streets and also had these "prisoners" meet all arrivals at train station.

Spot announcements on the radio, window displays in McCrory's and Kresge's, distribution of "News Flashes" and special heralds all played a prominent role.

Contest was set with Kresge's displaying large bowl of candy bars. Patrons were asked to guess number of bars in bowl for tickets. Five hundred carnations were promoted from leading florist. Two hundred were delivered to prominent citizens with card of greeting and three hundred given away opening day to ladies.

Six-day newspaper serialization was planted along with special art and stories and a three-day "Lettergram" contest planted in the *Tribune*.

More Information On Eliminating Costly Accidents

Fourth in a series of articles on "Safety" as explained in a special manual issued by the M. & P. Theatres in New England. Quoting from this pamphlet:

"Every one of these preventative suggestions are the culmination of actual accidents —cases taken from our insurance records here at the home office.

BOOTH:

1. Are all projection openings of booth equipped with doors having automatic closing devices and are these devices in proper condition? Are these devices arranged to close automatically at time of fire by melting of a fusible device? Using a cord or a string, or a piece of film, and depending upon it to burn as the automatic device, is not satisfactory. Fusible metal links are required.

2. Is booth provided with proper ventilating system so that in case of fire, fumes will be carried off and will not enter auditorium?

3. Is door of booth self-closing with spring or weight, and has it a latch? Is door kept closed?

4. Is booth equipped with carbon waste cans and ordinary waste cans?

5. Is booth equipped with fire-extinguishers? Each city has different requirements, but do not depend upon sand or the carbon tetrachloride type, nor on the glass bomb type. It is questionable whether foam extinguishers are equal to the regular 2½ gallon acid-soda type.

6. Are films kept in booth and/or rewinding room? They should not be stored in the room space or in other parts of the theatre, except in the booth itself or in proper rooms, adjoining the booth.

7. Is booth provided with film cabinet?

8. Have "NO SMOKING" signs been provided?

AUDITORIUM:

1. Is the general illumination as bright as possible consistent with proper projection? From the viewpoint of accidents the theatre should be kept as light as is possible, without interfering with projection.

2. Are stop lights and aisle lights properly placed and maintained? Are additional lights needed?

3. Are any sudden changes in level in aisles properly lighted?

4. Is there an adequate supply of fire extinguishers?

5. Is fire hose in good condition? It should be examined for evidence of mildew. Be sure that rubber has not dried out. Is nozzle in place? Can valve be operated? Is spanner in place?

6. Have seats been examined for projecting splinters, especially veneer seats? Is upholstering in proper repair?

7. Are hat racks in place and secure so that they will not injure patrons or tear their clothing?

LOEW NEW ENGLAND DIVISION ADS







In response to numerous requests we are herewith presenting a group of "stage show" ads. The neat and easily-readable manner in which a multitude of copy is displayed is an outstanding feature of these ads as gotten up by Erle Wright, advertising director for Loew's New England Theatres.







YOU ARE INVITED TO JOIN UP

LAWRENCE CAPILLO

in Gloucester, Mass., is assistant manager of the North Shore Theatre working for our good Round Tabler, Art Murch. Between the two of these boys, there certainly will be no reason why the North Shore Theatre won't be well represented in our section. Remember, Lawrence, your responsibility to us doesn't end with signing on the dotted line; we expect contributions for publication.

▽

LESTER BOOTH

is both the manager and operator of the Stark Theatre in Toulon, Ill., and he, too, is the first member to join from that city. Booth has been connected with various circuits before joining the Bailey outfit and promises to keep us posted on his activities at the Stark.

▽

CARL H. MOTT

manages the Flagler Theatre in Miami, Fla., for the Paramount Enterprises and started as usher at the Fairfax, then promoted to assistant at the Rosetta and from there to the Hialeah as manager and thence to the Flagler. Paramount is the only circuit Mott has worked for and, since he is in with a bunch of active Round Tablers, we know we'll be hearing from him.

▽

ROBERT I. BOUDROW

in Lynn, Mass., is assistant manager of the Warner Waldorf Theatre. He first secured a job as sign artist at the Warner Theatre there and, after a year at that work, took a job as usher at the same house. At that point Bob resigned to join the Navy and later received an Honorable Discharge, returning to showbusiness and the Waldorf as chief of service, later being promoted to assistant.

▽

JACK GOLDMAN

manages the Imperial Theatre in Philadelphia for Warner Brothers, and Jack's background follows: Student manager at the Byrd in Philly, Assistant Manager at the Victoria and then promoted to manager of the Grange, from which spot he was transferred two years ago to his present assignment. All Warner houses and all in the same city. Well, Goldman, if you've followed our pages you know how actively represented your city is in our section, so how about doing your share to swell the percentage?

▽

PECK WESTMORELAND

is assistant to city manager Johnny Sanders and publicity director of the Chief and Navajo Theatres, Gallup, New Mexico. Peck says he started at the tender age of 12 as bill poster at the Baker Theatre in Lockhart, Tex. At 13 he learned how to operate and at 14 was projectionist for that house, working there summers while he attended college in the winter. After working in the booth for a considerable time, Westmoreland finally swung over to the front of the house, a job which he has been at for some time.

Showmen's Calendar

APRIL

1st	All Fools' Day
	Wallace Beery's Birthday
2nd	U. S. Mint Established 1792
3rd	Leslie Howard's Birthday
5th	Spencer Tracy's Birthday
	Melvyn Douglas' Birthday
	Peary Discovered North Pole 1909
8th	Louisiana Admitted to Union 1812
10th	Palm Sunday
	George Arliss' Birthday
	William Booth (Founder Salvation Army) Born 1829
14th	Assassination of Pres. Lincoln—1865
	Lee Tracy's Birthday
	First Edition Webster's Dictionary Published 1828
15th	Good Friday
16th-22nd	Passover
16th	Charlie Chaplin's Birthday
17th	Easter Sunday
18th	Paul Revere's Famous Ride—1775
19th	May Robson's Birthday
20th	Gregory Ratoff's Birthday
23rd	Shakespeare Born 1564
26th	Slavery Abolished in U. S.—1865
27th	Samuel F. Morse, Telegrapher, Born 1791
28th	Lionel Barrymore's Birthday
30th	George Washington Became First President 1789

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....
(PRINT)

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees!

DUKE PRINCE

managing Shea's Orpheum Theatre in McKees Rock, Pa., is no stranger to our readers, having for some time past contributed some excellent campaigns to our pages. However, it has taken him until now to actually sign on the dotted line and so we bid him welcome. Duke started with M. A. Shea in 1928 at Dover, Ohio, at the Bexley Theatre as usher, errand boy, doorman, etc., and worked his way up to house manager. In 1935 Prince was transferred to Shea's and Grand Theatres in Bradford, Pa., as assistant to Jack Hynes and a year ago took over the Orpheum.

▽

W. J. LINDEMAN

signed up from the Liberty Theatre, Lincoln, Neb., as the assistant manager and before we had a chance to welcome him on this page, he was promoted to manager of the house. Good work, Bill, and we're looking forward to hearing from you. This theatreman started as usher at the Stuart Theatre, moved to doorman at the Liberty, then to the Colonial and then his present theatre and promotion.

▽

WILLIAM H. TURNER

manages the Saint Joe Theatre, Port St. Joe, Fla., a Martin-Davis house. Since Turner is the first member to join from his city, the responsibility of keeping us posted from that point will rest with him. Bill has worked as artist and projectionist and seems to know the business from all angles, beginning with the Martin Circuit in 1931, and worked his way up from relief doorman to manager.

▽

FRANK J. BARTHOLOMAY

manages the Winter Garden Theatre in Jamestown, N. Y., for Warner Brothers. Frank says he started in business as stage doorman at Warners' Stanley Theatre, Utica, N. Y., later was assistant manager of the Avon, there, the Utica in Utica, the Uptown in New York City and then to the Haven in Olean before landing at the Winter Garden.

▽

JAMES T. WILLIS

is the owner and manager of the State Theatre in Clay, Kentucky. Willis managed the Alhambra, in Hopkinsville, the Kentucky there and worked under our good friend Andy Anderson, at the State Theatre. Jim has but recently acquired the lease of his house, so in addition to welcoming him to our pages, we wish him success in his new undertaking.

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R. F. HOTZ

is in New Braunfels, Texas, managing the Rialto and Rex Theatres. Hotz has worked for the Hall Industries, operating out of Beeville, Texas, since 1929, managing various houses with the exception of a short spell when he went into the booth. However, after a try at this he returned to the "front" and last year when Hall sold out to Jack Pickens Theatres, Hotz was retained by the new management.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1937-38 season.

ADVANCE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dawn to Dusk	Margaret Morris-Bill Edwards	Nov. 1,'37†		
Now Is the Time	Joby Jordan-Jo Carr	Nov. 15,'37†		
Squadron "B"	Margaret Morris-Bill Edwards	Sept. 15,'37†		
Coming				
Night Nurse	Joby Jordan-Joe Carr	Jan. 15,'38†		

AMBASSADOR-CONN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything for a Thrill	Frankie Darro-Kane Richmond	June 15,'37		
Fighting Texan, The	Kermit Maynard-Elaine Shepard	June 22,'37		
Rearing Six Guns	Kermit Maynard-Beryl Wallace	Oct. 15,'37†		
Rough Riding Rhythm	Kermit Maynard-Mary Hayes	Aug. 15,'37†		
Swing It, Professor (G)	Pinky Tomlin-Paula Stone	Nov. 15,'37†	*60. Nov.	13,'37
Thanks for Listening	Pinky Tomlin-Maxine Doyle	July 12,'37		
Whistling Bullets	Kermit Maynard-Harlene Wood	May 3,'37		
Young Dynamite	Frankie Darro-Kane Richmond	Sept. 15,'37†		

CELEBRITY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
For Love of You	F. Foresta-Riscoe and Wayne		69	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

COLLECTIVE FILM PRODUCERS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Green Fields (G)	Helen Beverley-M. Goldstein	Oct. 11,'37†	105. Jan.	15,'38
Coming				
Riverside Drive				
Uriel Acosta				
Yankel the Blacksmith				
Yankel—Boile				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All American Sweetheart (G)	Scott Colton-Patricia Farr	Nov. 30,'37†	62. Dec.	25,'37
Awful Truth, The (G)	Irene Dunne-Cary Grant	Oct. 21,'37†	92. Oct.	9,'37
(Exploitation: Dec. 4,'37, p. 76; Dec. 18,'37, p. 65; Jan. 8,'38, p. 82; Jan. 29,'38, pp. 83, 84, 86; Feb. 5,'38, p. 84.)				
Cattle Raiders	Chas. Starrett-Iris Meredith	Feb. 12,'38†		
Counsel for Crime (G)	Otto Kruger-Jacqueline Wells	Sept. 14,'37†	62. Oct.	23,'37
Criminals of the Air (G)	Rosalind Keith-Chas. Quigley	Apr. 30,'37	61. Nov.	6,'37
Dangerous Adventure, A	Don Terry-Rosalind Keith	Aug. 1,'37	59	
Devil Is Driving, The (G)	Richard Dix-Joan Perry	June 25,'37	68. July	24,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84; Oct. 30,'37, pp. 84, 87; Dec. 18,'37, p. 66; Jan. 29,'38, p. 84.)				
Fight to the Finish, A	Don Terry-Rosalind Keith	June 30,'37	59	
(See "Taxi War," "In the Cutting Room," May 1,'37.)				
Frame Up, The	Paul Kelly-Jacqueline Wells	May 1,'37	59	
(See "Right Guy," "In the Cutting Room," May 1,'37.)				
Game That Kills, The	Chas. Quigley-Rita Hayworth	Sept. 21,'37†	56	
Girls Can Play	Chas. Quigley-Jacqueline Wells	June 21,'37	60	
Headin' East (G)	Buck Jones-Ruth Coleman	Dec. 13,'37†	67. Nov.	27,'37
Heroes of the Alamo	Lane Chandler-Earl Hodgins	Feb. 17,'38†	75	
Hollywood Round-up (G)	Buck Jones-Helen Twelvetrees	Nov. 16,'37†	64. Oct.	23,'37
I'll Take Romance (G)	Grace Moore-M. Douglas	Dec. 25,'37†	85. Dec.	25,'37
I Promise to Pay (G)	Leo Carillo-Chester Morris	Apr. 21,'37	65. Feb.	27,'37
(Exploitation: Apr. 3,'37, p. 64.)				
It Can't Last Forever (G)	Betty Furness-Ralph Bellamy	July 15,'37	68. Aug.	14,'37
It Happened in Hollywood	Richard Dix-Fay Wray	Sept. 7,'37†	67	
(See "Once a Hero," "In the Cutting Room," Apr. 17,'37.)				
It's All Yours (G)	Francis Lederer-M. Carroll	Sept. 1,'37	80. Aug.	7,'37
(Exploitation: Nov. 13,'37, p. 62.)				
League of Frightened Men (G)	Walter Connolly-Irene Hervey	May 25,'37	65. July	24,'37
Life Begins with Love (G)	Jean Parker-D. Montgomery	Oct. 7,'37†	68. Oct.	9,'37
Little Miss Roughneck	Edith Fellows-Leo Carrillo	Feb. 9,'38†	64	
(See "In the Cutting Room," Dec. 4,'37.)				
Lost Horizon (A)	Ronald Colman-Jane Wyatt	Sept. 1,'37†	118. Feb.	27,'37
(Exploitation: Sept. 5,'36, p. 75; Mar. 6,'37, p. 89; May 22,'37, p. 92; July 31,'37, p. 80; Aug. 28,'37, pp. 96, 100; Oct. 30,'37, pp. 84, 97; Nov. 20,'37, p. 94; Dec. 25,'37, p. 56; Feb. 5,'38, p. 82.)				
Motor Madness	Rosalind Keith-Allen Brook	Apr. 5,'37	62	
(See "Speed Mad," "In the Cutting Room," Feb. 20,'37.)				
No Time to Marry	Mary Astor-Richard Arlen	Jan. 10,'38†	64	
Murder in Greenwich Village (G)	Fay Wray-Richard Arlen	Oct. 16,'37†	68. Nov.	6,'37
Old Wyoming Trail, The	Charles Starrett-Barbara Weeks	Nov. 6,'37†	56	
One Man Justice	Charles Starrett-Barbara Weeks	July 1,'37	59	
Outlaws of the Orient	Jack Holt-Mae Clarke	Aug. 20,'37	61	
Outlaws of the Prairie	Charles Starrett-Donald Grayson	Dec. 31,'37†	58	
Paid to Dance	Don Terry-Jacqueline Wells	Nov. 4,'37†	56	

NOTE: The totals for running time are the official figures announced by the home offices of the distributing companies.

When a production is reviewed in Hollywood, the running time is as officially given by the West Coast studio of the company at the time of the review, and this fact is denoted by an asterisk(*) immediately preceding the number. As soon as the home office has established the running time for national release, any change from the studio figure is made and the asterisk is removed.

Running times are subject to change according to local conditions. State or city censorship deletions may cause variations from the announced and published figures; repairs to the film may be another reason.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Penitentiary (A)	Walter Connolly-Jean Parker	Jan. 17,'38†	79. Feb.	5,'38
Rangers Step In, The	Bob Allen-Eleanor Stewart	Aug. 8,'37	58	
Reckless Ranger	Bob Allen-Louise Small	May 30,'37	56	
Roaring Timber (G)	Jack Holt-Grace Bradley	July 4,'37	65. Aug.	28,'37
Shadow, The (G)	Chas. Quigley-Rita Hayworth	Dec. 9,'37†	59. Dec.	4,'37
She Married an Artist	John Boles-Lull Deste	Nov. 25,'37†	78	
(See "In the Cutting Room," Oct. 9,'37.)				
Speed to Spare	Dorothy Wilson-Chas. Quigley	May 4,'37	60	
(See "Racing Luck," "In the Cutting Room," Feb. 13,'37.)				
Squadron of Honor	Don Terry-Mary Russell	Jan. 20,'38†	55	
(See "The American Legion," "In the Cutting Room," Nov. 6,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Lull Deste	Apr. 25,'37	76. Feb.	13,'37
Trapped by G-Men (G)	Jack Holt-Wynne Gibson	Oct. 27,'37†	65. Nov.	13,'37
Two Fisted Sheriff	Charles Starrett-Barbara Weeks	June 15,'37	59	
Two Gun Law	Charles Starrett-Peggy Stratford	Apr. 7,'37	56	
Under Suspicion (G)	Jack Holt-Kath. DeMille	Dec. 16,'37†	67. Nov.	20,'37
Venus Makes Trouble	James Dunn-Patricia Ellis	May 14,'37	58	
(See "In the Cutting Room," Apr. 3,'37.)				
Who Killed Gail Preston?	Wyn Cahoon-Robert Paige	Feb. 24,'38†	61	
Wide Open Faces	Joe E. Brown-Jane Wyman	Feb. 15,'38†	67	
(See "In the Cutting Room," Jan. 22,'38.)				
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37	68. Feb.	13,'37
Women in Prison	Wyn Cahoon-Scott Colton	Jan. 1,'38†	59	
Coming				
Call of the Rockies	Chas. Starrett-Iris Meredith			
Crime of the Year	Robert Paige-Jacqueline Wells			
Extortion	Scott Colton-Mary Russell			
Flight into Nowhere	Jack Holt-Jacqueline Wells			
Hidden Trails	Chas. Starrett-Iris Meredith			
Holiday	Katharine Hepburn-Cary Grant			
Lone Wolf in Paris	Francis Lederer-Frances Drake	Mar. 24,'38†		
Making the Headlines (G)	Jack Holt-Beverly Roberts	Mar. 10,'38†	66. Jan.	8,'38
(Reviewed under the title, "The House of Mystery.")				
Paris on Broadway	Lanny Ross			
Rolling Caravans	Jack Luden-Eleanor Stewart	Mar. 7,'38†	55	
Start Cheering (G)	Jimmy Durante-Joan Perry	Mar. 3,'38†	79. Feb.	5,'38
There's Always a Woman	Joan Blondell-Melvyn Douglas			
Trail Blazer	Buck Jones-Marjorie Reynolds			
When G-Men Step In	Don Terry-Jacqueline Wells	Mar. 31,'38†		
Woman Against the World	Ralph Forbes-Alice Moore	Mar. 17,'38†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drums of Destiny (G)	Tom Keene-Edna Lawrence	June 12,'37	*60. June	19,'37
Law Commands, The	Tom Keene-Lorraine Hayes	May 12,'37	60	
Raw Timber	Tom Keene-Peggy Keys	July 6,'37	63	
Under Strange Flags	Tom Keene-Luana Walters	Apr. 12,'37	64	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blame It On Love	Szleczky-Basthy	Sept. 6,'37†	78	
Help! I Have Inherited	Irene Agay	Dec. 24,'37†	88	
I Married for Love	Kabos-Radai	Feb. 4,'38†	84	
Man of Gold	Maria Egri-F. Kiss	Apr. 12,'37	92	
Meseanto	Pertzel-Torzs	Oct. 15,'37†	87	
Miracle of Lourdes	John Bara	Nov. 1,'37†	62	
My Daughter Is Different	Turray-Kabos	Oct. 20,'37†	88	
Noszty Lad, The	Javor-Szorenyi		97	
Once a Week	Kabos-Perczel	Sept. 10,'37†	74	
Scotchman in Hungary	Radey-Orest	Apr. 12,'37	95	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37	78	
Seeing Hungary (English Titles)	Travelogue	Sept. 1,'37†	59	
Sister Mary	Javor-Sved	Oct. 10,'37†	91	
Tempest in a Charda	Javor-Lazar	Jan. 7,'38†	90	
Three Spinsters	Rajnay-Kabos	Oct. 30,'37†	72	
Tomi (G)	Pecsi-Adam	Sept. 11,'37†	81. Oct.	30,'37
Vicki (Country Ball)	Javor-Rese Barsony	Sept. 25,'37†	87	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Lady Seeks Room	Zilahi-Kabos	Mar. 10,'38†	91	
Magnas Miksa	Antal Pager	Mar. 20,'38†	80	
Texas Mammy	Fedak	Feb. 18,'38†	89	
Yellow Roses	Kabos	Mar. 1,'38†	90	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Blonde, The (G) 271	Glenda Farrell-Barton MacLane	Nov. 13,'37†	61	Sept. 11,'37
Alcatraz Island (G) 264 (Exploitation: Dec. 18,'37, p. 34; Dec. 25,'37, p. 54; Jan. 8,'38, pp. 80, 88; Jan. 22,'38, pp. 64, 67.)	John Litel-Ann Sheridan	Nov. 6,'37†	64	Oct. 23,'37
Back in Circulation (A) 266	Joan Blondell-Pat O'Brien	Sept. 25,'37†	82	Aug. 7,'37
Case of the Stuttering Bishop, The, 176	Donald Woods-Ann Dvorak	June 5,'37	70	
Cherokee Strip 178	Dick Foran-Jane Bryan	May 15,'37	55	
Confession (A) 158	Kay Francis-Ian Hunter	Aug. 28,'37	86	July 24,'37
Dance, Charlie, Dance (G) 165	Stuart Erwin-Jean Muir	Aug. 14,'37	64	May 1,'37
Daredevil Drivers, The 279	Dick Purcell-Beverly Roberts	Feb. 12,'38†	59	
Draegerman Courage (G) 168 (Exploitation: Nov. 27,'37, p. 79.)	Jean Muir-Barton MacLane	May 15,'37	58	Aug. 29,'36
Empty Holsters 179	Dick Foran-Patricia Walthall	July 10,'37		
Ever Since Eve (G) 162	Marion Davies-R. Montgomery	July 17,'37	79	June 26,'37
Gold Is Where You Find It (G) 255	George Brent-O. de Havilland	Feb. 19,'38†	97	Jan. 22,'38
Hollywood Hotel (G) 253 (Exploitation: Jan. 22,'38, p. 65.)	Dick Powell-Frances Langford	Jan. 15,'38†	109	Dec. 25,'37
Love Is On the Air (G) 289	Ronald Reagan-June Travis	Oct. 2,'37†	61	Oct. 16,'37
Marked Woman (A) 156	Bette Davis-H. Bogart	Apr. 10,'37	96	Mar. 6, 37
Men In Exile 174 (See "In the Cutting Room," Nov. 21,'36.)	Richard Purcell-June Travis	Apr. 4,'37		
Missing Witnesses (G) 273	Dick Purcell-Jean Dale	Dec. 11,'37†	61	Oct. 30,'37
Mountain Justice (A) 161	Josephine Hutchinson-G. Brent	Apr. 24,'37	82	May 22,'37
Mr. Dodd Takes the Air (G) 159 (Exploitation: Oct. 30,'37, p. 88.)	Kenny Baker-Jane Wyman	Aug. 21,'37	86	July 31,'37
Over the Goal (G) 272	William Hopper-June Travis	16,'37†	63	Oct. 9,'37
Perfect Specimen, The (G) 257	Errol Flynn-Joan Blondell	Oct. 23,'37†	97	Oct. 2,'37
Prairie Thunder 180	Dick Foran-Ellen Clancy	Sept. 11,'37		
Prince and the Pauper, The (G) 152 (Exploitation: May 29,'37, p. 68; June 26,'37, p. 121; July 3,'37, p. 68; Nov. 6,'37, p. 59; Feb. 12,'38, p. 71.)	Mauch Twins-Errol Flynn	May 8,'37	120	Apr. 17,'37
San Quentin (G) 163	Pat O'Brien-Humphrey Bogart	Aug. 7,'37	70	Apr. 3,'37
She Loved a Fireman (G) 270	Dick Foran-Ann Sheridan	Dec. 18,'37†	57	Oct. 16,'37
Shi the Octopus (G) 268	Hugh Herbert-Allen Jenkins	Dec. 11,'37†	54	Nov. 13,'37
Submarine D-1 (G) 258 (Exploitation: Dec. 18,'37, p. 67; Jan. 1,'38, p. 57; Jan. 29,'38, p. 82.)	Pat O'Brien-George Brent	Nov. 27,'37†	105	Nov. 13,'37
Talent Scout (G) 166	Donald Woods-Jeanne Madden	July 24,'37	62	June 12,'37
That Certain Woman (A) 254 (Exploitation: Sept. 25,'37, p. 69.)	Bette Davis-Henry Fonda	Sept. 18,'37†	93	Aug. 7,'37
That Man's Here Again (G) 175	Mary Maguire-Tom Brown	Apr. 17,'37	58	Mar. 27,'37
They Won't Forget (A) 265 (See production article, "The Deep South," May 8,'37, p. 18; exploitation: Nov. 13,'37, p. 69; Nov. 20,'37, pp. 88, 92; Jan. 1,'38, p. 58.)	Gloria Dickson-Claude Rains	Oct. 9,'37†	95	June 19,'37
West of Shanghai (G) 164 (Reviewed under the title, "War Lord.")	Boris Karloff-Beverly Roberts	Oct. 30,'37	65	July 17,'37
Coming				
Adventures of Robin Hood (See production article, Dec. 25,'37, p. 14.)	Errol Flynn-O. de Havilland	May 21,'38†		
Beloved Brat (G) 278	Bonita Granville-Dolores Costello	Apr. 30,'38†	62	Feb. 19,'38
Slight Case of Murder, A (A) 259	Edw. G. Robinson-Jane Bryan	Mar. 5,'38†	*85	Feb. 12,'38
When Were You Born	Anna May Wong			
Women Are Like That (See "This Woman Is Dangerous," Oct. 23,'37.)	Kay Francis-Pat O'Brien	Apr. 9,'38†		

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Far from the Crowd	Mary Tsagonis	Apr. 7,'37	82	
Ftohea Toy Mpeam	Vasoula Manolidoy	Sept. 5,'37†	96	
Greece of 1938	Newsreels	Jan. 9,'38†	90	
Kainourgea Zoe	Rita Karmen	Nov. 7,'37†	115	
Reborn	Elene Papadake	Dec. 5,'37†	90	
True Love	Sophea Domogloy	Oct. 3,'37†	85	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Syn (G) 3603	Geo. Arliss-Margaret Lockwood	Oct. 15,'37	81	Sept. 18,'37
Gangway (G) 3605	Jessie Matthews-Nat Pendleton	Sept. 1,'37	88	Aug. 28,'37
Girl Was Young, The (G) 7004 (Reviewed under the title, "Young and Innocent.") (See production article, Oct. 30,'37, p. 16.)	Nova Pilbeam-Derrick de Marney	Feb. 17,'38†	70	Dec. 11,'37
I Was a Spy (re-issue) (G) 7013	Madeleine Carroll-H. Marshall	Jan. 1,'38†	89	Sept. 23,'33
King Solomon's Mines (G) 3618 (See production article, May 22,'37, p. 16.)	Cedric Hardwicke-Roland Young	Aug. 28,'37	76	July 3,'37
Look Out for Love 7002	Anna Neagle-T. Carminati	Jan. 15,'38†		
Non Stop New York (G) 7001	Anna Lee-Desmond Tester	Nov. 17,'37†	70	Oct. 2,'37
Sez O'Reilly to MacNab (G) 3602 (Reviewed under the title, "Said O'Reilly to McNab.")	Will Fyffe-Will Mahoney	Nov. 20,'37	83	July 17,'37
Silent Barriers (G) 3608 (See "The Great Barrier," production article, Feb. 6,'37, p. 10; exploitation: Apr. 3,'37, p. 65; May 1,'37 p. 81; June 26,'37, p. 121; July 17,'37, p. 90; July 24,'37, pp. 79, 81; Aug. 7,'37, p. 94; Sept. 4,'37, p. 96.)	Richard Arlen-Lilli Palmer	Apr. 29,'37	83	Feb. 27,'37
Talk of the Devil (G) 3607	Ricardo Cortez-Sally Eilers	June 1,'37	76	May 22,'37
Tenth Man, The (G) 3622	John Lodge-Antoinette Cellier	May 15,'37	65	Aug. 29,'36
Two of Us 3619	Jack Hulbert-Gina Malo	July 10,'37	64	
Where There's a Will 3624	Will Hay	July 26,'37	74	
Wife of General Ling (G) 7015	Griffith Jones-Adrienne Renn	Feb. 1,'38†	70	Feb. 5,'38
Coming				
Asking for Trouble	Jessie Matthews			
Empty World	Nova Pilbeam			
Floating City No. 1 (re-issue)	Leslie Fenton-Conrad Veidt	Apr. 1,'38†		
Girl Must Live, A	Margaret Lockwood-Rene Houston			
Illegal Holiday	John Lodge-Margaret Lockwood			
Sailing Along (G) 7003	Jessie Matthews-Roland Young	Mar. 15,'38†	87	Feb. 12,'38
Show Goes On, The	Anna Neagle-T. Carminati	Apr. 15,'38†		
Strange Boarders	Tom Walls-Renee Saint Cyr			
To the Victor (G)	Will Fyffe-John Loder	Mar. 1,'38†	78	Feb. 19,'38
Unconquered Woman	Anna Lee			
Wedding Dream	Nova Pilbeam			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bank Alarm 139	Conrad Nagel-Eleanor Hunt	June 25,'37	61	
Boots of Destiny 204	Ken Maynard-Claire Dodd	Sept. 3,'37†	56½	
Damaged Goods 175	Pedro de Cordoba	Aug. 21,'37	59	July 10,'37
Forever Yours (G) 155	Benjamino Gigli	May 15,'37	70½	June 12,'37
Frontier Town 220	Tex Ritter	Nov. 19,'37†	58	
Girl Said No, The (G) 210	Robt. Armstrong-Irene Hervey	Sept. 3,'37†	76½	May 29,'37
Gold Racket, The (G) 138	Conrad Nagel-Eleanor Hunt	Apr. 10,'37	65½	May 1,'37
Here's Flash Casey (G) 211	Eric Linden-Boots Mallory	Oct. 22,'37†	58	Oct. 9,'37
Hideout in the Alps 199 (Reviewed under the title, "Dusty Ermine.")	Jane Baxter-Anthony Bushell	July 23,'37	75	Oct. 10,'36
Hittin' the Trail 149	Tex Ritter-Jerry Bergh	Apr. 3,'37	58	
Juggernaut (A) 154	Boris Karloff-Joan Wyndham	Apr. 30,'37	64	Oct. 17,'36
Killers of the Sea (G) 135	Capt. Wallace Casewell	May 8,'37	49	May 15,'37
Love Takes Flight (G) 206	Bruce Cabot-Beatrice Roberts	Sept. 17,'37†	71	Aug. 7,'37
Man in the Mirror, The (A) 112	E. E. Horton-Genevieve Tobin	Apr. 24,'37	71½	Jan. 16,'37
Mr. Boggs Steps Out (G) 216	Stuart Erwin-Helen Chandler	Nov. 12,'37†	68	Nov. 20,'37
Mystery of the Hooded Horsemen 151	Tex Ritter-Iris Meredith	Aug. 6,'37	60	
Renfrew of the Royal Mounted (G) 212	James Newill-Carol Hughes	Oct. 8,'37†	57	Oct. 10,'37
Riders of the Rockies 150	Tex Ritter-Louise Stanley	July 2,'37	56	
Shadow Strikes, The (G) 202	Rod La Roque-Lynn Anders	Sept. 10,'37†	61½	July 17,'37
Sing, Cowboy, Sing (G) 145	Tex Ritter-Louise Stanley	May 22,'37	59	June 5,'37
Small Town Boy (G) 205 (Exploitation: Oct. 16,'37, p. 84.)	Stuart Erwin-Joyce Compton	Sept. 24,'37†	61	Dec. 4,'37
Something to Sing About (G) 210	James Cagney-E. Daw	Sept. 30,'37†	93	Sept. 4,'37
Spirit of Youth (G) 299 (Exploitation: Feb. 19,'38, p. 82.)	Joe Louis-Edna Mae Harris	Dec. 29,'37†	66	Jan. 8,'38
Sweetheart of the Navy 203	Eric Linden-Cecilia Parker	June 8,'37†	61½	
Swing It Sailor (G) 215	Wallace Ford-Isabel Jewell	Nov. 5,'37†	63	Nov. 13,'37
Tex Rides with the Boy Scouts (G) 214	Tex Ritter	Oct. 29,'37†	66	Nov. 6,'37
Trailin' Trouble 208	Ken Maynard	Sept. 24,'37†	57	
Two Who Dared (A) 113 (Reviewed under the title, "A Woman Alone.")	Anna Sten-Henry Wilcoxon	May 8,'37	73	June 6,'36
Wallaby Jim of the Islands 213	Geo. Houston-Ruth Coleman	Oct. 15,'37†	61	Mar. 6,'37
Coming				
Death Takes a Cruise				
Don't Lead With Your Heart	Anna Sten			
Flash Casey, Candid Cameraman	Eric Linden			
Gorgeous	Anna Sten			
Honolulu Honeymoon				
King of the Sierras 207	Rex-Shiek			
Love Me Again	Anna Sten			
Love Runs Into Money				
Murder at the Rancho	Ken Maynard			
Orchid Girl	Anna Sten			
Painter in the Sky				
Renfrew Rides North	James Newill			
Rollin' Plains 217	Tex Ritter			
Shadow Murder Case, The (See "In the Cutting Room," Jan. 8,'38.)	Rod La Rocque-Astrid Allwyn			
Snow Covered Wagons				
Spy of Napoleon (G)	R. Bartheimess-D. Haas		98	Oct. 16,'36
Utah Trail	Tex Ritter			
Wallaby Jim in Trouble	George Houston			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
This Is China		Dec. 1,'37†	68	
Coming				
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			
Jeanne	Gaby Morlay			
Luck of the Irish	Richard Hayward	Mar. 15,'38†	63	

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ada Don't Do That	Polish Film	Oct.	15,'37† 82	
Business In Distress	Czech Film	Oct.	15,'37† 90	
Kathleen (G)	Sally O'Neil-Irish Cast	Jan.	22,'38† 75	Feb. 19,'38
Old Curiosity Shop, The (G)	Charles Dickens Story	Dec.	12,'37† 74	Feb. 2,'38
Phantom of Santa Fe	Nina Quartaro-Norman Kerry	Aug.	1,'37† 75	
Song of the Lark	Czech Film	Dec.	8,'37† 90	
Student's Romance, The (G)	Patric Knowles	Oct.	10,'37† 78	Aug. 10,'35
Voice of India	Hoefler Expedition	Jan.	28,'38† 70	

Coming

I Give My Heart	Gitta Alpar		78	
Invitation to the Waltz	Lilian Harvey		74	
Volga Boatman, The	Pierre Blanchar		90	

HUNGARIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Honor	Gy Kabos	Sept.	11,'37† 9 rls	
All Men Are Wild	Paul Javor	Oct.	21,'37† 9 rls	
Anniversary	Imre Raday-Ida Turay	Dec.	10,'37† 10 rls	
Bride from Toroeke	Paul Javor	Oct.	1,'37† 10 rls	
Eighty Miles an Hour	Gy Kabos-M. Erdely	Nov.	19,'37† 8 rls	
Exception Granted	Imre Raday-Kiari Tolnay	June	11,'37 9 rls	
Hotel Springtime	Gy Kabos-Anna Tekes	Nov.	30,'37† 10 rls	
I Picked You for My Husband	Paul Javor	Nov.	4,'37† 9 rls	
It Happened in Budapest	Gy Kabos-Zita Perezel	Sept.	21,'37† 9 rls	
Man Sometimes Errs	A. Tekes-A. Pager	Feb.	4,'38† 10 rls	
Pay, Madame	Paul Javor	May	30,'37 8 rls	
Sport of Love, The	Gy Kabos-Ida Turay	Dec.	24,'37† 8 rls	
Sutyi, the Lucky Child	Adam Kiari	Jan.	11,'38† 9 rls	
Two Prisoners	Paul Javor	Oct.	12,'37† 10 rls	
Village Rogue, The	M. Dayka-Z. Gregor	Jan.	21,'38† 10 rls	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dead March, The (A)	Boake Carter	Sept.	15,'37† 73	Sept. 11,'37
Dynamite Delaney	Weldon Heyburn	Jan.	2,'38† 80	
With Pleasure, Madame	Conrad Nagel-Marta Labarr	Apr.	15,'37 90	

Coming

Back from Reno				
Beauty Racket				
Deerslayer				
Honor Among Women				
Night of Crime				
Sky Girl				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin Returns (G) 824	Virginia Bruce-Melvyn Douglas	Feb.	25,'38† 81	Jan. 29,'38
Bad Guy (G) 743	Bruce Cabot-Virginia Grey	Aug.	27.'37. 69	Aug. 28,'37
Bad Man at Brimstone (G) 812	Wallace Beery-V. Bruce	Dec.	31.'37† 89	Jan. 5,'38
Beg, Borrow or Steal (G) 814	Frank Morgan-Florence Rice	Dec.	3,'37† 72	Dec. 4,'37
Between Two Women (G) 737 (Exploitation: Jan. 1,'38 p. 58.)	Virginia Bruce-Franchot Tone	July	9,'37 89	July 3,'37
Big City (A) 801 (Exploitation: Dec. 4,'37, p 72; Dec. 11,'37, p. 78; Dec. 18,'37, p. 64; Dec. 25,'37, p. 56.)	Spencer Tracy-Luise Rainer	Sept.	3,'37† 80	Sept. 4,'37
Bride Wore Red, The (G) 804 (Exploitation: Nov. 13,'37, p. 62; Nov. 20.'37, p. 92; Dec. 11,'37, p. 78.)	Joan Crawford-Franchot Tone	Oct.	8,'37† 103	Oct. 2,'37
Broadway Melody of 1938 (G) 739 (Exploitation: Nov. 13,'37, p. 62.)	Eleanor Powell-Robt. Taylor	Aug.	20,'37 110	Aug. 21,'37
Captains Courageous (G) 717 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 31,'37, p. 82; Aug. 7,'37, pp. 91, 92; Aug. 21.'37, pp. 76, 78; Aug. 28,'37, p. 97; Sept. 4,'37, pp. 95, 97; Oct. 2,'37, p. 77)	F. Bartholomew-Spencer Tracy	June	25,'37 116	Apr. 3,'37
Conquest (A) 805 (Exploitation: Dec. 4,'37, p. 70; Oct. 11,'37, p. 76; Jan. 8,'38, p. 82.)	Greta Garbo-Charles Boyer	Oct.	22,'37† 112	Oct. 30,'37
Day at the Races, A (G) 730 (See production article, Apr. 24,'37, p. 12; exploitation: May 15,'37, p. 94; July 10,'37, p. 86; July 17,'37, p. 89; Apr. 7,'37, p. 91 Oct. 16,'37, p. 84; Jan. 22,'38, pp. 64, 67.)	Marx Brothers-Allan Jones	June	11,'37 111	June 19,'37
Double Wedding (G) 807 (Exploitation: Dec. 11,'37, p. 77; Jan. 8,'38, p. 82.)	William Powell-Myrna Loy	Oct.	15,'37† 87	Sept. 25,'37
Emperor's Candlesticks, The (G) 733	William Powell-Luise Rainer	July	2,'37 89	July 3,'37
Everybody Sing (G) 819	Allan Jones-Judy Garland	Feb.	4,'38† 91	Jan. 22,'38
Firefly, The (G) 809 (Exploitation: Dec. 4,'37, pp. 71, 76; Dec. 25,'37, pp. 55, 58; Jan. 15,'38, p. 70.)	Jeanette MacDonald-Allan Jones	Nov.	5,'37† 138	July 24,'37
Good Earth, The (A) 741 (See production article, July 11,'36, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85; Apr. 3,'37, p. 69; May 1,'37, p. 83; May 15,'37, pp. 96, 99; June 12,'37, p. 94; July 10,'37, p. 87; Aug. 7,'37, pp. 90, 92; Sept. 18,'37, pp. 82, 85; Oct. 2,'37, p. 76; Oct. 9,'37, p. 67; Oct. 23,'37, p. 82; Jan. 15,'38, p. 64; Jan. 29,'38, p. 84.)	Paul Muni-Luise Rainer	Aug.	6,'37 139	Feb. 6,'37
Good Old Soak (G) 728 (Exploitation: May 29,'37, p. 67; June 26,'37, p. 121.)	Wallace Beery-Betty Furness	Apr.	23,'37 76	Apr. 24,'37
Hell Divers (re-issue) (G)	Clark Gable-Wallace Beery	June	4,'37 109	Dec. 26,'31
Last Gangster, The (A) 810	E. G. Robinson-Rose Stradner	Nov.	12,'37† 81	Nov. 13,'37
Live, Love and Learn (G) 808	Robt. Montgomery-R. Russell	Oct.	29,'37† 78	Oct. 23,'37
London By Night (G) 740	George Murphy-Rita Johnson	July	30,'37 69	July 24,'37
Love Is a Headache (G) 821	Gladys George-Franchot Tone	Jan.	14,'38† 73	Jan. 15,'38
Madame X (A) 806	Gladys George--Warren William	Oct.	1,'37† 72	Oct. 2,'37
Manhattan Melodrama (re-issue) (G)	C. Gable-M. Loy-W. Powell	July	2,'37 90	Apr. 28,'34
Mannequin (G) 820 (Exploitation: Feb. 5,'38, p. 86.)	Joan Crawford-Spencer Tracy	Jan.	21,'38† 95	Dec. 18,'37
Man-Proof (A) 817	Myrna Loy-Franchot Tone	Jan.	7,'38† 71	Dec. 18,'37
Married Before Breakfast (G) 736	Robt. Young-Florence Rice	June	18,'37 70	June 26,'37
My Dear Miss Aldrich (G) 803	Edna May Oliver-W. Pidgeon	Sept.	17,'37† 73	Sept. 11,'37
Naughty Marietta (re-issue) (G) (Exploitation: Dec. 25,'37, p. 56.)	Jeanette MacDonald-N. Eddy	Aug.	6,'37 105	Mar. 2,'35
Navy Blue and Gold (G) 811	Lionel Barrymore-Robt. Young	Nov.	19,'37† 94	Nov. 20,'37
Night Must Fall (A) 727	Robt. Montgomery-R. Russell	Apr.	30,'37 117	Apr. 10,'37
Nobody's Baby (G) 729	Patsy Kelly-Robt. Armstrong	Apr.	23,'37 67	Feb. 6,'37
Of Human Hearts (G) 822	Walter Huston-James Stewart	Feb.	11,'38† 105	Feb. 12,'38
Paradise for Three (G) 818	Frank Morgan-Robt. Young	Jan.	28,'38† 75	Jan. 22,'38
Parnell (G) 722 (See production article, Feb. 13,'37, p. 16.)	Clark Gable-Myrna Loy	June	4,'37 119	June 12,'37
Pick a Star (G) 735	Jack Haley-Patsy Kelly	May	21,'37 70	Apr. 24,'37
Romeo and Juliet (G) 1100 (See production article, Mar. 28,'36, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 33; Feb. 6,'37, p. 77; Apr. 17,'37, pp. 78, 79; Apr. 24,'37, p. 94; May 1,'37, p. 80; May 8,'37, p. 74; May 29,'37, p. 70; June 26,'37, pp. 118, 119, 123; July 3,'37, pp. 69, 70; July 17,'37, p. 91; July 24,'37, p. 80; July 31,'37, p. 80.)	Norma Shearer-Leslie Howard	Apr.	16,'37 127	July 17,'36
Rosalie (G) 816 (See production article, Nov. 6,'37, p. 34.)	Eleanor Powell-Nelson Eddy	Dec.	24,'37† 122	Dec. 25,'37
Saratoga (G) 742 (Exploitation: Aug. 28,'37, p. 98.)	Clark Gable-Jean Harlow	July	23,'37 94	July 24,'37
Song of the City (G) 724	Dean Jeffries-Margaret Lindsay	Apr.	2,'37 69	Mar. 27,'37
They Gave Him a Gun (A) 731	S. Tracy-G. George-F. Tone	May	14,'37 94	May 15,'37
Thirteenth Chair, The (G) 732	Madge Evans-Henry Daniell	May	7,'37 66	May 8,'37
Thoroughbreds Don't Cry (G) 813	Mickey Rooney-Judy Garland	Nov.	26,'37† 80	Nov. 20,'37
Topper (G) 738 (Exploitation: Aug. 21,'37, p. 75; Oct. 2,'37, pp. 76, 77; Oct. 23,'37, p. 84; Oct. 30,'37, p. 86; Nov. 29,'37, p. 82; Dec. 11,'37, p. 76; Dec. 18,'37, p. 69; Jan. 22,'38, p. 66; Feb. 19,'38, p. 86.)	Constance Bennett-Cary Grant	July	16,'37 97	July 17,'37
Trader Horn (re-issue) (G)	Harry Carey-Edwina Booth	May	reissue 126	Jan. 24,'31
Way Out West (G) 734 (Exploitation: July 17,'37, p. 92.)	Laurel and Hardy	Apr.	16,'37 64	Jan. 2,'37
Women Men Marry, The (A) 802	J. Hutchinson-George Murphy	Sept.	10,'37† 61	Sept. 11,'37
Yank at Oxford, A 823 (G)	Robt. Taylor-M. O'Sullivan	Feb.	18,'38† 103	Jan. 29,'38
You're Only Young Once (G) 815	Lewis Stone-Mickey Rooney	Dec.	10,'37† 77	Nov. 27,'37

Coming

Girl of the Golden West 827 (See production article, Feb. 5,'38, p. 16.)	Jeanette MacDonald-N. Eddy	Mar.	18,'38†	
Judge Hardy's Children	Lewis Stone-Mickey Rooney	Mar.	25,'38†	
Life on the Waterfront (See "Madelon," "In the Cutting Room," Jan. 15,'38.)	Wallace Beery-M. O'Sullivan	Apr.	29,'38†	
Marie Antoinette	Norma Shearer-Tyrone Power			
Merrily We Live 825 (See "In the Cutting Room," Feb. 19,'38.)	Constance Bennett-Brian Aherne	Mar.	4,'38†	
Swiss Miss	Laurel and Hardy	Apr.	1,'38†	
Test Pilot (See "In the Cutting Room, Jan. 8,'38.)	C. Gable-M. Loy-S. Tracy	Apr.	15,'38†	
Three Comrades	Robt. Taylor-Margaret Sullavan			
Wooden Wedding 826 (See "In the Cutting Room," Feb. 19,'38.)	Robt. Montgomery-V. Bruce	Mar.	11,'38†	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Atlantic Flight (G)	Dick Merrill-Paula Stone	Aug.	25,'37† 59	Sept. 25,'37
Blazing Barriers (G)	Edw. Arnold, Jr.-F. McKinney	July	4,'37† 65	Nov. 20,'37
Boy of the Streets (G) (Exploitation: Jan. 8,'38, p. 82; Jan. 15,'38, pp. 65, 70.)	Jackie Cooper-Maureen O'Connor	Dec.	8,'37† 76	Dec. 11,'37
Bride for Henry, A (G)	Anne Nagle-Warren Hull	Sept.	29,'37† 58	Oct. 2,'37
County Fair (G)	John Ariedge-Mary Lou Lender	Nov.	24,'37† 72	Nov. 20,'37
Danger Valley	Jack Randall-Lois Wilde	Nov.	3,'37† 53	
Federal Bullets (G)	Terry Walker-Milburn Stone	Oct.	30,'37† 61	Oct. 30,'37
God's Country and the Man	Tom Keene	Sept.	2,'37† 56	
Hoosier Schoolboy (G)	Mickey Rooney-Anne Nagel	July	7,'37† 62	July 3,'37
Legion of Missing Men	Ralph Forbes	July	28,'37† 62	
Luck of Roaring Camp	Owen Davis, Jr.-Joan Woodbury	Nov.	17,'37† 59	
My Old Kentucky Home (G)	Grant Richards-Evelyn Venable	Feb.	9,'38† 72	Feb. 12,'38
Outer Gate	Ralph Morgan-Kay Linaker	Aug.	4,'37† 62	
Painted Trail	Tom Keene	Feb	16,'38† 50	
Paradise Isle (G)	Warren Hull-Movita	July	21,'37† 73	Aug. 14,'37
Port of Missing Girls	Judith Allen-Milburn Stone	Feb.	23.'38†	
Riders of the Dawn (G)	Jack Randall-Peggy Keys	July	14,'37† 55	Aug. 21,'37
Romance of the Rockies	Tom Keene-Beryl Wallace	Dec.	15,'37† 53	
Saleslady (G)	Anne Nagel-Weldon Heyburn	Feb.	2,'38† 65	Jan. 29,'38
Shadows of the Orient (G)	Regis Toomey-Esther Ralston	Aug.	18,'37† 69	
Stars Over Arizona (G)	Jack Randall-Kathleen Elliot	Sept.	22,'37† 62	Sept. 25,'37
Telephone Operator	Judith Allen-Grant Withers	Dec.	8,'37† 62	
Thirteenth Man	Weldon Heyburn-I. Courtney	June	30,'37† 70	
West of Rainbow's End	Tim McCoy-Nora Lane	Jan.	12,'38† 57	
Where Trails Divide	Tom Keene	Oct.	13,'37† 59	
Where the West Begins	Jack Randall	Feb.	2,'38†	

Coming

Code of the Rangers	Tim McCoy	Mar.	9,'38†	
Female Fugitive		Mar.	23,'38†	
Marines Are Here, The				
Ridin' Gent	Tim McCoy	Apr.	6,'38†	
Romance of the Limberlost	Milburn Stone			
Rose of the Rio Grande (See "In the Cutting Room," Feb. 19,'38.)	Movita-John Carroll	Mar.	9,'38†	
Wanderer of the West	Jack Randall	Mar.	16,'38†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel (A) 5714 (Exploitation: Jan. 29,'38, p. 84.)	Marlene Dietrich-H. Marshall	Oct.	29, 37†. 98	Sept. 25,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Artists and Models (G) 3702	Jack Benny-Gail Patrick	Aug.	13,'37† 97.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 83; Nov. 27,'37, pp. 79, 84; Dec. 4,'37, p. 72; Jan. 15,'38, p. 64.)				
Barrier, The (G) 3716	Leo Carrillo-Jean Parker	Nov.	12,'37† *93.	Nov. 6,'37
(See production article, Sept. 18,'37, p. 14.)				
Big Broadcast of 1938 (G)	W. C. Fields-Martha Raye	Feb.	18,'38† *97.	Feb. 12,'38
(See production article, Nov. 20,'37, p. 14.)				
Blonde Trouble 3701	Johnny Downs-E. Whitney	Aug.	6,'37† 67.	Aug. 7,'37
Blossoms on Broadway (G) 3718	Edward Arnold-Shirley Ross	Nov.	19,'37† 82.	Nov. 20,'37
(See production article, Sept. 25,'37, p. 16.)				
Born to the West 3721	John Wayne-Marsha Hunt	Dec.	10,'37† 66.	
Buccaneer, The (G) 3728	Fredric March-Franciska Gaal	Feb.	4,'38† 126.	Jan. 15,'38
(See production article, Oct. 23,'37, p. 14; exploitation: Feb. 12,'38, p. 73.)				
Bulldog Drummond Comes Back (G) 3725	J. Barrymore-Louise Campbell	Sept.	24,'37† 64.	Sept. 11,'37
Bulldog Drummond's Revenge (G) 3725	J. Barrymore-Louise Campbell	Jan.	7,'38† 60.	Nov. 6,'37
Cassidy of Bar 20 (G) 3756	Wm. Boyd-Frank Darien	Feb.	25,'38† *56.	Feb. 12,'38
Daughter of Shanghai (G) 3722	Anna May Wong-Chas. Bickford	Dec.	17,'37† 67.	Dec. 18,'37
Double Or Nothing (G) 3707	Bing Crosby-Martha Raye	Sept.	17,'37† 95.	Aug. 21,'37
(Exploitation: Oct. 23,'37, p. 82; Oct. 30,'37, p. 84; Nov. 20,'37, p. 97.)				
Easy Living (G) 3652	Jean Arthur-Edw. Arnold	July	16,'37† 88.	July 10,'37
Ebb Tide (A) 3719	Oscar Homolka-Frances Farmer	Nov.	26,'38† 94.	Oct. 2,'37
Every Day's a Holiday (A) 3726	Mae West-Edmund Lowe	Jan.	14,'38† 80.	Dec. 25,'37
Exclusive (G) 3653	F. MacMurray-Frances Farmer	July	30,'37 85.	July 31,'37
Forlorn River (G) 3650	June Martel-Larry Crabbe	July	2,'37 56.	July 3,'37
Great Gambini, The (G) 3648	Akim Tamiroff-Marian Marsh	June	25,'37 70.	July 24,'37
High, Wide and Handsome (G) 3710	Irene Dunne-Randolph Scott	Oct.	1,'37† 112.	July 24,'37
(Exploitation: Dec. 4,'37, p. 70; Jan. 1,'38, p. 59; Jan. 22,'38, p. 67; Jan. 29,'38, p. 84.)				
Hills of Old Wyoming (G) 3669	William Boyd-George Hayes	Apr.	16,'37 79.	Apr. 17,'37
Hopalong Rides Again (G) 3753	William Boyd-George Hayes	Sept.	8,'37† 65.	Aug. 21,'37
Hold 'Em Navy (G) 3715	Lew Ayres-Mary Carlisle	Nov.	5,'37† 67.	Oct. 23,'37
Hotel Haywire (G) 3645	Leo Carrillo-Mary Carlisle	June	4,'37 66.	May 22,'37
I Met Him in Paris (G) 3644	Claudette Colbert-M. Douglas	May	28,'37 86.	May 29,'37
(Exploitation: Oct. 9,'37, p. 67.)				
Internes Can't Take Money (A) 3639	Barbara Stanwyck-Joel McCrea	Apr.	9,'37 79.	Apr. 17,'37
(Exploitation: Aug. 28,'37, p. 98.)				
King of Gamblers (A) 3640	Lloyd Nolan-Claire Trevor	Apr.	23,'37 78.	Apr. 24,'37
Last Train from Madrid (G) 3646	Lew Ayres-Dorothy Lamour	June	11,'37 77.	June 12,'37
Love on Toast 3720	Stella Ardler-John Payne	Dec.	3,'37† 65.	
Make Way for Tomorrow (G) 3641	Beulah Bondi-Victor Moore	Apr.	30,'37 92.	May 1,'37
(Exploitation: July 24,'37, p. 80; July 31,'37, p. 82; Sept. 11,'37, p. 84; Sept. 25,'37, pp. 69, 70; Oct. 30,'37, p. 88; Nov. 20,'37, p. 92.)				
Midnight Madonna (G) 3649	Warren William-Mady Correll	July	2,'37 65.	June 12,'37
Mountain Music (G) 3647	Bob Burns-Martha Raye	June	18,'37 77.	June 19,'37
(Exploitation: July 17,'37, p. 89; July 24,'37, pp. 79, 81; Aug. 7,'37, pp. 90, 92; Sept. 4,'37, p. 95; Sept. 18,'37, p. 86; Oct. 23,'37, p. 84; Dec. 4,'37, p. 72.)				
Murder Goes to College (G) 3633	Roscoe Karns-Marsha Hunt	Mar.	5,'37 71.	Mar. 6,'37
Night Club Scandal (G) 3717	Lynne Overman-J. Barrymore	Nov.	19,'37† 70.	Oct. 23,'37
Night of Mystery, A (A) 3643	Roscoe Karns-Ruth Coleman	May	21,'37 75.	May 22,'37
North of the Rio Grande (G) 3670	William Boyd-George Hayes	June	25,'37 70.	June 26,'37
On Such a Night (A) 3704	Karen Morley-Grant Richards	Aug.	27,'37† 73.	Aug. 21,'37
(Exploitation: Nov. 6,'37, p. 66.)				
Partners in Crime 3711	Lynne Overman-Roscoe Karns	Oct.	8,'37† 62.	
Partners of the Plains (G) 3755	Wm. Boyd-George Hayes	Jan.	28,'38† 68.	Dec. 11,'37
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan.	1,'37 113.	Nov. 28,'36
(Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82; Feb. 27,'37, p. 83; Mar. 6,'37, p. 91; Mar. 13,'37, p. 80; Mar. 20,'37, pp. 78, 82; Mar. 27,'37, pp. 80, 82, 83; Apr. 3,'37, p. 66; Apr. 24,'37, p. 93; May 29,'37, p. 68; Aug. 21,'37, p. 75.)				
Rustler's Valley (G) 3671	William Boyd-George Hayes	July	23,'37 60.	July 10,'37
Scandal Street (G)	Lew Ayres-Louise Campbell	Feb.	11,'38† *62.	Feb. 12,'38
She Asked for It (G) 3708	Wm. Gargan-Orien Hayward	Sept.	17,'37† 68.	Sept. 4,'37
She's No Lady (G) 3703	Ann Dvorak-John Trent	Aug.	20,'37† 62.	Aug. 7,'37
Sophie Lang Goes West (G) 3706	Gert. Michael-Larry Crabbe	Sept.	10,'37† 65.	Sept. 4,'37
Souls at Sea (G) 3705	Gary Cooper-George Raft	Sept.	3,'37† 92.	Aug. 14,'37
(See production article, Jan. 30,'37, p. 16; Jan. 8,'38, p. 81; Feb. 19,'38, p. 82.)				
Texas Trail (G) 3754	William Boyd-George Hayes	Nov.	26,'37† 63.	Oct. 9,'37
This Way Please (G) 3712	C. (Buddy) Rogers-Betty Grable	Oct.	15,'37† 63.	Sept. 18,'37
Thrill of a Lifetime (G) 3727	Eleanore Whitney-Johnny Downs	Jan.	21,'38† 72.	Nov. 13,'37
Thunder Trail (G) 3713	Gilbert Roland-Marsha Hunt	Oct.	22,'37† 58.	Oct. 2,'37
(Exploitation: May 29,'37, p. 67.)				
True Confession (A) 3723	C. Lombard-Fred MacMurray	Dec.	24,'37† 84.	Nov. 20,'37
Turn Off the Moon (G) 3642	Chas. Ruggles-Eleanore Whitney	May	14,'37 80.	May 29,'37
Wells Fargo (G) 3724	Joel McCrea-Frances Dee	Dec.	31,'37† 115.	Dec. 11,'37
(Exploitation: Jan. 1,'38, p. 58; Jan. 8,'38, p. 81; Jan. 29,'38, p. 83; Feb. 5,'38, p. 83; Feb. 19,'38, p. 85.)				
Wild Money 3651	Edward Everett Horton	July	9,'37 69.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar 20 Justice	Wm. Boyd-Russell Hayden			
Booloo	Colin Tapley-Suratna Asmaka			
Bluebeard's Eighth Wife	Claudette Colbert-Gary Cooper	Mar.	18,'38†	
(See "In the Cutting Room," Jan. 8,'38.)				
Bulldog Drummond's Peril	J. Barrymore-Louise Campbell	Mar.	18,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
College Swing	Martha Raye-Burns & Allen	Mar.	25,'38†	
(See "In the Cutting Room," Feb. 12,'38.)				
Cocoanut Grove	Fred MacMurray-Ben Blue			
Dangerous to Know	Anna May Wong-Akim Tamiroff	Mar.	11,'38†	
(See "In the Cutting Room," Jan. 29,'38.)				
Deputy Sheriff	Wm. Boyd-Gwen Gaze			
Doctor Rhythm	Bing Crosby-Beatrice Lillie	Apr.	29,'38†	
(See "In the Cutting Room," Jan. 15,'38.)				
Good Night, Ladies	Eleanore Whitney-J. Downs			
Heart of Arizona	Wm. Boyd-Natalie Moorhead	Apr.	22,'38†	
(See "In the Cutting Room," Jan. 22,'38.)				
Her Jungle Love	Dorothy Lamour-Ray Milland	Apr.	15,'38†	
(See "In the Cutting Room." Dec. 25,'37.)				
Professor Beware	Harold Lloyd-Phyllis Welch			
(See production article, Feb. 19,'38, p. 16.)				
Romance in the Dark (G)	Gladys Swarthout-John Boles	Mar.	4,'38† 77.	Feb. 19,'38
Stolen Heaven	Gene Raymond-Olympe Bradna			
(See "In the Cutting Room," Feb. 12,'38.)				
Tipoff Girls	Lloyd Nolan-Mary Carlisle	Apr.	1,'38†	
(See "In the Cutting Room," Feb. 12,'38.)				
Tropic Holiday	Dorothy Lamour-Ray Milland			
You and Me	George Raft-Sylvia Sidney			

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masked Devil, The	Bobby Nelson-Donald Reed	Apr.	4,'37†	

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Apache Trail	Bob Custer
Frontier Fury	Bob Custer
Outlaw River	Rin-Tin-Tin, Jr.
Prairie Terror	Bob Custer
Thundering Stampede	Bob Custer

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affairs of Cappy Ricks, The (G) 6027	Walter Brennan-Mary Brian	May	24,'37 56.	June 5,'37
All Over Town (G) 6020	Olson and Johnson	Sept.	8,'37 61.	Aug. 28,'37
Arizona Gunfighter 7121	Bob Steele-Jean Carmen	Sept.	20,'37† 56.	
Boothill Brigade 6328	Johnny Mack Brown-C. Rochelle	Aug.	2,'37 53.	
Boots and Saddles (G) 7106	Gene Autry-Judith Allen	Oct.	4,'37† 59.	July 31,'37
Born To Be Wild 7020	Ralph Byrd-Doris Weston	Feb.	16,'38†	
Bulldog Drummond at Bay (G) 6025	John Lodge-Dorothy Mackaill	July	31,'37 62.	Nov. 13,'37
Colorado Kid (G) 7123	Bob Steele-Marian Weiden	Dec.	6,'37† 55.	Dec. 18,'37
Come On, Cowboys (G) 6317	Bob Livingston-Ray Corrigan	May	24,'37 57.	May 29,'37
Dangerous Holiday (G) 6026	Ra Hould-Lynn Roberts	June	7,'37 57.	July 31,'37
Doomed at Sundown 6337	Bob Steele-Lorraine Hayes	June	7,'37 53.	
Duke Comes Back, The (G) 7018	Allan Lane-Heather Angel	Nov.	29,'37† 64.	Dec. 11,'37
Escape by Night (G) 7015	Wm. Hall-Anne Nagel	Sept.	20,'37† 64.	Sept. 4,'37
Exiled to Shanghai (G) 7019	June Travis-Wallace Ford	Dec.	20,'37† 64.	Dec. 18,'37
Glamorous Night (G) 7017	Mary Ellis-Victor Jory	Dec.	6,'37† 60.	May 15,'37
Gun Lords of Stirrup Basin 6336	Bob Steele-Louise Stanley	May	10,'37 53.	
Gunsmoke Ranch 6316	Bob Livingston-Ray Corrigan	May	5,'37 56.	
Guns in the Dark 6326	Johnny Mack Brown-C. Rochelle	Apr.	14,'37 56.	
Heart of the Rockies 7111	Bob Livingston-Ray Corrigan	Sept.	6,'37† 56.	
Hit Parade, The (G) 6002	Frances Langford-Phil Regan	Apr.	26,'37 83.	Apr. 10,'37
(Exploitation: July 10,'37, p. 86.)				
Hollywood Stadium Mystery	Neil Hamilton-Evelyn Venable	Feb.	21,'38†	
It Could Happen to You 6016	Alan Baxter-Andrea Leeds	June	28,'37 64.	
(See "In the Cutting Room," May 15,'37.)				
Jim Hanvey, Detective 6005	Guy Kibbee-Tom Brown	Apr.	5,'37 67.	Mar. 27,'37
Lady Behave! (G) 7005	Sally Eilers-Neil Hamilton	Jan.	5,'38† 70.	Jan. 1,'38
Law Man Is Born, A 6327	Johnny Mack Brown-I. Meredith	June	21,'37 61.	
Mama Runs Wild (G) 7006	Mary Boland-Ernest Truex	Jan.	19,'38† 67.	Dec. 25,'37
Manhattan Merry-Go-Round (G) 7001	Phil Regan-Ann Dvorak	Nov.	13,'37† 84.	Nov. 13,'37
(Exploitation: Jan. 15,'38, p. 70.)				
Meet the Boy Friend (G) 6018	Carol Hughes-David Carlyle	July	12,'37 63.	July 31,'37
Michael O'Halloran (Spec.)	Wynne Gibson-Warren Hull	May	15,'37 67.	
(See "In the Cutting Room." Apr. 10,'37.)				
Navy Blues (G) 6015	Mary Brian-Dick Purcell	Apr.	19,'37 68.	May 1,'37
Old Barn Dance, The (G) 7102	Gene Autry-Smiley Burnette	Jan.	29,'38† 60.	Jan. 15,'38
Outside of Paradise (G) 7007	Phil Regan-Penny Singleton	Feb.	7,'38† 66.	Feb. 19,'38
Paroled—To Die (G) 7124	Bob Steele-Kathleen Elliott	Jan.	10,'38† 55.	Jan. 15,'38
Portia on Trial (A) 6001	Frieda Inescort-Walter Abel	Nov.	8,'37 72.	Nov. 6,'37
Public Cowboy No. 1 (G) 7105	Gene Autry-Ann Rutherford	Aug.	23,'37† 59.	Oct. 9,'37
Purple Vigilantes (G) 7114	Three Mesquiteers	Jan.	24,'38† 58.	Feb. 5,'38
Range Defenders (G) 6318	Bob Livingston-Ray Corrigan	June	30,'37 56.	July 24,'37
Red Rope, The 6338	Bob Steele-Lois January	July	19,'37 60.	
Rhythm in the Clouds (G) 6017	Warren Hull-Patricia Ellis	June	21,'37 62.	July 3,'37
Ridin' the Lone Trail 7122	Bob Steele-Claire Rochelle	Nov.	1,'37† 56.	
Rootin' Tootin' Rhythm (G) 6307	Gene Autry-Armida	May	12,'37 60.	May 8,'37
Sea Racketeers (G) 6019	Weldon Heyburn-Jeanne Madden	Aug.	16,'37 64.	Aug. 14,'37
Sheik Steps Out, The (G) 6006	Ramon Novarro-Lola Lane	Sept.	6,'37 66.	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Springtime in the Rockies (G) 7101	Gene Autry-Polly Rowles	Nov.	15,'37† 60.	Nov. 27,'37
Thunder in the Desert 7125	Bob Steele-Louise Stanley	Feb.	21,'38†	
Trigger Trio 7112	Ray Corrigan-Max Terhune	Oct.	18,'37† 56.	
Wild Horse Rodeo (G) 7113	Three Mesquiteers	Dec.	6,'37† 58.	Dec. 18,'37
Wrong Road, The (G) 7016	Richard Cromwell-Helen Mack	Oct.	11,'37† 62.	Sept. 25,'37
Yodelin' Kid from Pine Ridge (G) 6308	Gene Autry-Betty Bronson	June	14,'37 60.	June 26,'37
Youth on Parole (G) 6022	Gordon Oliver-Marian Marsh	Oct.	4,'37 62.	Oct. 23,'37
Coming				
Arson Gang Busters	Bob Livingston-Rosalind Keith	Mar.	28,'38†	
Call the Mesquiteers 7115	Three Mesquiteers-Lynn Roberts	Mar.	7,'38†	
Feud Maker, The 7126	Bob Steele	Apr.	18,'38†	
Gentleman from London, The	Alan Marshal-Tala Birell	Apr.	11,'38†	
King of the Newsboys	Lew Ayres-Helen Mack	Mar.	21,'38†	
Prison Nurse	Henry Wilcoxen-Marian Marsh	Mar.	1,'38†	

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annapolis Salute (G) 802	James Ellison-Marsha Hunt	Sept.	10,'37† 65.	Aug. 21,'37
Behind the Headlines (G) 727	Lee Tracy-Diana Gibson	May	14,'37 58.	June 12,'37
Big Shot, The (G) 735	Guy Kibbee-Cora Witherspoon	July	23,'37 60.	July 31,'37
Border Cafe (G) 730	John Beal-Armida	June	4,'37 67.	May 29,'37
Breakfast for Two (G) 737 (Exploitation: Feb. 19,'38, p. 83.)	Barbara Stanwyck-H. Marshall	Oct.	22,'37† 65.	Oct. 9,'37
Bringing Up Baby (G)	Kath. Hepburn-Cary Grant	Feb.	18,'38† 102.	Feb. 19,'38
Crashing Hollywood 816 (See "Lights Out," "In the Cutting Room," Nov. 20,'37.)	Lee Tracy-Joan Woodbury	Jan.	7,'38† 61.	
Damsel in Distress, A (G) 738 (Exploitation: Jan. 22,'38, pp. 64, 66; Jan. 29,'38, pp. 83, 86.)	Fred Astaire-Burns & Allen	Nov.	19,'37 101.	Nov. 27,'37
Danger Patrol (G) 812	John Beal-Sally Eilers	Dec.	3,'37† 60.	Nov. 20,'37
Double Danger (G) 820	Preston Foster-Whitney Bourne	Jan.	28,'38† 62.	Jan. 29,'38
Everybody's Doing It (G) 817	Sally Eilers-Preston Foster	Jan.	14,'38† 67.	Jan. 1,'38
Fight for Your Lady (G) 808	John Boles-Ida Lupino	Nov.	5,'37† 67.	Oct. 2,'37
Fit for a King (G) 848	Joe E. Brown-Helen Mack	Oct.	15,'37† 73.	Sept. 4,'37
Flight from Glory (G) 736	Chester Morris-Whitney Bourne	Aug.	20,'37 67.	Aug. 14,'37
Forty Naughty Girls (G) 803	James Gleason-Zasu Pitts	Sept.	24,'37† 63.	Sept. 4,'37
Hideaway (G) 733	Fred Stone-Marjorie Lord	Aug.	13,'37 58.	July 31,'37
High Flyers (G) 810	Wheeler and Woolsey	Nov.	26,'37† 70.	Nov. 20,'37
Hitting a New High (G) 814	Lily Pons-John Howard	Dec.	24,'37† 85.	Dec. 4,'37
Hollywood Cowboy (G) 733	George O'Brien-Cecilia Parker	May	28,'37 64.	July 31,'37
Life of the Party, The (G) 801 (Exploitation: Oct. 23,'37, p. 82.)	Gene Raymond-Harriet Hilliard	Sept.	3,'37† 77.	Aug. 28,'37
Living on Love (G) 809	James Dunn-Whitney Bourne	Nov.	12,'37† 61.	Oct. 30,'37
Make a Wish (G) 745	Bobby Breen-Basil Rathbone	Aug.	27,'37 77.	Sept. 4,'37
Man Who Found Himself, The (G) 722	John Beal-Joan Fontaine	Apr.	2,'37 67.	Mar. 13,'37
Meet the Missus (G) 729	Victor Moore-Helen Broderick	June	4,'37 60.	May 29,'37
Music for Madame (G) 804	Nino Martini-Joan Fontaine	Oct.	1,'37† 81.	Sept. 18,'37
New Faces of 1937 (G) 732 (Exploitation: Oct. 9,'37, p. 70.)	Joe Penner-Harriet Hilliard	July	2,'37 100.	July 10,'37
Night Spot (See "In the Cutting Room," Dec. 25,'37.)	Allan Lane-Joan Woodbury	Feb.	25,'38† 60.	
On Again—Off Again (G) 725	Wheeler and Woolsey	July	9,'37 68.	July 17,'37
Outcasts of Poker Flat, The (G) 710	Preston Foster-Jean Muir	Apr.	16,'37 68.	Mar. 20,'37
Quick Money (G) 811	Fred Stone-Dorothy Moore	Dec.	10,'37† 59.	Nov. 27,'37
Radio City Revels (G)	Bob Burns-Jack Oakie	Feb.	11,'38† 90.	Feb. 5,'38
Rat, The (A) 862	Ruth Chatterton-Anton Walbrook	Jan.	21,'38† 73.	Nov. 27,'37
Riding On Air (G) 771	Joe E. Brown-Florence Rice	June	18,'37 71.	June 12,'37
Saturday's Heroes (G) 805	Van Heflin-Marian Marsh	Oct.	8,'37† 60.	Sept. 18,'37
Shall We Dance (G) 724 (Exploitation: June 19,'37, p. 85; July 31,'37, p. 80.)	Fred Astaire-Ginger Rogers	May	7,'37 116.	May 8,'37
She's Got Everything (G) 818	Gene Raymond-Ann Sothern	Dec.	31,'37† 72.	Dec. 18,'37
Snow White and the Seven Dwarfs (G) 891 (Special) (Musical analysis, Feb. 12,'38, p. 12; exploitation: Jan. 29,'38, p. 82; Feb. 19,'38, p. 82.)	Walt Disney	Feb.	4,'38† 86.	Dec. 25,'37
Soldier and the Lady, The (A) 717 (Reviewed under the title, "Michael Strogoff.") (Exploitation: Mar. 13,'37, p. 79.)	Anton Walbrook-Eliz. Allan	Apr.	9,'37 85.	Feb.' 27,'37
Stage Door (G) 806 (See production article, Aug. 14,'37, p. 16; exploitation: Dec. 11,'37, pp. 77, 78; Dec. 25,'37, pp. 54, 58; Feb. 19,'38, p. 84.)	Kath. Hepburn-Ginger Rogers	Oct.	8,'37† 92.	Sept. 18,'37
Super Sleuth (G) 734	Jack Oakie-Ann Sothern	July	16,'37 70.	July 17,'37
There Goes My Girl (G) 728	Ann Sothern-Gene Raymond	May	21,'37 74.	June 5,'37
There Goes the Groom (G) 807	Burgess Meredith-Ann Sothern	Oct.	29,'37† 65.	Oct. 2,'37
Toast of New York (G) 719 (Exploitation: Aug. 28,37, p. 86; Sept. 4,'37, p. 96; Sept. 26,'37, p. 68; Oct. 16,'37, p. 84; Nov. 27, p. 80; Dec. 11,'37, p. 76.)	Edward Arnold-Frances Farmer	July	30,'37 109.	July 17,'37
Too Many Wives (G) 723	Anne Shirley-John Morley	Apr.	9,'37 61.	Apr. 17,'37
Victoria the Great (G) 861 (Exploitation: Nov. 6,'37, p. 56; Feb. 19,'38, p. 84.)	Anna Neagle-Anton Walbrook	Nov.	12,'37† 113.	Sept. 25,'37
Windjammer 783 (See "In the Cutting Room," May 29,'37.)	George O'Brien-Constance Worth	Aug.	6,'37 58.	
Wise Girl (G) 815	Miriam Hopkins-Ray Milland	Dec.	31,'37† 70.	Jan. 1,'38
Woman I Love, The (G) 721	Paul Muni-Miriam Hopkins	Apr.	23,'37 88.	Apr. 24,'37
You Can't Beat Love (G) 731	Preston Foster-Joan Fontaine	June	25,'37 62.	June 5,'37
You Can't Buy Luck (G) 726	Vinton Haworth-Helen Mack	Apr.	30,'37 61.	May 1,'37
Coming				
Condemned Women (See "In the Cutting Room," Jan. 29,'38.)	Louis Hayward-Anne Shirley	Mar.	18,'38†	
Go Chase Yourself	Joe Penner-Lucille Ball	Apr.	22,'38†	
Having Wonderful Time (See "In the Cutting Room," Oct. 9,'37.)	Ginger Rogers-D. Fairbanks, Jr.	May	27,'38†	
Hawaii Calls (See "In the Cutting Room," Dec. 4,'37.)	Bobby Breen-Juanita Quigley	Mar.	11,'38†	
Joy of Living (See "In the Cutting Room," Jan. 8,'38.)	Irene Dunne-D. Fairbanks, Jr.	May	6,'38†	
Law of the Underworld	Chester Morris-Anne Shirley	May	13,'38†	
Maid's Night Out (See "Certified," "In the Cutting Room," Jan. 29,'38.)	Joan Fontaine-Allan Lane	Mar.	4,'38†	
This Marriage Business (See "In the Cutting Room," Feb. 12,'38.)	Victor Moore-Vicki Lester	Apr.	8,'38†	
Vivacious Lady (See "In the Cutting Room," Jan. 15,'38.)	Ginger Rogers-James Stewart	Apr.	15,'38†	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Harlem on the Prairie (G)	Herbert Jeffries	Associated	Dec.	9,'37 *55.	Nov. 27,'37
Heroes of the Alamo (G)	Earl Hodgins	Sunset	Aug.	19,'37 *75	Aug. 7,'37
Melody of the Plains (G)	Fred Scott	Spectrum	Apr.	15,'37 *55.	Apr. 10,'37
Nation Aflame (G)	Noel Madison	Treasure	Oct.	16,'37 78	Oct. 23,'37
Rangers Roundup (G)	Fred Scott	Spectrum	Feb.	15,'38† *55.	Feb. 5,'38
Three Legionnaires (G)	Robt. Armstrong	General	June	15,'37. *60.	Mar. 27,'37
What Price Vengeance? (G)	Lyle Talbot	Rialto	June	1,'37. 57.	June 12,'37
Zamboanga (G)	Native Cast		July	17,'37. *65.	July 17,'37

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ali Baba Goes to Town (G) 815 (Exploitation: Jan. 29,'38, p. 85; Feb. 5,'38, p. 84; Feb. 19,'38, p. 83.)	Eddie Cantor-June Lang	Oct.	29,'37† 81.	Oct. 23,'37
Angel's Holiday (G) 754	Jane Withers-Robert Kent	June	4,'37 71.	May 8,'37
Baroness and the Butler (A) 835	Annabella-William Powell	Feb.	18,'38† 80.	Feb. 19,'38
Big Business (G) 759	Jed Prouty-Spring Byington	June	18,'37 61.	Apr. 17,'37
Big Town Girl (G) 822	Claire Trevor-Donald Woods	Dec.	3,'37† 70.	Nov. 13,'37
Borneo 807 (Exploitation: Jan. 8,'38, p. 80; Jan. 15,'38, p. 70.)	Mr. & Mrs. Martin Johnson	Sept.	10,'37† 75½	
Born Reckless (G) 758	Rochelle Hudson-Brian Donlevy	July	9,'37 58.	June 26,'37
Borrowing Trouble (G) 824	Jed Prouty-Spring Byington	Dec.	10,'37† 60.	Oct. 30,'37
Cafe Metropole (G) 750 (Exploitation: June 19,'37, p. 84.)	Loretta Young-Tyrone Power	May	7,'37 83.	May 8,'37
Californian, The (G) 753	Ricardo Cortez-Marjorie Weaver	July	16,'37 58.	July 10,'37
Change of Heart (G) 829	Gloria Stuart-Michael Whalen	Jan.	14,'38† *65.	Jan. 8,'38
Checkers (G) 834	Jane Withers-Stuart Erwin	Feb.	11,'38† 78.	Dec. 11,'37
Charlie Chan at Monte Carlo (G) 832	Warner Oland-Keye Luke	Jan.	21,'38† 71.	Nov. 6,'37
Charlie Chan at the Olympics 752 (See "In the Cutting Room," Mar. 6,'37.)	Warner Oland-Kath. DeMille	May	21,'37 71.	
Charlie Chan on Broadway (G) 811	Warner Oland-Joan Marsh	Oct.	22,'37† 68.	Aug. 7,'37
City Girl (A) 833	Ricardo Cortez-Phyllis Brooks	Jan.	7,'38† 60.	Jan. 1,'38
Danger—Love at Work (G) 808	Ann Sothern-Jack Haley	Nov.	5,'37† 81.	Oct. 2,'37
Dangerously Yours (G) 817	Cesar Romero-Phyllis Brooks	Nov.	12,'37† 62.	Sept. 25,'37
David Harum (G) 769 (re-issue)	Will Rogers-Evelyn Venable	May	14,'37 85.	Mar. 8,'34
Dinner at the Ritz (G) 820	Annabella-Paul Lukas	Nov.	26,'37† 77.	Nov. 13,'37
Fifty Roads to Town (G) 748 (Exploitation: May 8,'37, p. 70.)	Don Ameche-Ann Sothern	Apr.	16,'37 81.	Apr. 3,'37
45 Fathers (G) 821	Jane Withers-Thomas Beck	Nov.	26,'37† 71.	Oct. 23,'37
Great Hospital Mystery, The (G) 751 (Reviewed under the title, "Dead Yesterday.")	Sally Blane-Thomas Beck	May	14,'37 59.	Mar. 6,'37
Handy Andy (G) 871 (re-issue)	Will Rogers	Aug.	13,'37† 81.	May 5,'34
Happy Landing (G) 830	Sonja Henie-Don Ameche	Jan.	28,'38† 102.	Jan. 29,'38
Hawaiian Buckaroo 828 (See "In the Cutting Room," Dec. 11,'37.)	Smith Ballew-Evalyn Knapp	Jan.	14,'38† 61.	
Heidi (G) 816 (Exploitation: Dec. 4,'37, p. 70.)	Shirley Temple-Jean Hersholt	Oct.	15,'37† 88.	Oct. 16,'37
Hot Water (G) 814	Jed Prouty-Spring Byington	Sept.	24,'37† 58.	July 17,'37
International Settlement (G) 826	Dolores Del Rio-George Sanders	Feb.	4,'38† 84.	Jan. 29,'38
It Happened Out West 745	Paul Kelly-Judith Allen	May	7,'37 56.	
Judge Priest (re-issue) 872	Will Rogers-Anita Louise	Nov.	12,'37† 79.	Sept. 28,'34
King George VI Coronation 870	Color Special	July	15,'37† 28.	
Lady Escapes, The (G) 747	Gloria Stuart-Michael Whalen	July	23,'37 63.	June 5,'37
Lancer Spy (G) 809	George Sanders-Dolores Del Rio	Oct.	8,'37† 84.	Oct. 9,'37
Life Begins in College (G) 810 (Exploitation: Nov. 13,'37, p. 68; Jan. 1,'38, pp. 57, 60; Feb. 5,'38, p. 84.)	Ritz Bros.-Gloria Stuart	Oct.	1,'37† 94.	Oct. 2,'37
Love and Hisses (G) 825	Walter Winchell-Ben Bernie	Dec.	31,'37† 84.	Dec. 25,'37
Love on a Budget (G) 836	Jed Prouty-Spring Byington	Feb.	25,'38† 64.	Jan. 8,'38
Love Under Fire (G) 803	Loretta Young-Don Ameche	Aug.	20,'37† 75.	Aug. 14,'37
Midnight Taxi (G) 744	Brian Donlevy-Frances Drake	Apr.	2,'37 73.	Mar. 27,'37
One Mile from Heaven (G) 802	Claire Trevor-Sally Blane	Aug.	13,'37† 68.	July 24,'37
Roll Along Cowboy 812	Smith Ballew-Cecelia Parker	Oct.	8,'37† 55.	
Second Honeymoon (G) 818 (Exploitation: Feb. 5,'38, p. 82.)	Loretta Young-Tyrone Power	Nov.	19,'37† 79.	Nov. 13,'37
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan.	15,'37 57.	Feb. 13,'37
She Had to Eat (G) 757	Rochelle Hudson-Jack Haley	June	11,'37 74.	Aug. 7,'37
Sing and Be Happy 756 (See "In the Cutting Room," May 1,'37.)	Anthony Martin-Dixie Dunbar	June	25,'37 64.	
Slave Ship (G) 748 (See production article, Mar. 13,'37, p. 16.)	Wallace Beery-Warner Baxter	July	2,'37 92	June 19,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Step Lively, Jeeves (G) 739	Arthur Treacher-Patricia Ellis	Apr. 9,'37	69.	Jan. 30,'37
Tarzan's Revenge (G) 823	Glenn Morris-Eleanor Holm	Jan. 7,'38†	70.	Jan. 15,'38
Thank You, Mr. Moto (G)	Peter Lorre-Jane Regan	Dec. 24,'37†	67.	Nov. 27,'37
That I May Live (G) 755	Rochelle Hudson-Robert Kent	Apr. 30,'37	70.	Mar. 6,'37
Thin Ice (G) 805	Sonja Henie-Tyrone Power	Sept. 3,'37†	78.	Aug. 28,'37
(Exploitation: Oct. 9,'37, p. 66; Dec. 11,'37, pp. 76, 78.)				
Think Fast, Mr. Moto (G) 804	Peter Lorre-Virginia Field	Aug. 27,'37†	66.	Apr. 17,'37
This Is My Affair (G) 721	Barbara Stanwyck-Robt. Taylor	May 28,'37	99.	
Under the Red Robe (G) 743	Conrad Veidt-Annabella	May 21,'37	82.	June 12,'37
Wake Up and Live (G) 749	Walter Winchell-Ben Bernie	Apr. 23,'37	91.	Apr. 17,'37
(Exploitation: July 3,'37, p. 69; July 10,'37, pp. 85, 86.)				
Wee Willie Winkie (G) 760	Shirley Temple-V. McLaglen	July 30,'37	99.	July 3,'37
(Exploitation: July 10,'37, p. 88; Aug. 7,'37, p. 92; Sept. 4,'37, pp. 94, 97; Oct. 9,'37, p. 68.)				
Western Gold (G) 761	Smith Ballew-Heather Angel	Aug. 27,'37	56.	Sept. 11,'37
Wife, Doctor and Nurse (G) 813	Loretta Young-Warner Baxter	Sept. 17,'37†	85.	Sept. 11,'37
(Exploitation: Nov. 13,'37, p. 62; Feb. 5,'38. p. 83.)				
Wild and Woolly (G) 806	Jane Withers-Walter Brennan	Sept. 10,'37†	64.	July 24,'37
You Can't Have Everything (G) 801	Alice Faye-Don Ameche	Aug. 3,'37†	99	July 31,'37
(Exploitation: Jan. 8,'38, p. 82.)				

Coming

Alexander's Ragtime Band	T. Power-A. Faye-D. Ameche			
Battle of Broadway, The	Victor McLaglen-Louise Hovick			
Charlie Chan at the Ringside	Warner Oland-Keye Luke			
Four Men and a Prayer	Loretta Young-Richard Green			
Gypsy	Jane Withers-Robt. Wilcox			
(See "In the Cutting Room," Jan. 29,'38.)				
In Old Chicago (G)	Tyrone Power-Alice Faye		111.	Jan. 8,'38
(See production article, Sept. 4,'37, p. 48.)				
Island in the Sky	Gloria Stuart-Michael Whalen			
Josette 839	Simone Simon-Don Ameche	Apr. 1,'38†		
(See "In the Cutting Room," Jan. 29,'38.)				
Kentucky Moonshine	Ritz Brothers-Tony Martin			
Kidnapped	Warner Baxter-F. Bartholomew			
Little Miss Broadway	Shirley Temple-Jimmy Durante			
Mr. Moto's Gamble	Peter Lorre-Keye Luke			
Mr. Moto Takes a Chance (G) 819	Peter Lorre-Rochelle Hudson	Mar. 25,'38†	63.	Oct. 30,'37
(Reviewed under the title, "Look Out, Mr. Moto.")				
Raw Hide	Smith Ballew-Evalyn Knapp			
(See "In the Cutting Room," Feb. 19,'38.)				
Rebecca of Sunnybrook Farm 837	Shirley Temple-Gloria Stuart	Mar. 18,'38†		
(See "In the Cutting Room," Nov. 6,'37.)				
Sally, Irene and Mary 827	Alice Faye-Fred Allen	Mar. 4,'38†		
(See in the Cutting Room," Dec. 4,'37.)				
Trip to Paris	Jed Prouty-Shirley Deane			
Walking Down Broadway (G)	Claire Trevor-Michael Whalen	Mar. 11,'38†	69.	Feb. 5,'38
We're Going to Be Rich	Gracie Fields-Victor McLaglen			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Action for Slander (A)	Clive Brook-Ann Todd	Jan. 14,'38†	83.	Aug. 14,'37
Adventures of Tom Sawyer (G)	Tommy Kelly-May Robson	Feb. 11,'38†	*90.	Feb. 19,'38
(See production article, Oct. 9,'37, p. 16.)				
Dark Journey (G)	Vivien Leigh-Conrad Veidt	July 2,'37†	82.	Mar. 6,'37
Dead End (G)	Sylvia Sidney-Joel McCrea	Aug. 27,'37†	93.	Aug. 7,'37
(Exploitation: Sept. 18,'37, p. 86; Sept. 25,'37, p. 71; Nov. 20,'37, p. 88; Dec. 11,'37, p. 76.)				
Dreaming Lips (A)	Elis. Bergner-Raymond Massey	May 28,'37	78.	Mar. 6,'37
Elephant Boy (G)	Native Cast	Apr. 23,'37	80.	Mar. 13,'37
(Exploitation: June 12,'37, p. 96; July 31,'37, p. 82; Aug. 31,'37, p. 75; Oct. 2,'37, p. 77; Dec. 4,'37, pp. 72, 76.)				
Farewell Again (G)	Leslie Banks-Flora Robson	Oct. 6,'37†	83.	May 22,'37
52nd Street (G)	Ian Hunter-Pat Paterson	Nov. 19,'37†	82.	Oct. 9,'37
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37	89.	Jan. 16,'37
(Exploitation: Mar. 27,'37, p. 79.)				
Goldwyn Follies, The (G)	"Charlie McCarthy"-Edgar Bergen-Ritz Bros.-Adolphe Menjou	Feb. 4,'38†	*120.	Jan. 29,'38
(See production article, Nov. 13,'37, p. 14.)				
History Is Made at Night (G)	Charles Boyer-Jean Arthur	Apr. 2,'37	97.	Mar. 13,'37
(Exploitation: Mar. 27,'37, p.. 84; Apr. 3,'37, pp. 64, 71; Apr. 10,'37, pp. 91, 92; Apr. 17,'37, p. 82; Apr. 24,'37, pp. 91, 92; May 1,'37, p. 83; May 8,'37, p. 72; May 22,'37, pp. 89, 90; June 12,'37, p. 93; Nov. 20,'37, p. 89; Jan. 15,'38, p. 64.)				
Hurricane, The (G)	Dorothy Lamour-Jon Hall	Dec. 24,'37†	102.	Nov. 13,'37
(See production article, Aug. 7,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Feb. 5,'38, p. 84; Feb. 12,'38, pp. 70, 73.)				
I Met My Love Again (G)	Joan Bennett-Henry Fonda	Jan. 28,'38†	74.	Jan. 15,'38
Knight Without Armour (G)	Marlene Dietrich-Robt. Donat	July 23,'37†	107.	June 19,'37
(Exploitation: Aug. 21,'37, p. 78; Sept. 11,'37, p. 84.)				
Love from a Stranger (A)	Ann Harding-Basil Rathbone	May 14,'37	87.	Feb. 13,'37
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37	82.	Jan. 2,'37
Murder on Diamond Row (G)	Edmund Lowe-Ann Todd	Dec. 10,'37†	77.	Sept. 11,'37
(Reviewed under the title, "The Squeaker.")				
Nothing Sacred (G)	Carole Lombard-Fredric March	Nov. 26,'37†	75.	Nov. 27,'37
(See production article. Aug. 21,'37, p. 16; exploitation: Dec. 18,'37, p. 65; Jan. 8,'38, p. 88; Feb. 5,'38, p. 84.)				
Prisoner of Zenda (G)	Ronald Colman-M. Carroll	Sept. 3,'37†	101.	Sept. 4,'37
(Exploitation: Dec. 18,'37, p. 64.)				
Stand-In (A)	Leslie Howard-Joan Blondell	Oct. 29,'37†	91.	Oct. 9,'37
(Exploitation: Nov. 27,'37, p. 78; Dec. 18,'37, p. 66.)				
Star Is Born, A (G)	Janet Gaynor-Fredric March	Apr. 30,'37	111.	May 1,'37
(See production article, Feb. 27,'37, p. 16; exploitation: May 22,'37, p. 86; May 29,'37, pp. 67, 69; June 5,'37, pp. 64, 67, 70; June 19,'37, p. 84; June 26,'37, pp. 120, 121, 122; July 10,'37, p. 87; July 17,'37, p. 91; July 31,'37, p. 80; Aug. 28,'37, p. 97; Sept. 4,'37, p. 96; Oct. 23,'37, p. 84; Dec. 11,'37, p. 78.)				
Stella Dallas (A)	Barbara Stanwyck-John Boles	Aug. 6,'37†	111.	July 31,'37
(Exploitation: July 31,'37, p. 61; Sept. 25,'37, pp. 69, 70; Oct. 2,'37, p. 74; Oct. 9,'37, pp. 67, 69; Oct 23,'37 pp. 83. 85; Oct. 30,'37, p. 86; Nov. 6,'37, p. 66; Nov. 27,'37, p. 78; Dec. 4,'37, pp. 77, 78; Feb. 19,'38, p. 83.)				
Storm in a Teacup (G)	Vivien Leigh-Rex Harrison	Feb. 25,'38†	86.	June 12,'37
Walt Disney's Academy Award Revue	Five Award Winners	June 18,'37†	44	
Walter Wanger's Vogues of 1938 (G)	Warner Baxter-Joan Bennett	Sept. 17,'37†	108.	Aug. 7,'37
(Exploitation: Aug. 21,'37, p. 74; Sept. 11,'37, p. 82; Nov. 20,'37, p. 92; Nov. 27,'37, p 80: Dec. 18,'37, p. 65; Jan. 1,'38, p. 58; Jan. 29,'38, pp. 82, 84; Feb. 5,'38, p. 82.)				
When Thief Meets Thief (A)	D. Fairbanks, Jr.-V. Hobson	June 4,'37	87.	May 8,'37
(Reviewed under the title, "Jump for Glory.")				
Woman Chases Man (G)	Miriam Hopkins-Joel McCrea	May 7,'37	71.	May 1,'37
(See production article, Apr. 17,'37, p. 12; exploitation: June 12,'37, p. 92; July 3,'37, p. 88; Sept. 11,'37, p. 83; Oct. 30,'37, p. 84.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37	86.	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80; Mar. 6,'37, p. 89; Mar. 20,'37, pp. 76, 78; Apr. 3,'37, pp. 66, 71; June 26,'37, p. 123; July 10,'37, p. 87; Aug. 21,'37, p. 74.)				

Coming

Adventure of Marco Polo (A)	Gary Cooper-Sigrid Gurie	Mar. 4,'38†	*100.	Feb. 19,'38
Divorce of Lady X, The (A)	Merle Oberon-Laurence Olivier	Apr. 15,'38†	91.	Jan. 15,'38
Gaiety Girls, The	Jack Hulbert-Patricia Ellis	Mar. 18,'38†	70.	Nov. 6,'37
(Reviewed under the title, "Paradise for Two.")				
Madamoiselle Docteur (A)	Dita Parlo-John Loder		77.	Dec. 18,'37
Mutiny in the Mountains	Raymond Massey-Valerie Hobson			
Over the Moon	Merle Oberon-Jack Harrison			
Return of the Scarlet Pimpernel, The (G)	Barry Barnes-Sophie Stewart	Apr. 29,'38†	90.	Nov. 13,'37
South Riding (A)	Edna Best-Ralph Richardson		90.	Jan. 22,'38

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure's End (G) 2036	John Wayne-Diana Gibson	Dec. 5,'37†	63.	Nov. 13,'37
Armored Car (G) 1004	Robert Wilcox-Judith Barrett	June 20,'37	64.	Aug. 14,'37
As Good as Married (G) 1012	John Boles-Doris Nolan	May 9,'37	81.	May 1,'37
Behind the Mike 2030	Wm. Gargan-Judith Barrett	Sept. 26,'37†	68.	
Black Aces 2050	Buck Jones-Kay Linaker	Sep. 5,'37†	58.	
Black Doll (G) 2014	Nan Grey-Donald Woods	Jan. 30,'38†	66.	Jan. 22,'38
Border Wolves 2056	Bob Baker-Connie Moore	Feb. 25,'38†		
Boss of Lonely Valley 2052	Buck Jones	Nov. 14,'37†	59.	
California Straight Ahead (G) 1030	John Wayne-Louise Latimer	May 2,'37	67.	Apr. 3,'37
Carnival Queen 2026	Dorothea Kent-Robert Wilcox	Oct. 3,'37†	66.	
Courage of the West 2054	Bob Baker-Lois January	Dec. 5,'37†	57.	
(See "In the Cutting Room," Sept. 11,'37.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20,'36	62.	Oct. 24,'36
Forbidden Valley	Noah Beery, Jr.-F. Robinson	Feb. 13,'38†	67.	
(See "Mountains Are My Kingdom," "In the Cutting Room," Dec. 11,'37.)				
Girl with Ideas, A (G) 2015	Wendy Barrie-Walter Pidgeon	Nov. 7,'37†	66½	Nov. 6,'37
I Cover the War (G) 1016	John Wayne-Gwen Gaze	July 4,'37	68.	July 10,'37
Idol of the Crowds (G) 2037	John Wayne-Sheila Bromley	Oct. 10,'37†	62½	Oct. 2,'37
Jury's Secret, The (G) 2019	Fay Wray-Kent Taylor	Jan. 16,'38†	65.	Jan. 15,'38
Lady Fights Back, The (G) 2035	Irene Hervey-Kent Taylor	Sept. 19,'37†	63.	Oct. 23,'37
Law for Tombstone 2051	Buck Jones-Muriel Evans	Oct. 10,'37†	59.	
Left Handed Law (G) 1045	Buck Jones	Apr. 18,'37	63.	May 1,'37
Let Them Live (G) 1035	Nan Grey-John Howard	Apr. 25,'37	73.	Apr. 24,'37
Love in a Bungalow (G) 1009	Kent Taylor-Nan Grey	June 27,'37	66.	July 10,'37
Man in Blue, The (G) 1020	Robert Wilcox-Nan Grey	May 30,'37	67.	May 22,'37
Man Who Cried Wolf, The (G) 2023	Tom Brown-Barbara Read	Aug. 29,'37†	66.	Sept. 4,'37
Merry-Go-Round of 1938 (G) 2006	Bert Lahr-Alice Brady	Nov. 14,'37†	87.	Oct. 23,'37
Midnight Intruder (G) 2016	Louis Hayward-Barbara Read	Feb. 6,'38†	*66.	Jan. 29,'38
Night Key (G) 1024	Boris Karloff-Jean Rogers	May 2,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
Oh, Doctor! (G) 1013	Edward Everett Horton	May 16,'37	67.	Apr. 24,'37
(Exploitation: May 22,'37, p. 87.)				
100 Men and a Girl (G) 2001	Deanna Durbin-Adolphe Menjou	Sept. 12,'37†	84.	Sept. 11,'37
(See musical analysis, Sept. 18,'37, p. 29; exploitation: Sept. 25,'37, p. 68; Oct. 2,'37, p. 76; Oct. 9,'37, p. 69; Nov. 6,'37, pp. 56, 66; Nov. 20,'37, p. 82; Nov. 27,'37, p. 80; Dec. 18,'37, p. 68; Jan. 1,'38, p. 60.)				
Prescription for Romance (G) 2013	Wendy Barrie-Kent Taylor	Dec. 12,'37†	66.	Dec. 18,'37
Reported Missing (G) 1006	Wm. Gargan-Jean Rogers	Aug. 15,'37	63.	Aug. 7,'37
Road Back, The (G) 1005	Richard Cromwell-John King	Aug. 1,'37	103.	June 26,'37
(See production article, Apr. 24,'37, p. 16; exploitation: July 31,'37, p. 80; Sept. 18,'37, p. 83; Oct. 9,'37, pp. 66, 68.)				
Singing Outlaw, The 2055	Bob Baker-Joan Barclay	Jan. 23,'38†	56.	
Smoke Tree Range 1046	Buck Jones-Muriel Evans	June 6,'37	59.	
Some Blondes Are Dangerous 2018	Noah Beery, Jr.-Dorothea Kent	Nov. 28,'37†	64½	
Spy Ring, The (G) 2033	Wm. Hall-Jane Wyman	Jan. 9,'38†	61.	Jan. 29,'38
Sudden Bill Dorn 2053	Buck Jones-Evelyn Brent	Dec. 19,'37†	59.	
That's My Story 2034	Claudia Morgan-Wm. Lundigan	Oct. 24,'37†	62.	
(See "In the Cutting Room," July 3,'37.)				
Top of the Town (G) 1007	George Murphy-Doris Nolan	Apr. 18,'37	86.	Apr. 3,'37
(See production article, Jan. 23.'37, p. 16; exploitation: Apr. 24,'37, p. 91; May 1,'37, p. 79; May 22,'37, pp. 86, 87; June 5,'37, p. 70; June 12,'37, p. 92; June 19.'37, pp. 82, 85.)				
Trouble at Midnight (G) 2020	N. Beery, Jr.-Catharine Hughes	Oct. 17,'37†	68.	Nov. 20,'37
We Have Our Moments (G) 1017	Sally Eilers-James Dunn	Mar. 28,'37	67.	Apr. 3,'37

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
West Bound Limited 1008	Lyle Talbot-Polly Rowles	July	11,'37....66	
Westland Case, The (G) 2024	Preston Foster-Carol Hughes	Oct.	31,'37†...63.	Oct. 2,'37
When Love Is Young (G) 1018	Virginia Bruce-Kent Taylor	Apr.	4,'37....58	
Wildcatter, The 1015	Scott Colton-Jean Rogers	June	6,'37....76.	Apr. 24,'37
Wings Over Honolulu (G) 1011	Wendy Barrie-Ray Milland	May	23,'37....78.	May 15,'37
You're a Sweetheart (G) 2004 (Exploitation: Feb. 12,'38, p. 72.)	Alice Faye-George Murphy	May	23,'37....96.	Dec. 18,'37

Coming

Crime of Dr. Hallet (See "In the Cutting Room," Jan. 22, 38.)	Ralph Bellamy-J. Hutchinson	Mar.	11,'38†	
Goodbye Broadway (See "In the Cutting Room," Jan. 29,'38.)	Alice Brady-Chas. Winninger	Mar.	25,'38†	
Let's Make a Night of It (G) 2041	C. (Buddy) Rogers-June Clyde	Mar.	18,'38†	80. July 10,'37
Mad About Music (See "In the Cutting Room," Dec. 18,'37.)	Deanna Durbin-Herbert Marshall	Mar.	4,'38†..	
State Police (See "In the Cutting Room," Feb. 19,'38.)	John King-Constance Moore	Mar.	18,'38†	

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Crook	Herman Brix-Joan Barclay	Dec.	10,'37†....58	
Brothers of the West	Tom Tyler-Lois Wilde	Sept.	30,'37†....55	
Feud of the Trail	Tom Tyler-Harlene Wood	May	1,'37....56	
Flying Fists	Herman Brix-Jeanne Martel	July	1,'37....62	
Lost Ranch	Tom Tyler-Jeanne Martel	Nov.	30,'37†....56	
Million Dollar Racket (G)	Herman Brix-Joan Barclay	Oct.	1,'37†....62.	Nov. 20,'37
Mystery Range	Tom Tyler-Jerry Bergh	May	1,'37....55	
Orphan of the Pecos	Tom Tyler-Jeanne Martel	Dec.	30,'37†....55	
Sky Rasket	Herman Brix-Joan Barclay	Sept.	1,'37†....63	

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Another Dawn (A) 106 (See production article, Mar. 6,'37, p. 16.)	Kay Francis-Errol Flynn	June	26,'37....73.	Apr. 10,'37
Blazing Sixes 129	Dick Foran-Helen Valkis	June	12,'37....55	
Blondes at Work 255	Glenda Farrell-Barton MacLane	Feb.	5,'38†	
Call It a Day (G) 113	Olivia de Havilland-I. Hunter	Apr.	17,'37....89.	Mar. 13,'37
Devil's Saddle Legion, The 130	Dick Foran-Anne Nagel	Aug.	14,'37....52	
Expensive Husbands (G) 223	Beverly Roberts-Patric Knowles	Nov.	27,'37†....62.	Sept. 11,'37
Fly-Away Baby (G) 125	Glenda Farrell-Barton MacLane	June	19,'37....60.	June 12,'37
First Lady (G) 210 (Exploitation: Feb. 19,'38, p. 84.)	Kay Francis-Preston Foster	Dec.	4,'37†...82.	Sept. 11,'37
Footloose Heiress 123 (See "In the Cutting Room," Apr. 10,'37.)	Craig Reynolds-Ann Sheridan	Aug.	21,'37	
Go Getter, The (G) 115 (Exploitation: Sept. 4,'37, pp. 94, 97.)	George Brent-Anita Louise	May	22,'37....92.	June 19,'37
Great Garrick, The (G) 209	Brian Aherne-O. de Havilland	Oct.	30,'37....89.	Oct. 2,'37
Invisible Menace (G) 224 (Reviewed under the title, "Without Warning.")	Boris Karloff-Marie Wilson	Jan.	22,'38†....55.	Oct. 23,'37
It's Love I'm After (G) 207	Leslie Howard-Bette Davis	Nov.	20,'37†....90.	July 31,'37
Kid Comes Back, The (G) 214 (Reviewed under the title, "Don't Pull Your Punches.")	Wayne Morris-June Travis	Feb.	12,'38†....61.	Jan. 29,'37
Kid Galahad (G) 102 (Exploitation: June 5,'37, p. 64; Sept. 4,'37, p. 96.)	Edw. G. Robinson-Bette Davis	May	29,'37....101.	May 8,'37
King and the Chorus Girl (G) 104 (Exploitation: Mar. 20,'37, p. 76; Mar. 27,'37, p. 79; June 26,'37, p. 118.)	Fernand Gravet-Joan Blondell	Mar.	27,'37....95.	Mar. 6,'37
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar.	13,'37....54	
Life of Emile Zola, The (G) 203 (Exploitation: Oct. 2,'37, p. 76; Oct. 9,'37, p. 68; Nov. 27,'37, p. 84; Dec. 25,'37, p. 58; Jan. 15,'38, p. 65; Jan. 29,'38, pp. 82, 84, 85; Feb. 12,'38, p. 72.)	Paul Muni-Gale Sondergaard	Oct.	2,'37†...116.	July 10,'37
Marry the Girl (G) 116	Hugh Herbert-Mary Boland	July	1,'37....68.	Aug. 14,'37
Melody for Two (G) 117	James Melton-Patricia Ellis	May	1,'37....60.	Jan. 16,'37
Midnight Court (G) 124	Ann Dvorak-John Litel	Mar.	6,'37....60.	Mar. 13,'37
Public Wedding 126	Jane Wyman-William Hopper	July	10,'37....58	
Penrod and His Twin Brother (G) 226 (See "In the Cutting Room," Oct. 30,'37.)	Billy and Bobby Mauch	Feb.	26,'38†....63.	Jan. 15,'38
Ready, Willing and Able (G) 112 (Exploitation: May 1,'37, p. 78.)	Lee Dixon-Ruby Keeler	Mar.	6,'37....93.	Feb. 6,'37
Singing Marine, The (G) 101 (Exploitation: July 24,'37, p. 80; Sept. 25,'37, pp. 68, 71.)	Dick Powell-Doris Weston	July	3,'37....105.	July 10,'37
Sergeant Murphy (G) 216	Ronald Reagan-Mary Maguire	Jan.	1,'38†...*60.	Dec. 11,'37
Slim (G) 114	Pat O'Brien-Henry Fonda	June	12,'37....80.	July 3,'37
Swing Your Lady (G) 211	H. Bogart-Louise Fazenda	Jan.	8,'38†....79.	Jan. 8,'38
Tovarich (G) 201	Claudette Colbert-Charles Boyer	Dec.	25,'37†....98.	Dec. 4,'37
Varsity Show (G) 202 (See production article, July 24,'37, p. 16; exploitation: Nov. 20,'37, p. 94; Dec. 4,'37, p. 77; Jan. 1,'38, p. 60.)	Dick Powell-Fred Waring	Sept.	4,'37†...121.	Aug. 21,'37
White Bondage (G) 125	Jean Muir-Gordon Oliver	June	19,'37. ...60.	Mar. 13,'37
Wine, Women and Horses (G) 218	Barton MacLane-Ann Sheridan	Sept.	11,'37†....64.	July 24,'37

Coming

Accidents Will Happen	Ronald Reagan-Gloria Blondell	Apr.	23,'38†	
Amazing Dr. Clitterhouse, The	Edw. G. Robinson			
Boy Meets Girl	James Cagney-Pat O'Brien			
Cowboy from Brooklyn (See "In the Cutting Room," Feb. 19,'38.)	Dick Powell-Priscilla Lane			
Crime School	Gale Page-H. Bogart			
Defense Rest, The	Ronald Reagan-Mary Maguire			
Fools for Scandal (See "In the Cutting Room," Jan. 22,'38.)	Fernand Gravet-Carole Lombard	Apr.	16,'38†	
Four's a Crowd	E. Flynn-O. de Havilland-R. Russell			
Gold Diggers in Paris	Rudy Vallee-Rosemary Lane			
He Couldn't Say No (G) 221 (Reviewed under the title, "Larger Than Life.")	Frank McHugh-Jane Wyman	Mar.	19,'38†...*60.	Dec. 11,'37
Jezebel 204 (See "In the Cutting Room," Dec. 11,'37.)	Bette Davis-Henry Fonda	Mar.	26,'38†	
Little Lady Luck (See "In the Cutting Room," Feb. 12,'38.)	Ann Sheridan-John Litel			
Love, Honor and Behave (A) 216	Wayne Morris-Priscilla Lane	Mar.	12,'38†...*70.	Feb. 19,'38
Men Are Such Fools (See "In the Cutting Room," Jan. 22,'38.)	Wayne Morris-Priscilla Lane			
Mystery of Hunting's End (See "In the Cutting Room" Dec. 11,'37.)	Dick Purcell-Ann Sheridan			
Over the Wall	Dick Foran-June Travis	Apr.	2,'38†	
Penrod's Double Trouble (See "In the Cutting Room," Jan. 22,'38.)	Billy and Bobby Mauch			
Singing Cop, The	Dick Foran-Ann Sheridan			
Torchy Blane in Panama (See "In the Cutting Room," Feb. 12,'38.)	Paul Kelly-Lola Lane			
White Banners	Claude Rains-Fay Bainter			

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Don Quixote (G)	Chaliapin	Sept.	'37†....78.	July 8,'37
Life and Loves of Beethoven (G)	Harry Baur	Dec.	15,'37†....82.	Dec. 4,'37
My Song of Love	Tito Schipa	Mar.	31,'37....79	
Ski Chase	Hannes Schneider	Feb.	15,'38†....73	

Coming

Annie Laurie	Will Fyffe			
Aurora Sul Mare	Italian Feature		67	
Chanson D'Amour	Tito Schipa			
Grand Illusion (A) (Reviewed under the title, "La Grande Illusion")	Erich von Stroheim-Dita Parlo		120.	July 3,'37
Itto	Simone Berriau			
Love on Skis	Walter Rimil			
Marseillaise	Pierre Renoir-Louis Jouvet			
Monastery (G) (Exploitation: Feb. 19,'38, p. 84.)	Monastic Film		55.	Feb. 5,'38
Ninety Degrees South	Antarctic Film			
Second Bureau	Jean Murat-Diana Koreno			
Secrets of Stamboul	Valerie Hobson		79	
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright		39	
Tendre Enemmie	Simone Berriau			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Adam's Tree (G)	Elsa Merlini	Cine Lux	Jan. 19,'38....	78.	Feb. 5,'38
Adventures of Chico (G)		Woodward Bros.		60.	Nov. 27,'37
Affairs of Maupassant, The (A)	Lili Darvas	Gallic	Feb. 11,''38...	84.	Feb. 12,'38
Angel's Pit, The (A)	Amedo Nazzari				June 26,'37
Big Fella (G)	Paul Robeson	British Lion		73.	July 10,'37
Bronze Sentries (G)	Fosco Ginschetti	Fenoroma			Oct. 2,'37
Club de Femmes (A)	Danielle Darrieux	Mayer-Burstyn	Oct. 19,'37...	89.	Oct. 23,'37
Danee Program (A)	Harry Baur	Films Vog		120.	Jan. 29,'38
Edge of the World, The (A)	Finlay Currie	British I. E. Co.		80.	Aug. 14,'37
Emil Und Die Detektive	Fritz Rasp	International		77	
Fury Over Spain (G)		Modern Film		55.	Aug. 14,'37
Gang Show, The (G)	Ralph Reader	General			May 1,'37
Generals Without Buttons (A)	Jean Murat	Mayer-Burstyn	Feb. 4,'38...	80.	Jan. 29,'38
Gobsek (A)	Leonid Leonidov	Amkino		74.	Aug. 14,'37
Gueule D'Amour (A)	Jean Gabin	A. C. E.		95.	Feb. 5,'38
In the Far East (G)	N. Begoliubov	Amkino	Oct. 19,'37...	81.	Oct. 30,'37
Jericho (G)	Paul Robeson	General		77.	Sept. 4,'37
King's People, The (G)	John Drinkwater	Mindlin	May 11,'37...	70.	May 22,'37
La Damincella di Bard (G)	Emma Grammatica	I. C. I.	Feb. 5,'38...	77.	Feb. 12,'38
Last Night, The (G)	I. R. Peltser	Amkino	Apr. 27,'37...	90.	May 8,'37
Lower Depths, The (A)	Jean Gabin	Mayer-Burstyn	Oct. 15,'37...	95.	Sept. 25,'37
Lucrezia Borgia (A)	Edwige Feuillere	European	Oct. 12,'37...	78.	Oct. 23,'37
Mademoiselle Docteur (A)	Dita Parlo	United Artists		105.	May 1,'37
Make Up (G)	N. Asther-J. Clyde	Assoc. British		70.	July 16,'37
Mayerling (A) (Exploitation: Nov. 6,'37, p. 56.)	Charles Boyer	Pax Films	Sept. 13,'37...	91.	Sept. 25,'37
Meriusse (G)	Henri Poupon	French M. P.	Jan. '38...	67.	Dec. 25,'37
Merry Comes to Town (G)	Zasu Pitts	Sound City		77.	June 5,'37
Mutiny of the Elsinore, The (G)	Paul Lukas	Assoc. British		77.	Sept. 18,'37
Orage (A)	Charles Boyer	Daven-Lauer		105.	Feb. 12,'38
Ora Ponciano (G)	Chucho Solozano	Prod. Soria		105.	May 15,'37
Orphan Boy of Vienna (G)	Hans Olden	General		77.	Sept. 18,'37
Our Fighting Navy (G)	H. B. Warner	General		75.	May 8,'37
Pearls of the Crown (A)	Sascha Guitry	Tobis		115.	June 5,'37
Ruler, The (G)	Emil Jannings	Amer.-Tobis	Oct. 15,'37...	120.	Oct. 30,'37
Silver Blaze (G)	Arthur Wontner	Assoc. British		70.	July 17,'37
Sisters in Arms (G)	J. Sully-J. Day	C. U. C.		125.	Dec. 25,'37
Spanish Earth, The (A)		Prometheus	Aug. 20,'37...	58.	Sept. 4,'37
Thirteen, The (A)	Ivan Nevoseltsev	Amkino		85.	July 17,'37
Uncivilized (A)	Dennis Hoey	Box Office	Nov. 23,'37...	77.	Nov. 27,'37
Wave, The (G)	Native Cast	Garrison	Apr. 20,'37...	60.	May 1,'37
Wild Innocence (G)	Wendy Munro	Cinesound		90.	May 29,'37
World's In Love, The (A)	Marta Eggerth	Viennese	May 18,'37...	65.	Nov. 20,'37

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[Numbers immediately following title designate date reviewed; for example, (8-1-37) August 1, 1937.]

COLUMBIA

BROADWAY COMEDIES

Title	Rel. Date	Min.
Back to the Woods (3 Stooges)	May 14,'37	19½..
Big Squirt, The (Charlie Chase)	(10-2-37) Sept. 17,'37†	18....
Bury the Hatchet	(8-21-37) Aug. 6,'37	19....
Calling All Curtains	Oct. 1,'37†	18....
Calling All Doctors	July 22,'37	19½..
Cash and Carry (3 Stooges)	(9-11-37) Sept. 3,'37†	18½..
Doggone Mixup (Andy Clyde)	(2-12-38) Feb. 4,'38†	18½..
Fiddling Around (Collins-Kennedy)	(2-19-38) Jan. 21,'38†	17½..
From Bad to Worse (Charlie Chase)	June 4,'37	17....
Goofs and Saddles (Andy Clyde)	July 2,'37	17½..
Gracie at the Bat (Andy Clyde)	Oct. 29,'37†	17½..
Grand Hooter (Charlie Chase)	(6-5-37) May 7,'37	19½..
Grips, Grunts and Groans	(3-27-37) (3 Stooges) Jan. 15,'37	18....
He Done His Duty (Andy Clyde)	(12-18-37) Dec. 10,'37†	17½..
Knee Action (Andy Clyde)	(2-27-37) Jan. 9,'37	17....
Lodge Night (Andy Clyde)	June 11,'37	18....
Man Bites Love Bug (Charlie Chase)	(1-22-38) Dec. 24,'37†	18....
My Little Feller (Andy Clyde)	May 21,'37	18....
New News (Collins-Kennedy)	(4-17-37) Apr. 1,'37	17½..
Oh What a Knight (Herman Bing)	Nov. 22,'37†	16½..
Old Rald Mule, The (Andy Clyde)	Mar. 4,'38†	.2 rls.
Playing the Ponies (3 Stooges)	(10-23-37) Oct. 15,'37†	17....
Sitter Downers, The (3 Stooges)	(11-27-37) Nov. 26,'37†	18....
Termites of 1938 (3 Stooges)	(1-22-38) Jan. 7,'38†	17....
Three Dumb Clucks (3 Stooges)	Apr. 17,'37	17....
Time Out for Trouble (Charlie Chase)	Mar. 18,'38†	.2 rls.
Wee Wee Monsieur (3 Stooges)	Feb. 18,'38†	.2 rls.
Wrong Miss Wright, The (Charlie Chase)	June 18,'37	17....

BROADWAY FOLLIES

Brokers Follies	(12-11-37) Dec. 15,'37†	10½..
Drug Store Follies	(9-11-37) Sept. 3,'37†	10½..
Rooftop Follies	(10-16-37) Oct. 1,'37†	11....
Timberland Revels	(11-27-37) Nov. 5,'37†	10....

COLOR RHAPSODIES

Air Hostess, The	Oct. 22,'37†	.8....
Bluebird's Baby	(2-12-38) Jan. 21,'38†	.7....
Foolish Bunny, The	Mar. 11,'38†	.....
Foxy Pup, The	(6-5-37) May 21,'37	.6½..
Gifts from the Air (re-issue)	Dec. 18,'37†	.7½..
Hollywood Picnic	(1-15-38) Dec. 18,'37†	.8....
Horse on the Merry-Go-Round, The	Feb. 17,'38†	.1 rl..
Indian Serenade	July 16,'37	.8....
Let's Go	(4-17-37) Apr. 10,'37	.7½..
Little Match Girl	(11-27-37) Nov. 5,'37†	.8½..
Mother Hen's Holiday	May 7,'37	.7....
Scary Crows	(9-11-37) Aug. 20,'37	.8....
Skeleton Frolic	(2-20-37) Jan. 29,'37	.7½..
Spring Festival	(8-21-37) Aug. 6,'37	.8....
Stork Takes a Holiday, The	June 11,'37	.8....
Swing, Monkey, Swing	(10-2-37) Sept. 10,'37	.7½..

COLUMBIA TOURS

Fifty Years of Barter	May 28,'37	.9½..
Haiti's Black Napoleon	(8-21-37) Aug. 6,'37	.9....
Pirate Parts of the Caribbean	July 2,'37	.9....

COMMUNITY SING

(1st Series)

Community Sing (No. 3)	(6-5-37) May 20,'37	.10....
Community Sing (No. 4)	June 18,'37	.10½..
Community Sing (No. 5)	(9-11-37) July 24,'37	.10½..

(2nd Series)

No. 1	(9-11-37) Aug. 20,'37†	10....
No. 2	(10-16-37) Sept. 17,'37†	10....
No. 3	(10-16-37) Oct. 15,'37†	10½..
No. 4	(12-11-37) Nov. 28,'37†	10½..
No. 5—	(1-22-38) Jan. 21,'38†	10....
No. 6—	Feb. 25,'38†	.1 rl..
No. 7—	Mar. 18,'38†	.....

HAPPY HOUR

Aladdin and the Wonderful Lamp	Dec. 18,'37†	.3 rls.
Goose Girl, The	May 30,'37	.3 rls.
Old Woman in the Woods, The	Apr. 23,'37	.3 rls.

KRAZY KAT CARTOONS

18. Krazy's Race of Time	(6-26-37) May 6,'37	.7....
19. Masque Raid, The	June 25,'37	.7....
20. Railroad Rhythm	Nov. 20,'37†	.9½..
21. Sad Little Guinea Pigs	Feb. 22,'38†	.....
22. Auto Clinic, The	Mar. 4,'38†	.....

SCRAPPY CARTOONS

Canine Capers	Sept. 16,'37†	.6½..
Clock Goes 'Round and 'Round	(11-20-37) Oct. 16,'37†	.6....
Dizzy Ducks	(12-19-36) July 18,'37	.6½..
Fire Plug, The	(11-13-37) Oct. 16,'37†	.6....
New Homestead, The	(2-12-38) Jan. 7,'38†	.7....
Scrappy's Music Lesson	June 4,'37	.7....
Scrappy's News Flashes	(1-22-38) Dec. 8,'37†	.6....
Scrappy's Playmates	Mar. 11,'38†	.....
Scrappy's Trip to Mars	Feb. 4,'38†	.1 rl..

SCREEN SNAPSHOTS

No. 9	May 22,'37	10....
No. 10—	June 4,'37	.9....
No. 11—	June 25,'37	10½..
No. 12—	(10-16-37) Aug. 13,'37	10....
No. 13—	(10-16-37) Sept. 10,'37	10....

(New Series)

No. 1—	(10-16-37) Sept. 17,'37†	10....
No. 2—	Oct. 15,'37†	.9½..
No. 3—	(12-11-37) Nov. 18,'37†	.9½..
No. 4—	Dec. 24,'37†	10....
No. 5—	Jan. 7,'38†	.9½..
No. 6—	Feb. 4,'38†	.1 rl..
No. 7—	Mar. 4,'38†	.....

SPECIAL

SPORT THRILLS

Cadet Champion	(12-11-37) Dec. 17,'37†	.9½..
Feminine Fun	Feb. 18,'38†	.9½..
Fit to Win	(6-12-37) May 7,'37	.9½..
Future Stars	Aug. 30,'37	.....
Golf Magic	(9-11-37) Aug. 16,'37	.9....
Riding the Waves	June 4,'37	10....
Set 'Em Up	Oct. 29,'37†	.9½..
Snow Foolin'	(2-12-38) Jan. 21,'38†	10....
Sport of the Seasons	June 25,'37	.9....
Sport's Greatest Thrills	(8-21-37) Aug. 3,'37	.9....
Trotting Thoroughbreds	(10-16-37) Sept. 30,'37†	.9½..
Unusual Hunting	Mar. 15,'38†	.....

STRANGE AS IT SEEMS

Boy Who Saved a Nation, The	(1-22-38) Dec. 10,'37†	.9½..
Little Jack Horner	(10-2-37) Sept. 16,'37†	.6½..
Silver Threads	(12-11-37) Nov. 12,'37†	10½..

WORLD IN COLOR

Beautiful Bermuda	Sept. 10,'37†	.....
City of the Golden Gate	(11-20-37) Oct. 10,'37†	.9½..
El Salvador	(2-12-38) Jan. 15,'38†	.9....

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
SONG AND COMEDY HITS		
All's Fair	Feb. 25,'38†	.1 rl..
Ask Uncle Sol	(10-23-37) Oct. 8,'37†	11....
Big Apple, The	(10-2-37) Sept. 17,'37†	.9....
Calling All Crooners	(12-4-37) Nov. 19,'37†	10½..
How to Dance the Shag	Dec. 17,'37†	.8....
Love Goes West	(1-15-38) Dec. 31,'37†	10½..
Miss Lonely Hearts	(10-30-37) Sept. 24,'37†	10½..
Pot Luck	(8-14-37) Aug. 6,'37†	11....
Rhythm Saves the Day	(12-4-37) Oct. 29,'37†	11....
Trailer Paradise	Nov. 26,'37†	.9....
TERRY-TOONS		
Barnyard Boss, The	Dec. 24,'37†	.6½..
Billy Goat's Whiskers, The	Dec. 10,'37†	.6½..
Bugs Beetle and His Orchestra	Jan. 21,'38†	.6½..
Close Shave, A	Oct. 1,'37†	.6½..
Dancing Bear, The	(11-6-37) Oct. 15,'37†	.6½..
Dog and the Bone, The	(11-27-37) Nov. 12,'37†	.6....
Farmer Al Falfa in Trailer Life	Aug 20,'37†	.5½..
Gandy the Goose	Mar. 4,'38†	.1 rl..
Happy and Lucky	Mar. 18,'38†	.1 rl..
His Off Day	Feb. 4,'38†	.6½..
Homeless Pup, The	July 23,'37	.7....
Just Ask Jupiter	(2-19-38) Feb. 18,'38†	.6....
Kiko's Cleaning Day	(10-2-37) Sept. 17,'37†	.6½..
Lion Hunt, The	(1-15-38) Jan. 7,'38†	.7....
Mechanical Cow, The	June 25,'37	.7....
Ozzie Ostrich Comes to Town	May 28,'37	.7....
Paper Hangers, The	(8-14-37) July 30,'37	.7....
Pink Elephants	July 9,'37	.7....
Play Ball	June 11,'37	.6....
Puddy's Coronation	May 14,'37	.7....
Saw Mill Mystery, The	Oct. 29,'37†	.6½..
Timid Rabbit, The	Nov. 26,'37†	.6½..
Villian Still Pursued Her, The	Sept. 3,'37†	.6½..
TREASURE CHEST		
Crystal Ballet	May 28,'37	11....
Grey Owl's Little Brother	Dec. 24,'37†	10....
How to Ski	Aug. 20,'37†	11....
Kingdom for a Horse	Mar. 4,'38†	.1rl..
Not So Dumb	Dec. 10,'37†	.9....
Ornamental Swimming	June 4,'37	10....
Private Life of the Gannets	(9-25-37) Sept. 10,'37†	11....
Return of the Buffalo	Mar. 8,'38†	.1 rl..
Sky Fishing	Feb. 25,'38†	.1 rl..
Songbirds of the North Woods	(2-12-38) Feb. 11,'38†	10....
Songs of the Danube	May 7,'37	.9....
Top Dogs	Mar. 25,'38†	.1rl..
TWO-REEL COMEDIES		
Affairs of Pierre, The	(7-31-37) Aug. 6,'37†	19....
Air Parade	(2-12-38) Jan. 14,'38†	19....
Bashful Ballerina	(10-2-37) Sept. 17,'37†	20....
Bashful Buckaroo, The	Dec. 3,'37†	19½..
Beautiful But Dummies	Mar. 25,'38†	.2 rls.
Cupid Takes a Holiday	(2-19-38) Feb. 4,'38†	15....
Dates and Nuts	(1-15-38) Dec. 31,'37†	19....
Dime a Dance	Dec. 24,'37†	19½ .
Freshies	May 7,'37	17....
Getting an Eyeful	(1-22-38) Jan 21,'38†	18....
Girls Ahoy!	June 11,'37	17....
Going, Going, Gone	Oct. 6,'37†	18....
Hamlet and Eggs	June 18,'37	16....
Heir Today	Nov. 5,'37†	18....
Her Accidental Hero	May 21,'37	17....
Hi-Ho Hollywood	Jan. 7,'38†	16....
Holding the Bag	May 14,'37	19....
Hurray for Hooligan	(12-4-37) Nov. 19,'37†	17....
Koo-Koo Correspondence Skool, The	Nov. 19,'37†	18....
Love and Onions	Mar. 11,'38†	.2 rls.
Love in Arms	May 28,'37	18....
Meet the Bride	Oct. 29,'37†	17....
Miss They Missed, The	(2-12-38) Jan. 28,'38†	18....
Montague the Magnificent	(8-14-37) Aug. 27,'37†	18....
Playboy Number One	(12-4-37) Nov. 26,'37†	17....
Silly Night	(10-23-37) Oct. 1,'37†	19....
Slacks Appeal	Aug. 13,'37†	19....
Smart Way, The	(10-30-37) Oct. 15,'37†	18....
Sweeties	Sept. 3,'37†	15....
That's the Spirit	June 25,'37	17....
Timid Ghost, The	Sept. 24,'37†	16....
Uncle Sol Solves It	Feb. 11,'38†	15....
Wanna Be a Model	Feb. 25,'38†	.2 rls.
Who's Crazy?	Aug. 20,'37†	19....
Will You Stop!	(10-2-37) Sept. 10,'37†	17....
Who's Who?	Oct. 22,'37†	20....

HOFFBERG

Title	Rel. Date	Min.
Baltimore, Home of Wally Simpson		.....
Bamboe	(5-29-37) July 16,'37	10....
Blow, Bugle, Blow		.....
Broadway Dance Parade	June 15,'37	10....
Hollywood Magic	(5-29-37)	10....
In Shanghai	(6-5-37) Juy 16,'37	12....
Isle of Paradise	July 30,'37	20....
Skiing on Your Feet	Jan. 14,'38†	.....
Spanish Interlude, A	June 15,'37	.....
COLOR		
Catalina Island	Nov. 12,'37†	.....
Personalities on Parade		.....
Yellowstone Park		.....

IMPERIAL

Title	Rel. Date	Min.
EDGAR GUEST POETIC GEMS		
Boyhood		.8....
Early in the Mornin'		.9....
Old Prospector, The		.9....
NOVELTIES		
Napoleon's Waterloo		.8....
Nero		.8....
PORT O' CALL		
City of the Sun		.9....
Last Resort, The		.9....
Mother Ganges		.9....
WORLD IN COLOR		
Dream Harbor		.8....

MGM

Title	Rel. Date	Min.
CAPTAIN AND THE KIDS		
Blue Monday	Feb. 5,'38†	.9....
Cleaning House	Feb. 19,'38†	.8....
CRIME DOESN'T PAY		
No. 10—It May Happen to You	(8-14-37) June 5,'37	21....
No. 11—Soak the Poor	(10-2-37) Aug. 21,'37	16....
No. 12—Give Till It Hurts	(11-13-37) Sept. 18,'37	20....
No. 13—Behind the Criminal	(12-4-37) Oct. 30,'37	21....
No. 14—What Price Safety	Feb. 5,'38†	21....
FITZPATRICK TRAVEL TALKS		
Chile, Land of Charm	(11-20-37) Oct. 30,'37†	.9....
Copenhagen	Nov. 27,'37†	.9....
Floral Japan	July 24,'37	.8....
Glimpses of Austria	Feb. 19,'38†	.9....
Glimpses of Peru	(10-2-37) Sept. 4,'37†	.8....
Hong Kong, Hub of China	(6-26-37) May 1,'37	.8....
Land of Incas	Dec. 25,'37	.8....
Natural Wonders of the West	(2-5-38) Jan. 22,'38†	.9....
Rocky Mountain Grandeur	(7-24-37) May 29,'37	.9....
Serene Slam	(6-26-37) Oct. 2,'37†	.9....
Stockholm, Pride of Sweden	(11-13-37) Oct. 2,'37†	.9....
HARMAN-ISING (Happy Harmonies)		
31—Hound and the Rabbit, The	(6-26-37) May 29,'37	.8....
32—Wayward Pups	(8-14-37) July 10,'37	.9....
33—Bosko and the Cannibals	Aug. 28,'37	10....
34—Little Buck Cheeser	(1-8-38) Dec. 15,'37	.8....
35—Bosko in Bagdad	Jan. 1,'38	10....
36—Pipe Dream	Feb. 5,'38	.8....
37—Little Bantamweight	Mar. 12,'38†	.....
HISTORICAL MYSTERIES		
Captain Kidd's Treasure	Jan. 22,'38†	10....
King Without a Crown, The	(11-20-37) Oct. 9,'37†	.9....
Man in the Barn, The	(1-1-38) Nov. 20,'37†	10....
Ship That Died, The	Feb. 19,'38†	10....
M-G-M MINIATURES		
Boss Didn't Say Good Morning, The	(10-2-37) Oct. 1,'37	10....
Have Courage	(7-24-37) June 12,'37	10....
Life in Some Town, U.S.A.	Feb. 26,'38†	.....
Pacific Paradise	(10-16-37) Aug. 28,'37	10....
Rainbow Pass	(10-30-37) Oct. 9,'37	10....
What Do You Think, No. 2	(2-12-38) Dec. 25,'37†	10....
What Do You Think, No. 3	Jan. 15,'38†	11....
MUSICAL COMEDIES		
Canary Comes Across, The	(2-5-38) Jan. 29,'38†	21....
Carnival in Paris	(6-26-37) May 29,'37	21....

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Girl's Best Years, A		
(2-20-37)	Dec. 25,'37	19
Our Gang Follies of 1938		
(1-8-38)	Dec. 18,'37	†21
Stroke of Genius	Feb. 5,'38	†11
Sunday Night at Trocadero		
(10-23-37)	Oct. 2,'37	†20
OUR GANG		
Canned Fishing	Feb. 12,'38	†11
Fishy Tales	Aug. 28,'37	11
Framing Youth (10-2-37)	Sept. 11,'37	†11
Mail and Female	Nov. 13,'37	†11
Night 'n' Gales	July 24,'37	11
Pigskin Palooka (11-27-37)	Oct. 23,'37	†11
Roamin' Holiday (7-31-37)	June 12,'37	11
PETE SMITH SPECIALTIES		
Candid Cameramaniacs		
(1-1-38)	Dec. 11,'37	†.9
Decathlon Champion		
(11-27-37)	Nov. 20,'37	†10
Equestrian Acrobatics	Aug. 14,'37	..8
Friend Indeed (1-1-38)	Jan. 1,'38	†10
Golf Mistakes (6-26-37)	June 12,'37	10
Grand Bounce, The		
(6-26-37)	May 22,'37	11
Jungle Juveniles (11-6-37)	Oct. 2,'37	†.9
Jungle Juveniles, No. 2		
(2-5-38)	Jan. 29,'38	†.9
La Savette	Mar. 12,'38	†
Olympic Ski Champions		
(11-7-36)	July 3,'37	10
Pigskin Champion		
(9-25-37)	Aug. 14,'37	11
(Exploitation: Oct. 30,'37, p. 87.)		
Romance of Radium		
(10-23-37)	Oct. 23,'37	10
Ski Skill (4-10-37)	Oct. 23,'37	10
(Reviewed under the title, "Ski Thrill")		
Sports on Ice	July 24,'37	10
Tennis Tactics (5-8-37)	May 1,'37	10
Three on a Rope	Feb. 19,'38	†10
RE-ISSUES (1937-8)		
Beau Hunks (9-5-31)	Sept. 18,'37	†37
Blotto (2-15-30)	Oct. 30,'37	†26
County Hospital (4-23-32)	Jan. 22,'38	†17
Perfect Day, The (3-18-27)	Dec. 11,'37	†20
ROBERT BENCHLEY		
How to Start the Day		
(10-16-37)	Sept. 11,'37	†10
Night at the Movies, A		
(11-20-37)	Nov. 6,'37	†10
SPECIAL		
Jimmy Fidler's Personality Parade (1-29-38)	Jan. 8,'38	†20
New Audioscopiks, The		
(2-5-38)		8
TABLOID MUSICALS		
Song of Revolt (7-24-37)	May 29,'37	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Up to Date	Feb. 25,'38	†
Candid Candidate, The		
(9-25-37)	Aug. 27,'37	†.7
Ding Dong Doggies	July 23,'37	†.7
Foxy Hunter, The	Nov. 26,'37	†.1 ri.
Impractical Joker, The		
(7-3-37)	June 18,'37	..7
New Deal Show, The		
(10-16-37)	Oct. 22,'37	†.7
Pudgy Takes a Bow-Wow	Apr. 9,'37	..7
Pudgy Picks a Fight		
(5-22-37)	May 14,'37	..8
Riding the Rails	Jan. 28,'38	†
Service With a Smile	Sept. 24,'37	†.7
Zula Hula (1-15-38)	Dec. 24,'37	†.7
COLOR CLASSICS		
Car-Tune Portrait, A		
(7-3-37)	June 25,'37	..7
Educated Fish (11-13-37)	Oct. 29,'37	†.7
Little Lamby (1-8-38)	Dec. 31,'37	†.7
Peeping Penguins (9-18-37)	Aug. 27,'37	†.7
Tears of an Onion	Feb. 25,'38	†
HEADLINERS		
Blue Velvet Music	Apr. 9,'37	10
Mark Warner and Orch.		
Friml Favorites (7-3-37)	June 4,'37	11
Rudolf Friml, Jr., and Orch.		
From the Minuet to the Big Apple	Nov. 19,'37	†
Himber Harmonies	Jan. 28,'38	†
Hollywood Star Reporter,		
No. 2 (10-16-37)	Oct. 29,'37	†11
Hula Heaven (10-16-37)	Oct. 1,'37	†11
Eddie Peabody		
Installment Collector, The	July 2,'37	10
Fred Allen		
Let's Go Latin (9-25-37)	Sept. 10,'37	†11
Xavier Cugat and Orch.		
Listen to Lucas	Feb. 18,'38	†
Meet the Maestros	Jan. 7,'38	†
Night in Manhattan	July 30,'37	11
Oh Kay, Rhythm (1-8-38)	Dec. 17,'37	†10
Queens of Harmony	Aug. 20,'37	†11
Phil Spitalny and Girl Orch.		
Swing, Hutton, Swing	May 7,'37	11
Ina Ray Hutton and Orch.		
MUSICAL ROMANCE		
(In Color)		
Schubert's Serenade	July 23,'37	..9
Song of the Islands		
(5-22-37)	May 21,'37	10
PARAGRAPHICS		
Accent on Beauty (1-8-38)	Dec. 31,'37	†10
California Giant	Jan. 28,'38	†
Aviator Shorty	July 23,'37	10
Circus Comes to Town, The		
(7-3-37)	June 25,'37	10
Cowboy Shorty (10-16-37)	Oct. 8,'37	†10
Gold	Feb. 25,'38	†
Game Trails	Apr. 30,'37	10
Inventor, The (10-23-37)	Nov. 5,'37	†11
It's a Good Stunt (9-25-37)	Sept. 10,'37	†10
It's a Living	Mar. 5,'37	11
Killer of the Tonto	Aug. 13,'37	†10
Nobody Home	Apr. 2,'37	10
Safety in the Air (5-22-37)	May 28,'37	10
Tuna	Dec. 3,'37	†
PARAMOUNT PICTORIAL		
No. 8—Tides of Fundy — Home of the Rainbow — Meet the Lorias	Mar. 12,'37	10
No. 9 — Moonlight and Shadows — Rooftops of Manhattan —. Blackie and Brownie	Apr. 9,'37	10
No. 10 — Sailboat Time — Twilight on the Trail — Magnetic Music (5-22-37)	May 7,'37	10
No. 11—Fishing Highlights	June 4,'37	11
No. 12—(7-3-37)	July 2,'37	10
NEW SERIES		
No. 1 — Ain't Nature Old Fashioned — Where East Meets West — Hollywood Music Man	Aug. 6,'37	†.1 ri.
No. 2 — Let's Count Horses —Nova Scotia Faces the Sea — Record Making	Sept. 3,'37	†10
No. 3 — Modern Czechoslovakia — Southern Sketches — Doing Broadway in Style (10-16-37)	Oct. 1,'37	†10
No. 4 — Tropical Toppers — Huckleberry Harvest — Steel Never Dies		
(11-6-37)	Nov. 5,'37	†10
No. 5—	Dec. 3,'37	†
No. 6—	Jan. 7,'38	†
No. 7—	Feb. 4,'38	†
POPEYE THE SAILOR		
Football Teacher Downer	Oct. 15,'37	†
Fowl Play	Dec. 17,'37	†
Hospitality	Apr. 16,'37	..7
I Like Babies and Inkinks		
(10-2-37)	Sept. 17,'37	†.7
I Never Change My Altitude	Aug. 20,'37	†.7
Learn Politeness	Feb. 18,'38	†
Let's Celebrate	Jan. 21,'38	†
Lost and Foundry	July 16,'37	..7
Morning, Noon and Night Club (6-26-37)	June 18,'37	..7
Paneless Window Washer, The (2-27-37)	Jan. 22,'37	..7
Popeye the Sailor Meets Ali Baba and the Forty Thieves	Nov. 26,'37	†.2 rls.
(Color Special)		
Protex the Weakerist		
(11-20-37)	Nov. 19,'37	†.7
Twisker Pitcher, The	May 21,'37	..7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
(In Color)		
No. 5	Apr. 30,'37	11
No. 6	July 2,'37	11
NEW SERIES		
No. 1 (9-18-37)	Sept. 3,'37	†10
No. 2 (11-20-37)	Nov. 12,'37	†10
No. 3	Jan. 14,'38	†
No. 4	Mar. 18,'38	†
SCREEN SONGS		
Magic on Broadway	Nov. 26,'37	†.1 ri.
Jay Freeman and Orch.		
Please Keep Me in Your Dreams (5-22-37)	May 28,'37	..8
Henry King and Orch.		
Whispers in the Dark		
(10-9-37)	Sept. 24,'37	†.7
You Came to My Rescue	July 30,'37	..8
Shep Fields and Orch.		
You Took the Words Right Out of My Heart(2-19-38)	Jan. 28,'38	†.7
GRANTLAND RICE SPORTLIGHTS		
(NEW SERIES)		
No. 36—Wrestling (It's a Laugh)	Apr. 23,'37	10
No. 37—Swing Stars		
(5-22-37)	May 14,'37	10
No. 38—Pan-American Champion (7-3-37)	June 11,'37	10
No. 39—Rhythm of the Game (7-10-37)	July 9,'37	10
No. 40—Aquabats	Aug. 13,'37	†10
No. 41—Picking Pets		
(10-2-37)	Sept. 10,'37	†10
No. 42—Four Smart Dogs		
(10-16-37)	Oct. 8,'37	†10
No. 43—Pick Your Favorite		
(11-6-37)	Nov. 5,'37	†10
No. 44—Ball Tossers	Dec. 3,'37	†
No. 45—Water, Water Everywhere (1-15-38)	Dec. 31,'37	†10
No. 46—Good Looking Winners	Jan. 28,'38	†
No. 47—A Fascinating Adventure	Feb. 25,'38	†
UNUSUAL OCCUPATIONS		
(In Color)		
No. 1	Aug. 6,'37	†.1 ri.
No. 2 (10-16-37)	Oct. 8,'37	†10
No. 3 (1-22-38)	Dec. 10,'37	†
No. 4	Feb. 11,'38	†
No. 5	Apr. 15,'38	†
SPECIAL 3-REEL SHORT		
(Distributed by Paramount)		
River, The (12-11-37)		31

RKO RADIO

Title	Rel. Date	Min.
CONDOR MUSICALES		
Frozen Affair, A (8-28-37)	Sept. 17,'37	†10
Murder in Swing Time		
(9-4-37)	Sept. 27,'37	†10
Prairie Swingeroo		
(12-25-37)	Oct. 15,'37	†10
LEON ERROL COMEDIES		
Dummy Owner, The		
(1-1-38)	Jan. 7,'38	†19
His Pest Friend	Mar. 11,'38	†18
Rented Riot, A	Nov. 5,'37	†17
Should Wives Work		
(10-9-37)	Sept. 10,'37	†19
HEADLINER SERIES		
4—Swing Fever	July 25,'37	20
1937-38		
No. 1—Trailing Along		
(10-16-37)	Oct. 8,'37	†18
No. 2—Music Will Tell		
(1-1-38)	Feb. 11,'38	†17
EDGAR KENNEDY COMEDIES		
Dumb's the Word	June 11,'37	18
Ears of Experience (1-1-38)	Jan. 28,'38	†18
Edgar and Goliath		
(12-25-37)	Nov. 19,'37	†17
False Roomers	Mar. 25,'38	†
Morning Judge (10-16-37)	Sept. 24,'37	†18
Tramp Trouble	Aug. 6,'37	16
MARCH OF TIME		
No. 10	May 14,'37	18
No. 11	June 11,'37	18
No. 12	July 9,'37	18
No. 13	Aug. 6,'37	18
1937-38		
No. 1 (9-11-37)	Sept 3,'37	†17
No. 2	Oct. 1,'37	†20
No. 3	Oct. 29,'37	†21
No. 4	Nov. 26,'37	†20
No. 5 (1-1-38)	Dec. 25,'37	†16
No. 6	Jan. 21,'38	†16
MICKEY MOUSE		
Boat Builders	Feb. 25,'38	†.7
Clock Cleaners, The		
(8-28-37)	Oct. 15,'37	†.8
Donald's Better Self	Mar. 11,'38	†.8
Donald's Ostrich (1-1-38)	Dec. 10,'37	†.9
Hawaiian Holiday		
(9-4-37)	Sept. 24,'37	†.8
Lonesome Ghosts (12-25-37)	Dec. 24,'37	†.9
Old Mill, The	Nov. 5,'37	†.9
Pluto's Quintuplets	Nov. 26,'37	†.9
Self Control (1-22-38)	Feb. 11,'38	†.8
NU-ATLAS PRODUCTIONS		
Devilled Ham (1-22-38)	Apr. 28,'38	†10
Latin Rhythm	Feb. 18,'38	†11
Phoney Boy (12-25-37)	Nov. 19,'37	†11
Radio Hookup, A	Jan. 25,'38	†10
Rhythm in a Night Court		
(9-4-37)	Sept. 24,'37	†.9
Sweet Shoe (1-1-38)	Jan. 14,'38	†11
PATHE NEWS		
Released twice a week		
PATHE PARADE		
No. 1 (10-16-37)	Sept. 10,'37	†13
No. 2 (12-18-37)	Nov. 5,'37	†11
No. 3 (1-22-38)	Dec. 31,'37	†10
No. 4	Feb. 25,'38	†10
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Many Unhappy Returns	Oct. 22,'37	†17
Stupor-Visor, The (1-22-38)	Feb. 25,'38	†17
RADIO MUSICAL COMEDIES		
Harris in the Spring		
(12-25-37)	Dec. 3,'37	†20
Mississippi Moods		
(7-31-37)	July 23,'37	17
That Man Samson	May 28,'37	19
Twenty Girls and a Band		
(1-22-38)	Apr. 8,'38	†18
RKO PATHE SPORTSCOPE		
In the Swim	Feb. 18,'38	†10
White Magic	Jan. 28,'38	†10
SMART SET		
Rhythm Wranglers		
(12-25-37)	Dec. 17,'37	†19
SPECIAL		
Quintupland	Feb. 18,'38	†19
SPORTS WITH BILL CORUM		
Beach Sports	June 4,'37	..9½
Golf Timing (8-21-37)	July 23,'37	11
Royal Steeds	July 2,'37	10
SUPERBA COMEDIES		
Wife Insurance (8-14-37)	July 9,'37	16
Wrong Romance, The	May 14,'37	19
WORLD ON PARADE		
Circus Winter Quarters	May 14,'37	11
Florida Cowboy	June 11,'37	..9½
Jungle Playmate	July 30,'37	..9
Workshops of Old Mexico	July 9,'37	11

STATE RIGHTS

Title	Rel. Date	Min.
AMERICAN RED CROSS		
Behind the Flood Headlines		
(5-8-37)		11
ASTOR		
Carmen (5-29-37)		9
Haiti Who Goes There?		
(5-29-37)		9
DEVLIN		
Hong Kong, Gateway to China (2-19-38)		11
JAM HANDY		
New Day, A (12-25-37)		12
MODERN		
America Marching On		
(1-29-38)		10
U. S. DEPT. OF AGRICULTURE		
I Pledge My Heart (8-7-37)		11
SANDERS		
Life in Lapland (2-12-38)	Feb. 18,'38	†.8½

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Bone Bender Parade, The.		
(8-14-37)	Aug. 6,'37	10
Filming Modern Youth	Oct. 1,'37	†
Filming Nature's Wonders	Dec. 3,'37	†
Laughing at Fate		
(11-27-37)	Nov. 5,'37	†.9½
Motor Maniacs (9-25-37)	Sept. 3,'37	†10
Trailing Animal Stories		
(1-22-38)	Jan. 14,'38	†.9
MAGIC CARPET SERIES		
Dude Ranch, The	Oct. 8,'37	†
Italian Libya (12-4-37)	Nov. 12,'37	†10
Land of the Maple Leaf, The (1-22-38)	Dec. 10,'37	†10
Mexican Mural (10-16-37)	Sept. 3,'37	†.9½
Modern Dixie (2-12-38)	Jan. 28,'38	†10
Portraits of Portugal		
(8-7-37)	Aug. 6,'37	10

(THE RELEASE CHART--CONT'D)

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
109. Worm Turns, The (1-23-37)	Apr. 17,'37	8½
110. Magician Mickey	June 17,'37	8½
111. Mickey's Amateurs (6-19-37)	June 4,'37	1 rl.
112. Moose Hunters	Aug. 5,'37	9
SILLY SYMPHONIES		
112. Little Hiawatha (6-26-37)	May 11,'37	
113. Modern Invention (6-26-37)	June 17,'37	

UNIVERSAL

Title	Rel. Date	Min.
GOING PLACES with LOWELL THOMAS		
No. 36 (5-15-37)	May 10,'37	9½
No. 37 (5-15-37)	June 7,'37	9½
No. 38 (7-24-37)	July 26,'37	10
No. 39 (10-23-37)	Oct. 18,'37	9
No. 40 (12-4-37)	Nov. 1,'37	9
No. 41 (12-11-37)	Nov. 15,'37	9
No. 42	Nov. 22,'37	9
No. 43	Dec. 6,'37	9
No. 44	Jan. 3,'38	9
No. 45	Jan. 29,'38	9
No. 46	Feb. 26,'38	9
No. 47	Mar. 21,'38	
MEANY-MINY-MOE CARTOONS		
Air Express (10-2-37)	Sept. 20,'37	8
Country Store (8-7-37)	July 5,'37	7
Fireman's Picnic (10-16-37)	Aug. 16,'37	6½
Ostrich Feathers (10-2-37)	Sept. 6,'37	7
Rest Resort (10-16-37)	Aug. 23,'37	7
Stevedores, The	May 24,'37	7
MENTONE MUSICAL COMEDIES		
All Aboard (11-6-37)	Dec. 1,'37	17
Alpine Cabaret (8-14-37)	Aug. 4,'37	10
Bargain Matinee (3-20-37)	Apr. 14,'37	10
Cocktail Party, The (5-15-37)	May 12,'37	10
Down On the Barn	Feb. 23,'38	17
Hawaiian Capers (9-18-37)	Sept. 8,'37	17
Oh, Say Can You Hear? (12-18-37)	Dec. 29,'37	15
Rhapsody in Zoo (12-11-37)	Jan. 26,'38	15½
Shoes With Rhythm (5-15-37)	June 9,'37	10
Show for Sale (10-30-37)	Nov. 9,'37	21
Singing Bandit, The (7-3-37)	July 7,'37	10
Somewhere in Paris	Mar. 23,'38	17
Teddy Bergman's Bar-B-Q (10-16-37)	Oct. 6,'37	19
OSWALD CARTOONS		
Dumb Cluck (12-11-37)	Dec. 20,'37	7
Football Fever (12-4-37)	Nov. 15,'37	7
Keeper of the Lions (11-13-37)	Oct. 18,'37	7
Lamplighter, The	Jan. 10,'38	7
Love Sick (11-6-37)	Oct. 4,'37	8
Man Hunt	Feb. 7,'38	
Mechanical Handy Man (10-30-37)	Nov. 8,'37	7
Mysterious Jug, The (12-11-37)	Nov. 29,'37	7
Playful Pup, The (7-31-37)	July 12,'37	7
Trade Mice	Feb. 28,'38	
Trailer Thrills (5-15-37)	May 3,'37	7
Wily Weasel, The	June 7,'37	7
Yokel Boy Makes Good	Feb. 21,'38	
STRANGER THAN FICTION SERIES		
No. 36—Novelty (4-17-37)	May 24,'37	8
No. 37—Novelty (7-3-37)	June 21,'37	8½
No. 38—Novelty (5-15-37)	July 19,'37	9
No. 39—Novelty (7-24-37)	Aug. 16,'37	9
No. 40—Novelty (9-18-37)	Sept. 6,'37	9
No. 41—Novelty	Oct. 4,'37	9
No. 42—Novelty	Nov. 1,'37	9
No. 43—Novelty (12-4-37)	Nov. 29,'37	9
No. 44—Novelty (12-11-37)	Dec. 27,'37	9
No. 45—Novelty	Jan. 17,'38	
No. 46—Novelty	Feb. 21,'38	9
No. 47—Novelty	Mar. 14,'38	
UNIVERSAL SPECIAL		
Bombing of the U. S. S. Panay	Dec. 30,'37	23
Breathless Moments	Feb. 28,'38	2 rls.
Hollywood Screen Test (8-14-37)	Aug. 30,'37	21
Nickel Lowdown Charles Kemper	May 1,'37	10
Vitaphone Funsters (6-12-37) Johnny Burke	May 29,'37	11
Vaude-Festival Fritz and Jean Hubert	June 26,'37	
Vaudeville Hits Elaine Arden	July 17,'37	
Vitaphone Broadwayites Medley-Dupree	Aug. 21,'37	10
BROADWAY BREVITIES		
Romance of Robert Burns (4-10-37) Owen King-Linda Perry	Apr. 10,'37	18
Lifers of the Party, The Yacht Club Boys	Apr. 17,'37	21
Joe Palooka in "Taking the Count" Shemp Howard-Robt. Norton	Apr. 24,'37	21
Movie Mania Dave Apollon	May 8,'37	20
Musical Operation, A Frank Gaby-Virginia Verrill	May 15,'37	20
Day at Santa Anita Sybil Jason	May 22,'37	18
Sound Defects (6-12-37) Rufe Davis	June 5,'37	22
Joe Palooka in "Thirst Aid" Robt. Norton-Beverly Phalen	June 12,'37	20
Rhythm Roundup, The Estelle Taylor	June 19,'37	21
Little Pioneer, The (7-10-37) Sybil Jason	July 3,'37	19
Newsboy's Nocturne (7-10-37) Lane, Tree & Edwards	July 10,'37	20
Flowers from the Sky (8-21-37) Josephine Huston	July 24,'37	22
Cut Out for Love Donald Novis-Dorothy Dare	Aug. 2,'37	
Du Barry Did All Right Irene Bordoni	Aug. 7,'37	
Doctor Cupid Ken Murray-Oswald	Sept 4,'37	
Postal Union Georgie Price	Sept. 11,'37	
Littlest Diplomat, The (9-11-37) Sybil Jason	Sept. 25,'37	20
Ups and Downs Hal LeRoy	Oct. 9,'37	
Starlets (11-20-37) Fifi D'Orsay-Rufe Davis	Oct. 23,'37	20
Toot Sweet Joe Palooka in "Calling All Kids"	Nov. 6,'37	
Man Without a Country, The John Litel	Nov. 27,'37	
Here's Your Hat Cookie Bowers	Dec. 11,'37	2 rls.
One On the House Willie, West, McGinty	Dec. 18,'37	2 rls.
Wedding Yells Ken Murray-Oswald	Jan. 1,'38	20
Script Girl Cross and Dunn	Jan. 15,'38	
Romance Road Walter Cassel-Anne Nagel	Jan. 29,'38	19
Candid Kid, The Josephine Huston	Feb. 12,'38	
Waiting Around Frank Libuse	Feb. 26,'38	
COLORTOUR ADVENTURE (In Color)		
Cradle of Civilization	Apr. 17,'37	10
Alpine Grandeur	May 15,'37	10
Gateway to Africa (6-12-37)	June 12,'37	10
Land of the Magyar (7-10-37)	July 3,'37	
Crossing the Sahara	Aug. 14,'37	
Long Bright Land (9-11-37)	Sept. 25,'37	10
It's Work	Oct. 23,'37	
Mysterious Ceylon	Nov. 20,'37	
Land of the Kangaroo (11-20-37)	Dec. 18,'37	10
India's Millions	Jan. 8,'38	
Malayan Jungles (2-5-38)	Feb. 5,'38	10
FLOYD GIBBONS' "YOUR TRUE ADVENTURE"		
Attic of Terror (9-11-37)	Sept. 18,'37	12
Playing with Danger (11-20-37)	Oct. 30,'37	13
Danger—High Voltage	Dec. 4,'37	1 rl.
Alibi Mark	Dec. 25,'37	1 rl.
Bolted Door, The (2-5-38)	Jan. 22,'38	13
Hit and Run	Feb. 19,'38	
LOONEY TUNES		
No. 33—Porky's Romance	Apr. 17,'37	8
No. 34—Porky's Duck Hunt	Apr. 17,'37	8
No. 35—Porky and Gabby (6-12-37)	May 15,'37	8
No. 36—Porky's Building	June 19,'37	8
No. 37—Porky's Super Service (7-10-37)	July 3,'37	8
No. 38—Porky's Bad Time Story	July 24,'37	7
No. 39—Porky's Railroad (8-14-37)	Aug. 7,'37	7
No. 40—Get Rich Porky	Aug. 28,'37	
No. 41—Porky's Garden	Sept. 11,'37	
No. 42—Rover's Rival	Oct. 9,'37	
No. 43—The Case of the Stuttering Pig	Oct. 30,'37	
No. 44—Porky's Double Trouble (11-20-37)	Nov. 13,'37	7
No. 45—Porky's Hero Agency	Dec. 4,'37	7
No. 46—Porky's Poppa	Jan. 15,'38	
No. 47—Porky at the Crocadero	Feb. 5,'38	7
MELODY MASTERS		
Rimac Orchestra, The	May 8,'37	10
Jack Denny and Orch	May 29,'37	10
Eliseo Grenet and Orch. (6-19-37)	June 19,'37	10
Lennie Hayton and Orch. (7-10-37)	July 10,'37	10
David Mendoza and Orch. (8-21-37)	July 31,'37	10
Russ Morgan and Orch	Sept. 11,'37	
Milt Britton and Orch	Oct. 2,'37	
Mal Hallett and Orch	Oct. 23,'37	
Arnold Johnson and Orch. (9-11-37)	Nov. 13,'37	10
Jan Rubini and Orch	Dec. 4,'37	1 rl.
Henry King and Orch	Dec. 25,'37	1 rl.
Leon Navara and Orch	Jan. 15,'38	
Eric Madriguera and Orch. (2-5-38)	Jan. 29,'38	10
Carl Hoff and Orch	Feb. 12,'38	
MERRIE MELODIES (In Color)		
No. 35—Ain't We Got Fun	May 1,'37	8
No. 36—Clean Pastures	May 22,'37	
No. 37—Uncle Tom's Bungalow	June 5,'37	
No. 38—Streamlined Greta Green (6-12-37)	June 19,'37	8
No. 39—Sweet Sioux (7-10-37)	June 26,'37	8
No. 40—Egghead Rides Again	July 17,'37	8
No. 41—Plenty of Money and You	July 31,'37	7
No. 42—Sunbonnet Blue	Aug. 21,'37	
No. 43—Speaking of the Weather (8-21-37)	Sept. 4,'37	7
No. 44—Dog Daze	Sept. 18,'37	
No. 45—I Wanna Be A Sailor	Sept. 25,'37	
No. 46—The Lyin' Mouse	Oct. 16,'37	
No. 47—Little Red Walking Hood	Nov. 6,'37	
No. 48—Woods Are Full of Cuckoos	Dec. 4,'37	1 rl.
No. 49—September In the Rain	Dec. 18,'37	1 rl.
No. 50—Daffy Duck and Egghead	Jan. 1,'38	7
No. 51—My Little Buckaroo	Jan. 29,'38	7
No. 52—Jungle Jitters (2-5-38)	Feb. 19,'38	7
PICTORIAL REVIEWS		
No. 8—Coiffeurs—Shoes	Apr. 10,'37	10
No. 9—Hats—Bathing Suits	May 11,'37	10
No. 10—Dancing-Leather (6-5-37)	May 22,'37	10
No. 11—Milk—Rugs	June 19,'37	10
No. 12—Planes—Art (8-14-37)	July 17,'37	10
No. 13—Books—Furs	Aug. 28,'37	
(NEW SERIES)		
No. 1—Racing—Wrestling —Cheese (9-11-37)	Sept. 18,'37	10
No. 2—Mauch Twins—Table Tennis	Oct. 16,'37	
No. 3—Dogs—Hollywood Rides (11-13-37)	Nov. 13,'37	10
No. 4—Boxers—Dolls	Dec. 11,'37	
No. 5—Ice Cream—Jockeys (1-29-38)	Jan. 8,'38	11
No. 6—Hockey-Shoes (2-5-38)	Feb. 5,'38	10
VITAPHONE NOVELTIES		
Ghost to Ghost Hookup, A Radio Ramblers	Apr. 3,'37	11
Check Your Cash Louis Zingone	May 22,'37	10
Double Talk (8-5-37) Edgar Bergen—"Charlie McCarthy"	June 26,'37	10
Palm Beach Knights Charles Ahearn	July 31,'37	
Lyin' Tamer, The (7-11-36) George Jessel	Aug. 28,'37	10
All American Drawback (11-20-37) Edgar Bergen—"Charlie McCarthy"	Nov. 6,'37	11
VITAPHONE VARIETIES		
Neckin' Party, A (9-11-37) Edgar Bergen—"Charlie McCarthy"	Sept. 4,'37	11
Puppet Love (9-11-37) Salici's Puppets	Oct. 2,'37	10
Roping 'Em Alive	Nov. 6,'37	
Vitaphone Frolics (11-20-37) Jack & Loretta Clemens	Dec. 4,'37	10
Unreal Newsreel	Jan. 8,'38	
Ski Flight	Jan. 22,'38	9
Alibi Time (2-19-38) Radio Ramblers	Feb. 12,'38	11

VITAPHONE

Title	Rel. Date	Min.
BIG TIME VAUDEVILLE REEL		
Vitaphone Diversions Smith and Dale	Apr. 3,'37	10

WM. STEINER

Title	Rel. Date	Min.
Eagle's Vengeance, The	July 29,'37	20

WORLD

Title	Rel. Date	Min.
Battling Bettas	July 8,'37	19
Men of Ships	Sept. 10,'37	9
Paper Hanger, The (Cartoon)	Feb. 15,'38	

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Jungle Menace (9-4-37) Frank Buck-C. Henry (15 episodes)	Sept. 1,'37	20 (each)
Mysterious Pilot, The (12-25-37) Capt. Frank Hawks (15 episodes)	Dec. 9,'37	21 (each)
Secret of Treasure Island, The Don Terry-Gwen Gaze (15 episodes)	Mar. 17,'38	

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy Returns 7201 Ralph Byrd (15 episodes)	Aug. 20,'38	
Fighting Devil Dogs, The 7501	May 28,'38	
Hawk of the Wilderness 7301	Dec. 3,'38	
Lone Ranger, The 7401 (2-5-38) Lee Powell-Herman Brix (15 episodes)	Feb. 12,'38	18 (each)
Painted Stallion, The, 6421 Ray Corrigan-Hoot Gibson	June 5,'37	
S. O. S. Coast Guard 6441 Ralph Byrd-Maxine Doyle	Aug. 28,'37	
Zorro Rides Again 6461 John Carroll-Helen Christian	Nov. 20,'37	

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon's Trip to Mars (2-19-38) Larry Crabbe-Jean Rogers (15 episodes)	Mar. 21,'38	20 (each)
Radio Patrol (9-18-37) Grant Withers-Cath. Hughes (Exploitation: Dec. 25,'37, p. 57.)	Oct. 4,'37	2 rls. (each)
Secret Agent X9 Scott Kolk-Jean Rogers	Apr. 12,'37	2 rls. (each)
Tim Tyler's Luck (11-27-37) Frankie Thomas, Jr.-Frances Robinson	Dec. 27,'37	2 rls.
Wild West Days (6-28-37) Johnny Mack Brown (13 episodes)	July 5,'37	2 rls. (each)

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard Ralph Byrd-Herbert Rawlinson (15 episodes—also feature version)	Apr. 15,'37	

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

You exhibitors who haven't already played "Vogues of 1938" could do a whole lot worse thing than to show it, in my opinion. It is a style show mainly, and, while the men won't rave over it, the women will go for it in a big way. It is entirely in color, with quite an interesting story that is well played and well staged. Warner Baxter, of course, is always excellent, and we believe that Miss Bennett climbed several rungs up the ladder in this one.

▽

Somewhere down in Maine is a town called Mattawamkeag, and George W. Pettingill is the manager of the Cameo theatre, and George sends us a very kind invitation to come up there and see him. Just think of it, getting an invitation from away down in Maine. They would have to furnish some pretty strong proof to convince us that those Maine folks weren't 100 per cent. We'd like to go and see George, and a lot more of the boys, but April Shower is laid up with the mumps.

▽

Whenever we hear a political speaker telling of his desire to "do something for the farmer," we inquire of someone standing near, "What office is he running for?"

▽

A newspaper recently carried the following in a box position on the front page:

"PAGING CHIC SALE"

"The Works Progress Administration reported that last Monday it had completed 10,175 scientifically equipt outhouses in Nebraska at a cost of $602,906 and the work was performed by the W.P.A."—News Item.

The item doesn't say how many other houses had been built in the United States, but it inclined us to the belief that Chic Sale's book, "The Specialist," must have had a wide circulation.

Webster defines a "Privy Council" as "a collection of persons having a secret interest in a legal action."

▽

When we were a boy, old Silas Sink made the bulk of his living trapping muskrats on the Kankakee River in Indiana, and we used to sit in the front of his boat when he was "tendin' traps" and shoot mallard ducks when they flew out of the wild rice along the bayous. Gosh, but wasn't that fun?

▽

February has the most important anniversary dates of any month of the year. Ground Hog Day was the 2nd. William Henry Harrison was born on the 9th, Lincoln on the 12th; Valentine's Day came the 14th; Washington was born on the 22nd. But the public doesn't pay any more attention to the 28th than a bullfrog to a Sunday school. Doggone the doggone luck, anyhow.

▽

We know a fellow who always does just as he says he will, and that's Henry Friedel, branch manager for MGM out in Denver, Colorado.

But then that isn't so surprising when we remember that he acquired his early education under Sam McIntyre of the Metro office in Omaha. Somehow those Omaha managers always bring 'em up right.

▽

It seems that a great many actors and actresses try to monopolize the spotlight, but not so with Spencer Tracy. Spencer is not only a splendid actor but he seems willing to divide with the rest of the help. Maybe Pat O'Brien had something to do with it.

▽

We saw Charlie McCarthy in a one-reeler the other night. Charlie made love to Bergen's girl and Bergen caught him at it. Then, to square himself, he asked Bergen how much he thought they would give him if he choked her, and Bergen said, "Oh, about ten or fifteen years"; and Charlie said, "Well, it's worth it." Charlie is always the "life of the party."

▽

It seems that Senator Soft Soaper from the short grass country, and a lot of women societies, want to censor the movies. Why not let the public do that? The box offices of the country, ought to have something to say about it.

Our daughter, Marjorie, who assists her husband, Walt Bradley, in operating the Moon theatre, recently received an invitation from Lyle Talbot to attend some kind of a round-up at his place at 212 South Peck Drive in Beverly Hills. The invitation is printed on pink paper and is about the size of a chain store advertisement. In each corner are printed the initials "D. T.," which our housekeeper says stands for "Deliriously Tremendous." It says that Lyle will be assisted by some others. While it doesn't say so, we judge that the party will commence when they all get there and will end as soon as the ambulances are all loaded. Lyle, you know, assists Darryl Zanuck (from Wahoo, Nebraska) in framing up entertainment to amuse and entertain the public, and Lyle is a pretty good assistant, too. We hope he has his favorite dish of beans and sowbelly. In his letter to Marjorie he says he reads J. C.'s colyum every week in the HERALD. Huh, it's no wonder he is throwing a party to try and forget about it.

▽

Some people are opposed to tipping, and we are one of "some people." Just why should the public be expected to tip an employee to save the employer from paying a decent wage? Tipping is done mainly to save being considered a "tightwad." Some employers expect their help to be paid entirely by tips, and some employees get more from the tips than from their salary checks.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

The HERALD Covers the Field Like an April Shower.

IN THE NEWSREELS

MOVIETONE NEWS—No. 46, Vol. 20.—England tests giant airliner carrying smaller plane on back....Mammoth bridge structure in Texas....France's Alpine troops race on skis....St. Louis post office razed for new structure....Admiral Horthy....Mrs. William Harkness....William Allen White....Duke and Duchess of Kent....Miami University girls start film club....All-American girls bake an All-American cake....Joe Di Maggio....Lou Gehrig....Helen Wills Moody .... Max Schmeling .... Helen Hicks .... Lew Lehr.

NEWS OF THE DAY—No. 244, Vol. 9.—Vienna dances as Austria faces gravest crisis....Another giant panda arrives in America....Sky minded youngsters flock to Miami aerial school....Stalin gets 90,000,000 votes....The Woman's Page....Georgia chain gangs abolished....Girls race against men in speedboat classic.

PARAMOUNT NEWS—No. 57.—Army bombers leave on record flight to Buenos Aires....Work rushed on six new luxury liners of the air....King Zog to marry....New fabric displayed....Tibet looks for Lama....Three year old girls answers all questions ....Russia in first vote....Kitchen symphony.

RKO PATHE NEWS—No. 61, Vol. 9.—Russians vote straight communism....Work rushed on giant passenger airliner....Raging waters ravage the mid-west....Austria agrees to German ultimatum....Fur buyers attend sale in Hamburg, Wis.....German stars defeat U. S. in tennis. Two-in-one plane meets success....Select "most" beautiful girls....Speed and thrills feature regatta.

UNIVERSAL NEWSREEL—No. 642, Vol. 10.—Strike paralyzes Minneapolis trolleys....Revolt hits capital cooks....Huge plane outgrows hangar....Miami University girls parade before camera....Woodsmen start at the top....Adagio dancers....Cubans observe anniversary of Maine sinking....Second giant panda arrives....Horse troop goes mechanical....Girls pilot outboard boats in race....Biggest cake a map of U. S.....Skiers make mighty jumps.

Novarro Touring

Ramon Novarro resumes a personal appearance tour on February 22nd, when he opens, for three days, at the Paramount theatre in Nashville, moves to the Orpheum, Memphis, for four days, starting February 25th, then to Chicago, at the State-Lake, on March 4th, for a full week, finishing in Detroit, at the Michigan, the week of March 11th to 17th. He is due at the Republic Studios, in Hollywood, on March 20th, to start on "As You Are," an original by Hans Kraly.

Halfway Mark

Warner Brothers this week reached the half-way mark in the "Gradwell Sears Drive," a 16-week selling campaign named after the company's general sales manager, and reports a 25 per cent increase in actual billings over any previous sales drive in the company's history.

President Roosevelt this week accepted "with regret" the resignation of Joseph P. Kennedy as chairman of the Maritime Commission, but expressed gratification that Mr. Kennedy is continuing in the Government service as Ambassador to England. He sailed for England Wednesday on the Manhattan, with Arthur Houghton, of the Motion Picture Producers and Distributors of America.

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GENERAL EQUIPMENT

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION—Revised Sixth edition. The revised edition includes 736 pages of up-to-the-minute text charts and data with detailed description of assembly, wiring and functioning of all modern sound and projection apparatus. It is a practical "trouble shooter," cross indexed for immediate reference in any projection room emergency. ORDER TODAY! $6.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York

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